

E.

See [Pitch nomenclature](#).

Eaglen, Jane

(*b* Lincoln, 4 April 1960). English soprano. She studied with Joseph Ward at the RNCM, Manchester, making her début in 1984 with the ENO as Lady Ella (*Patience*). Other roles for the ENO have included Donna Elvira, Sinais (*Mosè*), Elizabeth I (*Maria Stuarda*), Leonara (*Il trovatore*), Eva, Micaëla, Santuzza, Tosca, Fata Morgana (*The Love for Three Oranges*) and Ariadne. She made her Covent Garden début in 1986 as Berta (*Il barbiere*), returning as First Lady (*Die Zauberflöte*). For Scottish Opera she has sung Mimì, Fiordiligi, Donna Anna, Brünnhilde (*Die Walküre*) and Norma (1993). Embarking on an international career, Eaglen sang Mathilde (*Guillaume Tell*) in Geneva, Mozart's Electra, Senta, Brünnhilde and Donna Anna at the Vienna Staatsoper, Brünnhilde at La Scala and in Chicago, and Norma at Ravenna (1994), where she returned as Abigaille (*Nabucco*) in 1995; that year she also sang Amelia (*Ballo in maschera*) at the Opéra-Bastille in Paris and Odabella (*Attila*) in Houston. In 1996 she made her Metropolitan début as Donna Anna and sang Brünnhilde in a complete *Ring* cycle in Chicago. She has recorded *Norma*, *Tosca* and Mayr's *Medea in Corinto*. Though her voice, vibrant, powerful and dramatic, has the stamina required for Wagner, it retains the legato line and flexibility for bel canto roles.

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ELIZABETH FORBES

Eagles.

See [Eccles](#) family.

Eagles, the.

American rock group. Formed in Los Angeles in 1971, they were the most important and successful country-rock group of the 1970s. Don Henley (*b* Gilmer, TX, 22 July 1947; drums and vocals) and Glenn Frey (*b* Detroit, 6 Nov 1948; guitar and vocals) left Linda Ronstadt's back-up band to form the Eagles with Bernie Leadon (*b* Minneapolis, 19 July 1947; guitar and vocals) and Randy Meisner (*b* Scottsbluff, NE, 8 March 1947; bass and vocals). Influenced by other southern California bands like the Byrds and the Flying Burrito Brothers, the Eagles blended strong songwriting, lush harmony vocals, acoustic rhythm guitar and distorted lead guitar to extend the country-rock style more toward hard rock than other groups had done. The group's debut album, *Eagles* (Asylum 1972), contains three hit singles including *Take it easy* and *Witchy Woman*, which are representative of the

group's early approach. The albums *Desperado* (Asylum 1973), *On the Border* (Asylum 1974), and *One of These Nights* (Asylum 1975) continue in much the same style; Don Felder (guitar and vocals) joined the band in 1974. Leadon was replaced in 1976 by Joe Walsh (guitar and vocals), and the quintet's 1976 album, *Hotel California* (Asylum), marked an even stronger turn toward hard rock and rhythm and blues. The album spent eight weeks at number one in America and featured two number one hit singles, *New Kid in Town* and *Hotel California*. The next album, *The Long Run* (Asylum 1979), was equally successful, marking the band's fourth consecutive number one album, as well as their last studio project. Frey, Henley and Walsh pursued successful solo careers during the 1980s; the band regrouped briefly to record *Hell Freezes Over* (Geffen 1994) and tour.

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JOHN COVACH

Eames, Emma

(*b* Shanghai, 13 Aug 1865; *d* New York, 13 June 1952). American soprano. After early studies in Boston and with Mathilde Marchesi in Paris, she made a brilliant début at the Opéra on 13 March 1889 as Gounod's Juliet, with Jean de Reszke. In 1890 she created Colombe in Saint-Saëns's *Ascanio*. After two seasons in Paris, she made both her Covent Garden and her Metropolitan débuts in 1891. During the following decade she sang leading roles in Mozart, Wagner, Gounod and Verdi in London and New York, continuing at the Metropolitan until her farewell to the house, as Tosca, in 1909. Eames's unexpected retirement from the operatic stage came while she was still at the height of her powers. Her lyric soprano was of singularly pure and beautiful quality, and her technique was masterly. Although sometimes considered cold in timbre and temperament, she was nevertheless admired in such emotional roles as Sieglinde and Tosca. The best of her recordings, including arias from *Roméo et Juliette*, *Faust* and *Tosca*, and Schubert's *Gretchen am Spinnrade*, reveal considerable fullness and power as well as the expected technical perfection.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Early Christian Church, music of the.

See [Christian Church, music of the early.](#)

Early Latin secular song.

A repertory which, largely because of the nature of poetic transmission in the Middle Ages, comprises much of the earliest surviving European secular song with music. In contrast to the many collections of liturgical chant and Latin sacred songs surviving from the millennium before about 1300, Latin secular songs with music are relatively rare; but secular poems that were probably sung are more plentiful. Of the songs preserved with music, very few notated before the 12th century can be transcribed with any certainty.

1. [Late antiquity.](#)
2. [The Carolingian renaissance.](#)
3. [The 'goliard' period up to c1300.](#)

GORDON A. ANDERSON/THOMAS B. PAYNE

[Early Latin secular song](#)

1. Late antiquity.

From the time of the late Caesars solo song, dance and music for cithara, aulos and lyre accompanied tragedies and pantomimes; other references indicate that the populace would 'sing and dance in the forum', and many old musical traditions prevailed throughout the first six centuries of the Christian era, though modified by barbarian invasions and rapidly changing political and social conditions. Christian teaching gradually prevailed over this pagan background, so that by late antiquity the early Church Fathers had considerably curtailed the use of pagan songs, at least among Christians. A new tradition began, issuing from the lyrical hymns and secular songs of writers such as Hilary of Poitiers (c315–c367), Ambrose (c340–97), Prudentius (348–410), Sidonius Apollinaris (c430–79) and Venantius Fortunatus (540–c600). They used simple metres in strophic form, and gradually introduced rhymed couplets, as the quantitative metrical scansion of classical Latin was superseded by a more popular rhymed rhythmic structure based on the number of syllables per line. Other Latin secular songs are found in the mixed prose–verse forms of Martianus Capella (early 5th century) and Boethius (c480–c524). Even by the 8th century the cloister schools had not completely renounced secular song, and learned songs as well as those of a popular nature were studied despite synodal admonitions against 'base, over-exuberant, obscene and sacrilegious songs'. From this whole body of secular songs, stretching over some 500 years, no melody has been preserved.

[Early Latin secular song](#)

2. The Carolingian renaissance.

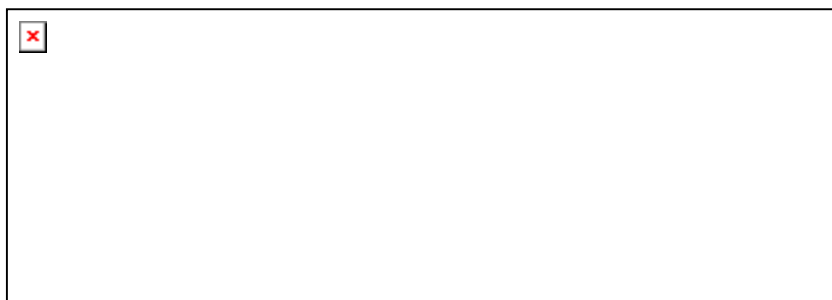
The 8th and 9th centuries produced many sung Latin poems, not only sacred, but also epics, odes, laments, satires, eulogies, and lyric and didactic verses; yet a predilection for classical studies restricted the use of rhymed rhythmic verse, and might even have stifled it altogether had not a close association with music in the following two centuries given it new vigour. Meanwhile poetico-musical activity continued in the monasteries of southern France and northern Italy, an important outcome of which was the development of refrain forms and the addition of partly diastematic neumes to the texts in the manuscripts. The revival of classical studies resulted in a number of contemporary musical settings of ancient authors. Neumes survive for six Horace odes (i, 1, 3, 33; iii, 9, 13; iv, 11); two extracts from Virgil's *Aeneid*(ii, 281ff; iv, 651ff); three extracts from Statius's *Thebais* (v, 608ff; xii, 325ff, 336ff); Juvenal's *Satires* (viii, 78ff); Trajan's *Ut belli sonuere*; Priscian's *Ad Boree partes*; *Scande celi* from Martianus Capella's *De nuptiis Philologiae et Mercurii*(ii); and five poems from Boethius's *De consolatione Philosophiae* (*metrum* i, 1, 5; ii, 5; iii, 8; iv, 7). It is possible that these simple settings were used for didactic purposes, or to teach rhetoric or quantitative scansion: one of the two tunes (Horace, *Ode*, iv, 11) that can reliably be transcribed is set to the version of the hymn tune *Ut queant laxis*, which was later adapted to didactic use by Guido of Arezzo, and the other (Boethius, *metrum* iv, 7) occurs in the *Dialogus de musica* formerly attributed to Odo of Cluny ([ex.1](#)).



Several laments and eulogies from the 9th century are transmitted in partially heightened neumes in a manuscript probably from Toulouse or Narbonne (*F-Pn* lat.1154). Subjects treated are the death of Duke Eric of Frioul (799) by Paulinus of Aquileia, laments for Charlemagne (814) and his son Hugh of St Quentin (844), the Battle of Fontenoy (841) and the exile of Gottschalk (c840). Although they cannot be transcribed melodically, the neumes indicate simple melodies with occasional small melismas of two to four notes; most of the poems appear to be set strophically, and two of them have refrains. Scattered remains of Latin secular songs with unheighted neumes are extant from many areas of Europe. These include laments from Spain (7th–10th centuries); a lament on the destruction of the monastery of Glonnes, near Saumur (850); festival songs and greetings, for Odo's coronation (888), Charles the Thick (883) and Konrad I (912); a song for the watchers of the walls of Modena (after 892); a song by Leo of Vercelli praising Gregory V and Otto III (998); and a song by Azelin of Reims praising Henry III (c1050). Certain songs were designated by the term 'Modus', presumably indicating a pre-existing melody: 'Modus florum' (flowers), 'Modus liebinc' (love), 'Modus qui et Carelmanninc' (Charlemagne). Unfortunately these are all without music; but one has the first of its six sequence-like versicles set with neumes: the 'Modus Ottinc', in honour of Otto III (983–1002). Another interesting specimen is the 'Galluslied', written in Old German by Radpert at St Gallen towards the end of the 9th century; in the 11th century Ekkehard IV translated it into Latin 'lest such a sweet melody be lost from memory'; the neumes in MS 353 in the Stiftsbibliothek, St Gallen suggest a song with a lai-like structure of varied phrase repetition.

In a few secular Latin songs the use of an alphabetical notation allows accurate melodic transcription. The best known of these is the 10th-century song *O Roma nobilis* and its homoerotic contrafactum (*O admirabile Veneris ydolum*), a simple strophic, syllabic tune of a non-ecclesiastical character. Of two 10th-century songs to celebrate the nightingale, one is notated in unheighted neumes (*Sum noctis socia*), whereas the other, *Aurea personet lyra* (ed. in Gillingham, 1993), is in alphabetical notation; its form and melody are characteristic of the sequence and it contains extensive internal repetition. A final group of these songs consists of a lament by Guido of Luxeuil *Hactenus tetendi liram*, a short didactic poem *Hic poterit solers ignotum discere cantum* (a following eclogue on music and a song of the nine Muses unfortunately lack notation) and Guido's famous distinction *Musicorum et cantorum magna est distantia*.

A didactic purpose lies behind a number of melodies that accompany 10th- to 13th-century *computus* verses, which link the liberal arts studies of music and astronomy within the doctrine of the music of the spheres. Some of their melodies are in lined notation, and show a recitation style with some melodic emphasis at the cadences. A few are strophic, though generally they are through-composed, and some of them are of great length. The opening of a 12th-century German example (ex.2) illustrates the style.



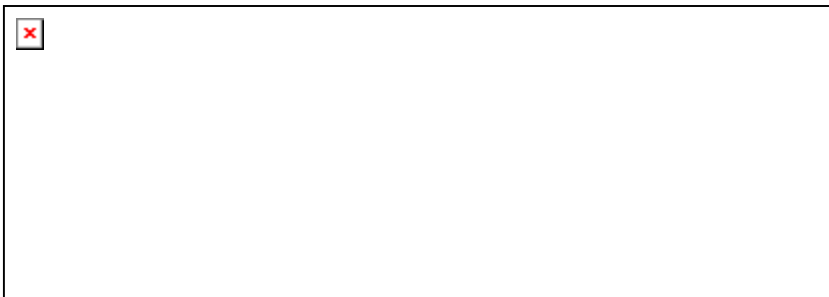
Early Latin secular song

3. The 'goliard' period up to c1300.

A last great flowering of Latin secular song follows the period of Carolingian court songs. It issues principally from two interrelated sources: the monasteries of southern France and the so-called **Goliards** or wandering scholars (the term has often been associated with secular Latin poets of the later Middle Ages, but is probably inaccurate). On the one hand, there occurred unparalleled activity in creating new paraliturgical and sacred musical works – tropes, sequences, conductus and motets; on the other hand, songs of a similar kind, but with secular texts – love-lyrics, spring songs, moral, satirical and drinking-songs – were written and preserved in great numbers, quite often in the same sources that transmit sacred texts. From the extant sources it is possible to trace the development of these forms from the 10th century to their highest point in the 12th century and through their gradual decline during the 13th century. The earlier period established the principle of rhymed, rhythmic and strophic verse meant for singing. During the ensuing development poetic rhyme, verse structure and musical balance coalesced into free forms that suggest increased attention to detail and formal design. Besides sacred music, two further developments strongly influenced secular Latin songs: the vernacular chansons of the troubadours and trouvères, and the great popularity of

Marian settings, the texts of which varied from poetic fancy rich in imagery and Old Testament exegesis to the most facile stringing together of Our Lady's attributes. The music tended to be less learned and of a popular cast. Owing to the close interaction of these various elements it is often very difficult to separate secular from sacred; manuscripts usually mix poems of both types, and the common use of contrafactum texts tends to obscure the distinction even further. Whereas vernacular song tended to become localized, the Latin tradition became truly international, and many songs are found separately transmitted in manuscripts from all over Europe.

A change of poetic-musical emphasis can be observed in several transitional 10th-century works which, though belonging to the older Carolingian tradition, point decisively to a new emphasis on lyricism in the manner of the vernacular repertoires. [Ex.3](#) (late 10th century) illustrates this trend and emphasizes the close connection between Latin and vernacular traditions, which in this dawn song with Latin stanza and Provençal refrain also suggests a clerical origin.



Both texts and music of the 'goliard' songs display a wide range of expression and musical forms. The poetry is often characterized by verbal charm and simplicity though framed in sophisticated verse forms enhanced by an interplay of rhymes and rhythms, while intricate word play is common. The more scurrilous songs display a penetrating understanding of the social and religious structures of the times, so that a carefree and abandoned attitude, often supremely witty and apposite, attacks by implication all that established tradition held to be sacrosanct, while directing trenchant satire and bitter polemic against official abuses. Charming and graceful lyrics that evoke tender or erotic feelings are also common. Similarly, the melodies range from simple strophic settings to highly complex and melismatic through-composed forms; the latter style is illustrated by the opening of a late 12th-century *planctus* from the Notre Dame conductus repertory ([ex.4](#)).



Many fragmentary sources and several large collections of songs are extant from the final period; taken together they present a remarkable and diverse picture of late Latin secular song. The main features of the

repertory may be traced by reference to the songs in the larger collections. The earliest of these is an 11th-century manuscript known as 'The Cambridge Songs' (*GB-Cu* Gg.5.35; for illustration see [Sources, MS, §III, 2](#), fig.20), which contains some pieces from previous centuries (such as *O admirabile Veneris ydolum* and the 'Modus Ottinc' already referred to) and bridges the late Carolingian period and the newer trends of the 'goliard' poets. It is significant that many of the pieces are in sequence form, and that this is the first extensive collection of secular texts that are unequivocally connected with musical settings. Also, these and the following secular Latin songs are products of a learned society and, though influenced by folklore and Latin colloquialisms, they would not have been understood by the laity. A most diverse collection of sacred music, proses, tropes and conductus, is contained in the four principal St Martial manuscripts (see [St Martial](#)); among them are some 14 wholly secular works, and others that belong to that indeterminate position between sacred and secular. They are mostly strophic in form, and show the influence of vernacular and sequence forms by frequently having a formal repeat of the first phrase or versicle, while many continue with still further repetition. Melismas and melodic ornaments are also commonly used, indicating a movement away from simpler syllabic styles for Latin secular songs, so that beauty of melodic form now gains emphasis. Two further collections of secular songs mixed with sacred, from a slightly later period, continue the tradition there established: the 28 'Arundel Songs' (*GB-Lbl* Arundel 384; 14th century) lack notation, and only a few of their melodies can be recovered from concordances; in a second Cambridge collection (*GB-Cu* Ff.i.17; 13th century) of 35 songs, all have staves, but some lack notation. Here we enter the mature period of songs with rhymed rhythmic Latin verse.

The largest and most important collection of 'goliard' songs is the [Carmina Burana](#) (*D-Mbs* Clm 4660) probably from southern Germany. Some 46 of its poems are provided with unheighted neumes, and one must look to concordances to decipher the melodies, about 30 of which have been recovered with some certainty. Closely related to this tradition are many Latin [Conductus](#), lyric songs and rondeaux of the Notre Dame sources, and much of the Latin music in the [Roman de Fauvel](#); written in excellent notation, they form the last great repository of medieval moral and secular songs. It would appear that with these collections the centre of activity shifted to Paris, that with the establishment of the university in the early 13th century the 'goliard' fraternity was replaced by resident teachers and scholars, and that from this point secular Latin song quickly waned.

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For more specific bibliography see [Carmina Burana](#) and [Goliards](#).

Early music.

A term once applied to music of the Baroque and earlier periods, but now commonly used to denote any music for which a historically appropriate style of performance must be reconstructed on the basis of surviving scores, treatises, instruments and other contemporary evidence. The 'early music movement', involving a revival of interest in this repertory and in the instruments and performing styles associated with it, had a wide-ranging impact on musical life in the closing decades of the 20th century.

1. [The rise of historicism, to 1890.](#)
2. [The historical performance movement, 1890–1945.](#)
3. [Since 1945.](#)

HARRY HASKELL

Early music

1. [The rise of historicism, to 1890.](#)

The roots of the modern early music revival lie in early 18th-century England, France and Prussia, where a complex of social and cultural conditions gave rise to the concept of a canonical repertory of 'ancient' music. In England, the religious upheavals of the Commonwealth and Restoration fostered a renewed appreciation of the sacred music tradition. Preservation efforts, led by musicians of the cathedrals and Chapel Royal, took on an increasingly moralistic character. The clergyman Arthur Bedford, for instance, in his *Great Abuse of Musick* (1711), prescribed a revival of Tudor church music as an antidote for the rampant secularism of the age, as reflected in the vogue for Italian opera. This indictment was scarcely new: as early as 1643 musicians in Nuremberg had presented a concert illustrating 'the practice and abuse of noble music' through examples ranging from Jewish temple songs to 17th-century motets. But the notion of a discrete body of early music distinct from – and putatively superior to – music of the present day set the tone of the early music movement for much of the next 250 years.

In 1731 the Academy of Ancient Music in London formally defined ancient music as that composed before the end of the 16th century, although Handel, Pergolesi, Pepusch and other moderns continued to appear on its programmes. By the latter part of the century works by Handel and Corelli dominated the repertory of the Concert of Ancient Music. The great Handel Commemoration of 1784 at Westminster Abbey and Samuel Arnold's pioneer Handel edition (1787–90) secured Handel's position as a mainstay of the revival. In France, Lully's operas and Lalande's motets survived in the active repertory past the mid-1700s, attesting to a widespread taste for

'la musique ancienne'. In the late 18th and early 19th centuries the rising spirit of historicism was represented by the amateur musicians Baron von Swieten and Raphael Georg Kiesewetter in Vienna, the choir director Alexandre Choron in Paris and the founders of the Handel and Haydn Society in Boston. Anton Friedrich Justus Thibaut, a legal scholar who conducted an amateur choir in Heidelberg in the early 1800s, described his attic as a 'temple' where 'Marcello furnishes the scriptural lessons for my edification, Handel delivers the sermon to me, with Palestrina I worship my God, and our religious language, the religion we practise, is music'.

Similarly lofty sentiments inspired the most celebrated manifestation of the 19th century's passion for musical archaeology: Mendelssohn's revival of the *St Matthew Passion* at the Berlin Sing-Akademie in 1829. A.B. Marx hailed the event as 'a religious high feast', but neither he nor Mendelssohn treated Bach's score as sacrosanct. Heavily cut, rearranged and romanticized, it was performed by a choir of 158 and a large orchestra, with Mendelssohn conducting from the piano. Like most of his contemporaries, Mendelssohn looked upon early music not as a body of historical artefacts to be painstakingly preserved in their original state but as a repository of living art that each generation could – indeed should – reinterpret in its own stylistic idiom. As a consequence of his *St Matthew Passion* revival, a network of Bach societies soon sprang up in Germany and elsewhere (see [Bach Revival](#)), leading in 1850 to the founding of the [Bach-Gesellschaft](#), which set exacting standards for its complete Bach edition and opened the gates for a flood of scholarly and popular publications of pre-Classical music in the late 1800s.

The 19th-century Bach revival fed on Germans' growing sense of cultural identity and a reaction against the Rococo art forms associated with the old European order. Bach's sober pietism chimed with the search for a deeper spirituality in an increasingly bourgeois age. Religious reformists, such as the adherents of the Oxford Movement in England, deplored the decadent worldliness of modern church music and pressed for a return to plainsong in its unadulterated form, shorn of anachronistic harmonies and instrumental accompaniments. The centre of musical revivalism in the Roman Catholic Church was the Benedictine abbey of [Solesmes](#) in France, where, beginning in the 1840s, Dom Prosper Guéranger and his successors revolutionized the study and performance of Gregorian chant. In place of a stiffly metrical modern style of chanting, they advocated a flexible, speech-like interpretation that eventually gained widespread acceptance. Many of the amateur and professional choral groups that proliferated in Europe and the USA in the 1800s were dedicated to raising the standard of vocal performance and composition, typically by cultivating the 'pure' *a cappella* works of the Palestrina school and the music of Bach, Handel and other Baroque composers. Among the many 19th-century composers influenced by the revival was Brahms, who championed early music as a choir director in Austria and Germany.

Early music, with its overtones of piety and refinement, became a favourite pastime among the European aristocracy and newly rich gentry. 'Historical concerts' – lengthy surveys of musical periods or genres, accompanied by didactic commentaries – given by such artists as Mendelssohn, Moscheles, Paur, Méreaux and Rubinstein, became popular. Fétis, whose historical

concerts in Paris and Brussels in the 1830s and 40s helped stimulate popular interest in early music, rejected the Darwinian view that modern music was inherently superior to music of earlier eras. 'Art does not progress', he said, 'it transforms itself'. This argument fell on increasingly receptive ears in the latter part of the century, when such musicologists as Chrysander, Spitta and Jahn and such composers as Schumann, Liszt and Franck were investigating and drawing sustenance from the pre-Classical repertory. The French pianist Louis Diémer began giving harpsichord recitals in the 1860s and formed an early-instrument ensemble, the Société des Instruments Anciens, which toured widely in the 1890s. Instrument collectors such as Auguste Tolbecque in France, Paul de Wit in Germany, A.J. Hipkins in England and Moritz Steinert in the USA gave public concerts and lecture-demonstrations. By the last decade of the century modern harpsichords, viols, 'Bach trumpets' (designed to play Bach's high clarino parts but unrelated to any instrument he knew) and reproductions of other early instruments were readily available, and the revival was poised to enter a new phase.

Early music

2. The historical performance movement, 1890–1945.

A key figure in the modern early music revival was Arnold [Dolmetsch](#). A brilliant intuitive scholar, Dolmetsch was above all a practical musician, excelling both as a performer and as a maker of finely crafted instruments; his harpsichords, clavichords, lutes, viols and recorders reflected an unprecedented concern for historical fidelity in design, construction and materials. The informal 'house concerts' that he initiated in the fashionable Bloomsbury district of London in the 1890s won an enthusiastic following and praise from such critics as Shaw and John Runciman. From 1905 to 1911 Dolmetsch ran the department of early instruments at the Chickering piano factory in Boston, where he helped lay the groundwork for the revival in the USA. After returning to England he codified his research in *The Interpretation of the Music of the XVII and XVIII Centuries* (1915), a pioneering survey of early performing practice and source material. In concluding that 'we can no longer allow anyone to stand between us and the composer', he formulated a credo for the nascent historical performance movement. Although the musical establishment held Dolmetsch at arm's length during his lifetime, both performers and scholars gradually came to accept his conviction that no music could be fully appreciated without reference to the instruments on which it was originally played and the stylistic conventions of the period in which it was written.

While Dolmetsch concentrated on instrumental music, others were approaching early choral music in a similar spirit. Richard Runciman Terry, organist and choirmaster at Westminster Cathedral from 1901 to 1924, played a central role in the revival of medieval and Renaissance liturgical music; he was a prime mover, with Edmund Fellowes, behind the Tudor Church Music edition. Fellowes also worked with such groups as the English Singers and the Fleet Street Choir to revitalize the madrigal tradition. In Paris the Chanteurs de St Gervais, directed by Charles Bordes, won international acclaim for their performances of Renaissance and Baroque sacred music; Bordes' editions carried his influence to the USA, where Frank Damrosch used them in performances with the Musical Art

Society in New York between 1894 and 1920. The Bach Choir of Bethlehem, Pennsylvania, gave the American première of the B minor Mass in 1900, inaugurating a series of annual festivals that were a major stimulus to the Bach revival in the USA. Its performances, like those of the Bach Choir in England, were traditionally large-scale and romanticized; not until after World War I were chamber-sized performances of Baroque music popularized by groups such as the Bach Cantata Club in England and the choir of the Thomaskirche in Leipzig under Karl Straube.

As the quest for the grail of [Authenticity](#) (a term first given currency by Dolmetsch) gained momentum in the years before the war, small period-instrument ensembles like the Casadesus family's Société des Instruments Anciens and the Deutsche Vereinigung für Alte Musik, co-founded by the viol player Christian Döbereiner, rose to prominence. Their programmes typically consisted of short salon pieces, largely by minor composers. An alumnus of the Casadesus ensemble organized the American Society of Ancient Instruments in Philadelphia in 1925. Dolmetsch made his USA début in 1903 with the American Symphony Orchestra, founded in New York by the violinist Sam Franko to perform Baroque and Classical works 'in the character of the time' with a reduced ensemble of modern instruments. German musicologists, meanwhile, revived the Baroque concept of the [Collegium musicum](#), an informal gathering of amateur and professional musicians who performed chiefly for their own pleasure and instruction; the best-known such academic ensembles were Riemann's at the University of Leipzig, established in 1908, and Gurlitt's at the University of Freiburg in the 1920s. Foremost among the instrumental soloists specializing in early music was Wanda Landowska, whose virtuosity on her modern Pleyel harpsichord captivated listeners on both sides of the Atlantic.

The early 1900s saw a sustained attempt to revive Baroque opera. Fétis included excerpts from Peri's *Euridice* and Monteverdi's *Orfeo* in the first of his historical concerts at the Paris Conservatoire in 1832, but the first full-scale stage revival seems to have been Handel's *Almira*, produced in 1878 as part of a festival of German opera in Hamburg. The procrustean cuts and alterations in the score drew sharp criticism from Chrysander, whose scholarly edition of the work had recently appeared. Vincent d'Indy likewise modernized the music of Rameau, Lully, Monteverdi and Destouches for the staged and concert performances presented in the first quarter of the century by the Schola Cantorum (the school for composers that d'Indy, Bordes and Alexandre Guilmant founded in Paris). For the 1904 revival of *Orfeo*, involving some 150 singers and instrumentalists, he omitted the first and last acts as undramatic and made substantial cuts in the remaining three, arguing that the opera was 'a work of art, not of archaeology'. Germany's 'Handel Renaissance' of the 1920s and 30s was similarly premised on a compromise between practicality and historical fidelity as then conceived. Productions ranged in style from Expressionistic to quasi-Baroque, and in scale from modest academic stagings to lavish outdoor spectacles with massed dancers and amplified music. The art historian Oskar Hagen took the lead in 1920 with the first modern production of *Rodelinda* at the University of Göttingen. His heavily abridged and rearranged editions were adopted by Werner Josten at Smith College in Massachusetts, where a series of Handel and Monteverdi productions took

place in the late 1920s and early 30s. Other notable revivals in the interwar period were given by the Paris Opéra, the Cambridge University Musical Society and the Oxford University Opera Club, and the Juilliard School in New York.

The recording and radio industries were quick to recognize the potential for bringing early music to the masses. Chant recordings were commercially available from the turn of the century, and Landowska made her first piano rolls in 1903. By the 1920s the principal British and continental record companies were making substantial investments in early music, undertaking such major projects as Bach's B minor Mass, the Brandenburg Concertos, Purcell's *Dido and Aeneas* and Handel's *Messiah*. Recorded historical anthologies, such as L'Anthologie Sonore and The History of Music by Ear and Eye (supervised by Curt Sachs and Percy Scholes respectively), provided additional outlets for early music. The state-owned radio networks made an equally significant contribution to the revival before World War II: from its inception in 1922 the BBC broadcast a wide range of pre-Classical music, and as early as 1930 Westdeutscher Rundfunk in Cologne formed its own period-instrument ensemble. In bringing groups such as the Munich Viol Quintet, the Chanterie de la Renaissance, Safford Cape's Pro Musica Antiqua of Brussels, the Boyd Neel Orchestra and Ars Rediviva to millions of listeners, radio and recordings hastened the transformation of the revival into a genuinely popular and international movement.

German instrument makers began the mass production of harpsichords, recorders, lutes and other early instruments in the early 1900s, and by the 1920s the recorder was the virtual trademark of the burgeoning Youth Movement. Gurlitt's reconstruction of the 'Praetorius organ' at the University of Freiburg in 1921 initiated a trend towards neo-Baroque organ design, a goal long championed by organists like Schweitzer, Guilman and Straube. Nationalism played an increasingly important role in the revival during the interwar period. Britain succumbed to an outbreak of 'Elizabethan fever' brought on by the tercentenaries of Byrd (1923) and Gibbons (1925). In Germany the collectivist mentality of the Youth and Singing movements played into the hands of the Nazis, who appropriated Bach, Schütz and Handel as icons of racial purity. The founding in 1933 of the Schola Cantorum Basiliensis in Switzerland brought a countervailing spirit of internationalism to the revival; in establishing the first school dedicated to the training of early musicians, the viol player August Wenzinger and the conductor-patron Paul Sacher sought to promote 'a lively interaction between scholarship and performance'. This innovative programme, together with the diaspora of European performers and scholars in the 1930s and 40s, helped produce a major realignment of the early music movement after World War II.

Early music

3. Since 1945.

The postwar centres of the revival – England, the Low Countries, Austria and the USA – came to the fore for various reasons. In Austria the movement was led by the musicologist Josef Mertins and his pupils and colleagues at the Vienna Music Academy (among them Nikolaus

Harnoncourt, Gustav Leonhardt, René Clemencic and Eduard Melkus). In the USA such distinguished émigrés as Schrade and Hindemith at Yale and Erwin Bodky at Harvard established European-style collegium musicum groups on university campuses. In Britain the BBC Third Programme, inaugurated in 1946, served as an adventurous showcase for performers and scholars such as Alfred Deller, Denis Stevens and Thurston Dart. Leonhardt emerged as one of the leading Dutch early musicians and the most influential harpsichordist since Landowska; he was closely associated with the postwar trend towards historical harpsichord design. Scattered pockets of activity sprang up in eastern Europe, Scandinavia and elsewhere. Japan, initially under the tutelage of the American occupation authorities, began to cultivate first a recorder movement and then a fully fledged early music revival.

The introduction of the long-playing record in the late 1940s and the ensuing proliferation of small, independent labels, many of them specializing in early music, fuelled the postwar 'Vivaldi craze' and helped make the New York Pro Musica's freely imaginative *Play of Daniel* (1958) a landmark of the revival. The 1960s were dominated by such charismatic performers as Harnoncourt, Noah Greenberg, Frans Brüggen and David Munrow (whose Early Music Consort of London set new standards of instrumental virtuosity); this was also a period of energetic experimentation, notably in the interpretation of medieval and Renaissance music. The Munich-based Studio der Frühen Musik, directed by the American Thomas Binkley, transformed the performance of medieval monophonic music by applying improvisatory techniques derived from Middle Eastern folk music. In England Musica Reservata cultivated a nasal, raucous singing style that departed radically from the mellifluous sound of the English cathedral choirs and such progeny as Pro Cantione Antiqua and the Clerkes of Oxenford. A resurgence of interest in early vocal music in the 1960s and 70s gave rise to such groups as the Monteverdi Choir, the Ensemble Clément Janequin, the Prague Madrigalists, Concerto Vocale, the Hilliard Ensemble and Gothic Voices, some of which shared, in the 1980s and 90s, a historically informed concern with such issues as pitch, *musica ficta*, text underlay, proportional rhythm and its relevance to tempo, the use of instruments and ornamentation.

In the operatic field, the trend towards greater historical awareness became firmly established after the war. Two notable productions of Monteverdi's *Orfeo* – Hindemith's in Vienna in 1954 and Wenzinger's in Hitzacker in 1955 – used historical instruments as well as sets and costumes based on Baroque designs. A new generation of conductors concerned with the findings of recent scholarship, among them Charles Farncombe, Anthony Lewis, Newell Jenkins and Harnoncourt, exercised a strong influence on the performance of early opera. Significant productions of the 1960s and 70s include Harnoncourt's Monteverdi cycle for the Zürich Opera, with free-wheeling stagings by Jean-Pierre Ponnelle, and Raymond Leppard's popular but controversial arrangements of Cavalli and Monteverdi operas, with many cuts and rich orchestral textures, commissioned by the Glyndebourne Festival. In contrast, most recent operatic scholarship has sought to re-create every aspect of Baroque opera production: singing, playing, staging, gesture, the disposition of the orchestra, costumes, sets, choreography and lighting. At the same time, a school of singers, inspired

in part by the renewed interest in 19th-century bel canto repertory and ornamentation in the 1950s and 60s, developed techniques apt to singing in an appropriate historical style with period instruments. A rigorously historical approach, however, is unsuited to the resources or the size of most modern opera houses, and much of the most innovative work has been done by festivals, academic institutions and smaller companies. Many revivals have been associated with 18th-century theatres that survive in their original form or in reconstruction, such as those at Drottningholm (near Stockholm), Schwetzingen (near Mannheim) and Versailles. As the revival pushed forward into the Classical and Romantic eras, directors such as Arnold Östman, Roger Norrington, John Eliot Gardiner and Gabriele Ferro began to apply historical principles to the mainstream operatic repertory as well.

By the early 1970s the repercussions of the early music 'boom' could be felt outside early music circles. The revival's centre of gravity shifted perceptibly to the Baroque and later periods, as early musicians and their patrons in the electronic media awakened to the benefits of giving a fresh twist to familiar repertory. Record companies came to play a bigger role in supporting the leading early music ensembles and promoting the new generation of star performers, such as Christopher Hogwood, Reinhard Goebel, William Christie, Jordi Savall and the Kuijken brothers. Significantly, the most prominent early music ensembles of the 1970s and 80s were not collegium-type groups or small consorts but full orchestras of period instruments (among them the Academy of Ancient Music, the Amsterdam Baroque Orchestra, Les Arts Florissants and the Orchestra of the Eighteenth Century). A milestone in the musical establishment's acceptance of the early music movement was reached in 1989, when the Glyndebourne Festival invited the Orchestra of the Age of Enlightenment to replace the LPO in the pit for a series of Mozart opera productions. By then performances of Mozart and Haydn on period instruments were commonplace, several 'authentic' recordings of the Beethoven symphonies and piano concertos were under way, and the boundaries of the movement were expanding into the late 19th and early 20th centuries. The Orchestra of the Age of Enlightenment engaged conductors from both within and outside the early music camp, just as modern-instrument orchestras and opera companies were turning their podiums over to Hogwood, Harnoncourt, Gardiner, Norrington and others. Several groups, notably the New Queen's Hall Orchestra, performed early modern music in period style, and reconstructions of vintage Broadway musicals with original scores and performing forces were mounted by the American conductor John McGlinn and others.

The expanding temporal and geographical boundaries of the early music movement are mirrored in the proliferation of specialist periodicals around the world. Among the most prominent are *Early Music* (UK), *Historical Performance* (USA), *Concerto* (Germany), the *Tijdschrift voor oude muziek* (the Netherlands) and *Consort* (Japan). Music publishing too has kept pace with the steady growing demand for critical and performing editions and facsimiles in the early music field. In addition to the 'monuments' and Denkmäler series, and collected works of individual composers, performers and scholars have access to authoritative Urtext-based editions of a vast range of music from the Middle Ages to the early 20th century.

The revival has had a wide-ranging impact on music education and concert life. Most music schools in Europe and the USA now offer courses in performing practice and tuition on historical instruments, and many have comprehensive early music programmes. These developments have raised standards of performance as well as helping to make traditionally trained musicians more aware of historical issues. As early musicians encroach on the core 19th-century repertory, however, there has been a mounting backlash against some of the more extreme claims made on behalf of 'historically informed' performance, and a growing body of opinion has come to view it as no more or less 'authentic' than other modes of interpretation. Moreover, as the early music field becomes increasingly professional in its approach to training, organization, marketing and fundraising, it has lost many of the trappings of a counterculture and become more and more integral to mainstream musical life.

See also [Performing practice](#).

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Early Music America.

American organization founded in 1985 to promote the performance, enjoyment and understanding of early music, and to encourage the use of historically appropriate instruments and performance styles. It presents symposia, round-table discussions and other professional development and educational programmes. In addition to a bimonthly bulletin, the organization publishes the quarterly *Early Music America* (successor to *Historical Performance*, which appeared from 1988 to 1994); it also sponsors a series of performers' guides to the early music repertory. In 1998 it had about 2700 members.



Early Music Consort of London.

A group formed by [David Munrow](#) in 1967.

Early Music Now.

Performance group based in [Milwaukee](#).

Earsden, John

(*fl* 1609–45). English composer. He was page to Lady Grissell Clifford in 1609 and apprenticed to [George Mason](#), whom he succeeded as musician to Francis Clifford, Earl of Cumberland, in 1620. He collaborated with Mason in writing *The Ayres that were sung and played at Brougham Castle in Westmerland, in the Kings Entertainment* (London, 1618/R; ed. in EL, 2nd ser., xviii, 1962). It is not known exactly what his contribution to the entertainment was (no doubt Mason was the senior partner), but he possibly wrote 'Welcome is the word', which is printed at the end of the book, out of sequence. In 1637 his pay was increased from £13 6s. 8d. to £20 a year; his name continues to appear in the Clifford accounts until 1645.

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IAN SPINK

Easdale, Brian

(*b* Manchester, 10 Aug 1909; *d* London, 30 Oct 1995). English composer. He was educated at the Westminster Abbey Choir School and at the RCM, studying under Armstrong Gibbs (composition) and Gordon Jacob (orchestration). He wrote his first opera, *Rapunzel*, at the age of 18, and when he was 27 his Five Pieces for orchestra were given in Vienna; his Piano Concerto was broadcast in 1937. In 1936 he began composing for documentaries, among them those made by the GPO and Crown Units, and from 1937 to 1949 he was musical director for various theatre and film organizations in England and India. In 1948 he composed what was to remain his best-known work, the score for the film *The Red Shoes*, an Archers Film Unit production by Michael Powell and Emeric Pressburger about the gestation and birth of a ballet, with choreography by Helpmann. Easdale wrote music for a number of other films including *Black Narcissus* (1947), *An Outcast of the Islands* (1952), *The Battle of the River Plate* (1956) and *Peeping Tom* (1960), but never again attained the same renown. In 1962 he wrote the *Missa coventrensis* for choir, congregation and organ, for the consecration of Coventry Cathedral. His compositions, mostly in an eclectic English idiom that owes something to Britten as well

as to the Bax-Bridge generation, include the operas *The Corn King* (1935) and *The Sleeping Children* (1951), chamber music and songs.

CHRISTOPHER PALMER/R

East [Easte, Est, Este], Michael

(*b* c1580; *d* Lichfield, 1648). English composer. He was previously thought to be the son of the music printer Thomas East, but the latter's will does not mention him. Its reference to a 'Coson Pearson dwellinge in Mynuall [?Mildenhall] nere Elie', a place with which the composer was associated, hints remotely at a more distant relationship between the two men. Indeed, from evidence of his deposition in a civil case, Thomas East was Michael's uncle. Michael's name first appears as a contributor to Morley's *Triumphes of Oriana* (RISM 1601¹⁶), and because of its late arrival his piece was printed on the preliminary pages. In 1606 he received the MusB degree from Cambridge; his second set of books, published in the same year, is addressed 'from Ely House Holborne'. It is possible that at this time he served the Dowager Lady Hatton, who occupied part of this London palace of the Bishops of Ely; the dedication of the last set of 1638 to Sir Christopher Hatton argues a connection with the family.

In March 1609 East joined Ely Cathedral choir as a lay clerk, in place of Ralph Amner. The cathedral account books show that 'Mr Michael Este' received no payment after midsummer of that year, and at Michaelmas 1610 his name disappears from the list of lay clerks. He is not recorded again until Michaelmas 1614, when he acted as a replacement lay clerk for one term only. Thereafter his name disappears from the Ely records. The facts that he was sometimes paid by proxy and is not mentioned in the ecclesiastical visitations of the cathedral in May 1610 and 1613 strengthen the supposition that he was never in regular or full-time attendance there. Sometime before 1618 he moved to Lichfield, for on the title-page of the fourth set he is entitled 'Master of Choristers in the Cathedrall Church'. The antiquary Elias Ashmole (1617–92) referred to him as 'my Tutor for Song', and made it clear he was not also organist of the cathedral by mentioning Henry Hinde as holder of that post. In 1620 St John's College, Oxford, commissioned East at a fee of 44s. to write an 'anthem of St. John' (*As they departed*), which he apparently visited Oxford to hear; it was later published in his collection of 1624, dedicated to John Williams, Bishop of Lincoln, in gratitude for an annuity he gave East after hearing 'some Motects' (probably anthems) of his. East's will (PCC 77 Essex), dated 7 January 1648, informs us that he lived in the Cathedral Close, that his wife Dorothy and daughter Mary Hamersly were both alive, and that he had a son and a grandson (aged two) both called Michael. The will was proved on 9 May 1648.

East was unusually fortunate in having so much of his work published. His seven sets of books, though containing little of musical importance, are a valuable guide to the changing musical tastes of early 17th-century England. The first two sets, issued in the heyday of the madrigal, are thoroughly italianate in style and content. The third and fourth sets, however, place consort songs and anthems side by side with genuine madrigals and canzonets, and the third set even includes an extended

sequence of viol fantasies. It is probably significant that this book, East's first publication to include music for viols, appeared shortly after he joined the Ely Cathedral choir, where there was already a very strong tradition of viol teaching. Perhaps this venture was encouraged, therefore, by the enthusiasm and expertise of musicians such as John Amner and Thomas Wyborough. 20 three-part pieces for viols are the sole contents of the fifth set. The names of the partbooks (Cantus, Quintus and Bassus), the designation 'Songs ... as apt for Vyols as Voyces', and the titles of the pieces have suggested to some writers that these were originally five-part madrigals adapted to take advantage of the growing demand for instrumental music; but there is no evidence of a reduction of parts (Cantus and Quintus indicating two equal voices), the opening point often cannot be made to fit the words of the title, and in any case the entitling of fantasies goes back to the days of Tye, as does the singing of wordless compositions. Pieces of the same kind are also found in the seventh set, which again is entirely instrumental.

The sixth book is devoted completely to sacred compositions, with the exception of a consort-song setting of Sir Henry Wootton's poem in honour of Princess Elizabeth, daughter of James I. *Awake and stand up* is the only full anthem, the rest being sacred consort songs or verse anthems, several of which were adapted for church use by the substitution of organ for viol accompaniment. Earlier versions of two of East's consort anthems (*When Israel* and *O clap your hands*) exist in manuscript (GB-Ob Tenbury 1162–7) together with an interesting version of the pastoral *Sweet Muses* (third set) to the Italian words *Cantate, ninfe e pastori*. Two secular pieces in English ascribed to East appear in a copy of John Bennet's *Madrigalls* (1599) in the hand of Conyers D'arcy (Greer).

East was an industrious but unoriginal composer, who cultivated an up-to-date style without ever developing an individual musical personality. He took more texts from earlier madrigal sets and from the Elizabethan Italian anthologies than any other English madrigalist. Nor was his borrowing confined to words: he often quoted a whole phrase or more of music, and not infrequently based an entire composition on a previous setting (e.g. his praiseworthy sacred madrigal, *When David heard*, modelled on Weelkes). But where he no doubt intended to emulate, he often became merely derivative. His style was formed during the height of the madrigalian period, and he embraced the Italianate idiom wholeheartedly. Unlike so many of the greater English madrigalists, he avoided the traditional native style even when writing consort songs and anthems. His sacred compositions, which may be compared with those of Ward, Ravenscroft and Amner, consequently tend to be more colourful (though no less prolix) than minor works in the orthodox Jacobean Anglican style – confirming the impression that he generally wrote in the first instance for the chamber, not the church. As an instrumental composer, East suffered from the lack of genuine contrapuntal ability, and from a tendency to eke out his short-winded ideas by frequent recourse to cadential patterns. An exception must be made, however, of the five-part fantasies in the third set. Forming a unified cycle on the theme of the sinner's (?lover's) progress from despair through penitence to eternal bliss, these ambitious pieces fully deserve Thurston Dart's commendation: 'despite some slipshod part-writing, they are among the best five-part consorts of the time'.

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printed

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The Second Set of Madrigales apt for Viols and Voices, 3–5 pts (London, 1606); ed. in EM, xxx (1923, 2/1961)

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The Fourth Set of Bookes, wherein are Anthemes for Versus and Chorus, Madrigals and Songs of other Kindes, apt for Viols and Voyces, 4–6 pts (London, 1618); ed. in EM, xxx (1923, 2/1962)

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Hence, stars, too dim of light, 5vv, 1601¹⁶; ed. in EM, xxxii (1923, 2/1962)

manuscript

Magnificat, Nunc Dimittis (verse), inc., *GB-Cu, LF*

Burial Sentences (full), inc., *LF*

Be not angry (verse), inc., *WO*

Come lovers forth, 4vv, in John Bennet, Madrigalls (1599), *US-Ws* (inc., B missing)

Come, ye blessed (verse '2 Trebles and Base'), inc., *GB-WO*

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PHILIP BRETT/IAN PAYNE

East [Easte, Este], Thomas

(*b* c1540; *d* London, 1608). English music printer and publisher. There is no evidence to support the theory that one of the variant spellings of his name, 'Este', might indicate Italian origin. From evidence of his deposition in a civil case, it seems that East was born in Swavesey, Cambridgeshire, and was the uncle of the composer Michael East, not his father, as has often been conjectured. East's ancestors had already settled in England many years before his birth; his array of type ornaments included two pieces in the design of the East family heraldic seal, which has been traced to the reign of Henry VII. He was made free of the Stationers' Company in London in 1565, and worked at first mainly as a trade-printer for other London-based publishers. He was one of those who signed 'The complaynt of the poor printers', a list of grievances sent to Lord Burghley in about 1577, protesting against the number of printing monopolies. East acquired a fount of music on the death of Vautrollier and soon printed a work as Byrd's assign. Byrd's monopoly had fallen into disuse through the commercial failure of *Cantiones sacrae* (1575), but East's 1588 volume, Byrd's *Psalmes, Sonets and Songs* (see [illustration](#)), apparently had an immediate success. Byrd thought highly of East's work; the volume was reprinted the following year, and from then until his death East flourished as a music printer (he also continued to print non-musical material). He printed most of the music of Byrd and Morley, as well as *Musica transalpina* (RISM 1588²⁹ and 1597²⁴) and *The Triumphes of Oriana* (1601¹⁶). In 1600 he printed John Dowland's *The Second Booke of Songs or Ayres*, and later Francis Pilkington's *The First Booke of Songs or Ayres* (1605) and John Danyel's *Songs for the Lute, Viol and Voice* (1606). In 1598 he printed Lassus's *Novae cantiones*, the first Italian music by one composer printed in England, and he appears to have had plans to export English music to Italy, for in 1595 he printed English and Italian editions of Morley's five-part balletts and three-part canzonets. No evidence survives to indicate whether the venture was successful, but there is no comparable instance in East's or any other contemporary music printer's output. During gaps in the monopoly he reprinted 12 falsely dated editions disguised as their original prints. In 1592 and 1594 East published harmonizations of the English metrical Psalter, in volumes entitled *The Whole Booke of Psalmes, with their Wonted Tunes*. East's Psalter includes settings by Giles Farnaby, Richard Allison, Michael Cavendish and John Dowland; East wrote the preface and dedication himself. It ran into one further edition during his lifetime and four after his death; after Thomas Ravenscroft's edition of it in 1621, 'newly corrected and enlarged', it became known as Ravenscroft's Psalter.

If hard-won, East's success was deftly calculated: he was continually bedevilled with lawsuits and for most of his career was obliged to work as someone else's 'assigne', yet he consistently found ways to turn the system to his advantage. When Morley renewed the music printing monopoly in 1598, East initially suffered, and it was over a year before he could print music again. The monopoly was resurrected by William Barley in 1606, on the grounds that he had been Morley's business partner. Although the terms under which the resulting lawsuit was settled have long been thought to have been unfavourable to East, he actually advanced his position as a music publisher at that time. He won the Company's explicit recognition of his rights to reprint music he had registered with them, despite the royal monopoly, and he reduced the monopolist's fee. In 1606 he was in dispute with George Eastland, the publisher of John Dowland's *The Second Booke of Songs*, and the resulting lawsuit lasted for two years before the case against him was dismissed.

East was the leading music printer of his day, and may be considered the father of English music printing. He took a serious risk in printing music when the market was very uncertain, and he clearly was not easily discouraged by the vicissitudes of a music printer's life. He possessed two founts of music type and one of tablature type, together with a group of distinctive ornaments; one of these, a black horse with a crescent on the shoulder, is a pun not only on his family crest, but on his address, 'Aldersgate street at the sign of the Blacke Horse', where most of his music was printed. Court records indicate that East's wife Lucretia (née Hassel) was active in the firm at all levels; East cited her as his official partner in 1606. After East's death she printed a new edition of Byrd's *Songs of Sundrie Natures* (1609), but later that year, through a series of copyright transfers and a bond agreement noted in East's will, East's business passed fully to his adopted son, [Thomas Snodham](#).

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MIRIAM MILLER/JEREMY L. SMITH

East Asia.

East Asia will here be defined mainly as [China](#) (both the People's Republic and the Republic of China on [Taiwan](#)), [Japan](#) and [Korea](#). This survey

seeks to outline some general similarities and differences within this broad area, restricting itself for practical reasons to the majority cultures of each country. For more detailed discussions of these and the region's minority cultures, see the relevant country article.

1. Background.
2. Social aspects.
3. Aesthetics, cosmology and religion.
4. Court genres.
5. Instruments.
6. Musical features, transmission and notation.
7. Modern trends.

DAVID W. HUGHES, STEPHEN JONES

East Asia

1. Background.

The dominant Han Chinese culture, which has influenced Japan, Korea and to a lesser extent other neighbours such as Vietnam, co-exists with substantial minority populations within Chinese borders. South-western groups have affinities with Thai-Burman tribal cultures, and the far west (Xinjiang) with Islamic Central Asia (see [China](#), §IV, 5); to the north and west, Tibetan, Mongol and Manchu cultures are also distinct (see [Inner Asia](#); [Tibetan music](#); [Mongol music](#)); to the south, the Taiwanese aborigines constitute a distinct cultural group (see [Taiwan](#), §2). Korea and Japan are each much more ethnically unified, with only the Ainu of northern Japan and the Okinawans of southern Japan diverging significantly from the majority culture (see [Japan](#), §VIII). Even after putting all these areas and cultures to one side, the following generalizations must be offered with diffidence.

China's vast land mass and political power have brought to it influences from a wide range of cultures and have led to a strong Chinese cultural impact on its eastern neighbours from early in the 1st millennium, well before these countries had their modern names or political identities. Chinese influence often flowed into the main Japanese islands through the Korean peninsula or the Ryūkyū archipelago, although direct links between Japan and China were also common. Conversely, China has been less affected by the musics of Korea and Japan than by those of other peoples. The centuries culminating in the Tang dynasty (618–907) saw the formation of a partly homogeneous East Asian élite culture (embracing less forcefully other areas such as Vietnam). The adoption of numerous aspects of Chinese culture – including systems of writing, literature and institutions – in Japan and Korea extended to genres and instruments of Chinese court music. This resulted in a closely related East Asian instrumentarium of Chinese origin, which might lead one to expect that the musics themselves would also be quite similar. However, contacts were reduced after the Tang period, resuming only in the 20th century; the Japanese *Minshingaku* is a rare borrowing from China in late imperial times. Musical practices developed quite separately under local conditions: instruments and genres found new uses and contexts while adapting to indigenous musical features and cultural forces.

Despite the often-heard claim that East Asian art music is ancient and timeless, few living genres have a verifiable tradition going back much earlier than the 16th century. Even court genres that go back to the medieval period have continued to evolve. As our awareness of the diverse musical practices of popular traditions supplements earlier scholarly concentration on courtly and literati genres, the differences among the musics of this vast area may now be seen to outweigh the similarities. This is surely why there have been virtually no recent scholarly overviews of East Asian music.

In language as in music, superficial resemblances disguise diversity. Although the Chinese ideographic writing system was adopted and modified in Korea and Japan, along with many loan words, the three languages themselves are quite distinct. Korean and Japanese appear to be genetically related, but Chinese not only has a totally different syntax but is tonal, influencing vocal style.

[East Asia](#)

2. Social aspects.

Until quite recently, Western concepts of East Asian music were dominated by traditions of 'art music', largely because the music and musical theory of the imperial courts and the literati class dominate indigenous historical records, leading to an under-representation of the musical culture of the lower classes. But both ceremonial and entertainment musics are far more diverse. While ritual has continued to play a major part in both élite and folk societies, the expansion of urban entertainment from the Chinese Song dynasty (960–1279) led to vocal narrative and dramatic forms becoming lastingly popular. The various regional forms of opera found throughout China have long dominated musical life. In Japan, major music-theatre genres like *nō* and *kabuki* developed. Puppetry and masked opera, based in ritual, are common throughout the region.

At all levels, from court to popular, the master-pupil relationship has often resembled the adoption of a religious disciple. In many genres public acknowledgment of one's master results in 'schools' or lineages. The transmission of Japanese arts in particular has been formalized into the *iemoto* guild system, where direct students of a single master pass on the art to their students in turn in a tightly controlled familistic hierarchy; headship often passes from parent to child. Though there has never been a true caste system, professional music-making has often been the ascriptive fate of particular groups, for example by heredity or through blindness.

Women traditionally occupy subsidiary positions as musicians at all levels of society. Female courtesans often provided music, even aiding transmission between literati and commoners. Though 20th century social movements have sought to a limited extent to extend equality – women are now widely accepted in Chinese opera and in urban professional troupes, for instance – discrimination is still evident in many contexts.

[East Asia](#)

3. Aesthetics, cosmology and religion.

The Chinese state belief system of Confucianism has been pervasive, with its hierarchical and cosmological system expressed through ritual music. Throughout recorded history, music in China has been linked with the social and cosmic order, the Confucian 'mandate of heaven' being seen as authorizing governments that observed proper music and ritual. The generation of the five pitches was connected with the five elements and the five directions, and that of the 12 basic pitches to the lunar months. Pitch relationships were further equated with social hierarchies. These theories were enshrined in the classical texts of Confucianism and inherited and augmented in later dynasties, still forming a canonical system today. This body of theory was adapted in Korea, where Confucian state ritual traditions developed under the influence of those in China, and to a lesser extent in Japan. Japanese and Korean theoretical writings in general often drew on Chinese models, though such similarities partly obscured the diversity of actual music-making.

Mahāyāna Buddhism has also been a unifying factor. Chinese Buddhism spread to Korea and Japan in the 5th–6th centuries ce. Again the Tang dynasty was the period of greatest contact. Note a cumulative linguistic tendency: in India, Buddhist lyrics were composed in the native Sanskrit; the Chinese retained those texts and added further lyrics in Chinese; the Japanese and Koreans kept both and added yet further texts in their own languages. Something similar must have happened with the music as well, though this is more difficult to chart. Though broad similarities may be found between the chant and percussion accompaniment of Buddhist rituals throughout the region, musical practice may have begun to diverge quite widely from an early stage.

Indigenous religions such as Chinese Daoism, Korean shamanism and Japanese Shintō, which developed in parallel with Buddhism, have their own distinctive musics. Temple as well as folk religious traditions show regional features. In Japan, Buddhist chant influenced *nō* singing, *gidayū* and the *shakuhachi* flute. In China, singing styles and dramatic expression of opera and ritual are closely related. In Korea, Confucianism and Buddhism compete with an indigenous shamanic tradition whose uniqueness took on nationalistic symbolic importance by the 1990s.

Another common theme in more literate traditions of East Asia is the relation between music and the spiritual contemplation of nature, often through association with poetry. In vocal lyrics such imagery may also be used as a metaphor for human feelings of separation or longing; folk-song lyrics often treat these same themes less philosophically. Likewise, solo pieces for instruments such as the Chinese *qin* zither or the Japanese *shakuhachi* are often inspired by natural scenes such as rivers or mountains; programmatic descriptions may even accompany instrumental notations. Nature is only one theme, however; the spectrum is wide, also including battles and inebriation, though connotations may be philosophical rather than mundane.

Polarities commonly expressed in music, particularly in China and Korea, are heaven and earth, martial and civil, *yin* and *yang*. The contrast of refined versus vulgar (Chinese *ya-su*, Japanese *ga-zoku*, Korean *a-sok*) has long been influential among the literati. For example, the Neo-

Confucianists of Japan's Tokugawa period (1603–1868) castigated *shamisen* music as erotically stimulating, hence *zoku* and morally corrupting; similar value judgments have been common throughout the region. But again one must search beyond literati traditions to the less explicit aesthetics of more popular genres.

East Asia

4. Court genres.

The notional homogeneity of East Asian musical culture is based largely on court genres that were exported from China to Korea and Japan. Chinese instruments were known in the north Korean kingdom of Koguryŏ by the 4th century ce. Masked dance drama from southern China was transmitted first to the Korean kingdom of Paekche and thence to Japan. Korean music was also performed in Japan. Such transmission peaked during the Chinese Tang and Song dynasties (7th–13th centuries). The cosmopolitan Tang court saw what might be called the first 'World Music' boom, with ensembles from Central Asian, South and South-east Asian and Korean kingdoms employed there. As elements from these various sources intermingled in new ways in the Tang capital Chang'an, the results were often exported to Korea and Japan. Though foreign ensembles were also employed at successive Chinese courts, the most lasting foreign influence on Chinese music was from the instruments of Central Asia, such as *pipa* lute and *suona* shawm.

The court genres were of two very different types: several genres of banquet music and the monumental Confucian state ritual ensembles. Chinese court banquet music was imported and ritualized in Japan (*tōgaku*) primarily in the Tang period and in Korea (*tangak*) mainly in the Song, but subsequently practice was constantly modified. A state Confucian court ritual ensemble (*aak*), in which ritual grandeur and perceived correctness took precedence over purely musical factors, was exported to Korea in 1116; it was one of several genres from the Chinese Song dynasty performed at the Korean court. Though later reforms were partly inspired by the Chinese classics and modifications on the Chinese mainland, practice again diverged.

East Asia

5. Instruments.

Chinese instruments imported to Japan and Korea include most prominently the *sheng* mouth organ (Jap. *shō*, Korean *saeng*), *zheng* zither (*sō/koto*, *kayagŭm*), *pipa* plucked lute (*biwa*, *pip'a*), *biliguan* oboe (*hichiriki*, *p'iri*) and *di* transverse flute (*ryūteki*, *jōk*). The important Chinese two-string fiddle family (*huqin* etc.) is found in Korea (*haegŭm*) but never settled in Japan. Shawms are common throughout China (*suona*, derived from Central Asian *zurna*); they have never settled in Japan, but they flourish in Korea (the *t'aep'yŏngso*) in various genres, most prominently in 'farmer's music' (*nongak*). Conversely, the Chinese three-string plucked lute *sanxian* reached Japan (*shamisen*) but is not found in Korea. Barrel drums play a major role in all three cultures, while hourglass drums are important in Japan and Korea but have long been rare in China. In many cases the names of related instruments in all three countries are still written with the

same Chinese characters (though pronounced somewhat differently), but in others the names have changed.

Even those instruments adopted as part of a court ensemble often enjoyed more popular uses. The best examples are long zithers: secular repertoires for Chinese *zheng*, Korean *kayagŭm* and Japanese *koto* developed independently both of the courts and of each other. By contrast, the instruments of Buddhism (largely percussion) are also widely shared but have rarely transcended their original contexts. The same is true for the Confucian ritual orchestra exported from China to Korea, which included large frames of bells and lithophones.

These and several other instruments still show clear genetic similarities between countries, but they have evolved considerably, to the extent that none of the relatives could be interchanged today. More importantly, the music played upon these instruments soon diverged, which of course triggered some structural changes. Thus the blow-hole of the Korean *t'aegŭm* transverse flute is much larger than its Chinese antecedent, facilitating the distinctive wide vibrato favoured in Korea; the loosely strung silk strings of Korea's *kayagŭm* serve the same function, in contrast to Japan's *koto*. Another case is the Japanese notched flute *shakuhachi*. Examples of 8th-century Chinese manufacture preserved in the Shōsōin treasury in Japan have five fingerholes and one thumb-hole (like their Chinese relative, the *xiao*), suitable for playing the heptatonic scale then used in China. Centuries later, all *shakuhachi* had lost one fingerhole and now were more suitable for playing Japanese pentatonic melodies. And the large plectrum of Japan's *shamisen* suits the percussive nature of its music, as opposed to its Chinese relative. In the 20th century metal or nylon strings have commonly replaced silk. Communist China and North Korea have attempted to popularize 'improved' versions of instruments (often on Western models), with more success in urban than rural areas.

East Asia

6. Musical features, transmission and notation.

As all three countries have now been permeated by Western music practice and values, one may get a misleading impression of traditional elements by exposure to 20th-century hybridized styles such as the *koto* compositions of [Michio Miyagi](#), the *kayagŭm* music of [Hwang Byung-ki](#) or a composition or arrangement of the Chinese 'conservatory style'. This section will focus on the more traditional end of the spectrum.

Traditional scales and modes of the three countries vary significantly, though this fact can be disguised by a theoretical model shared among court genres in particular. The five pitches *doh ray me soh lah* of the anhemitonic pentatonic scale, called in Chinese *gong shang jiao zhi yu* (with related pronunciations in Korea and Japan), may be supplemented by two 'exchange tones' (the fourth and seventh degrees of the scale) to make a heptatonic scale. The theory is based on creating pipes one third shorter and longer than that preceding to play a series of 5ths, of which a set of 12 semitones (Chinese: *lü*) became standard in theoretical writings.

The concept of mode, or mode-key (see [Mode, §V](#)), is common, known in Chinese as *diao*, in Japanese as *chō*, in Korean as *cho*; it extends also to

Vietnam, where it is called *diêu*. Chinese modal theory influenced Japan and Korea in the Tang dynasty but continued to develop, from the Song dynasty largely in the context of vocal dramatic music. The 16th-century scholar [Zhu Zaiyu](#) was the most celebrated in a long line of theoreticians seeking to codify a tempered scale, though this remained remote from practice.

In Japan and Korea, court theorists revised the modal theory inherited from China, but other genres in both countries, although sometimes borrowing court terminology, owed little to any Chinese model. Only since the late 19th century have native scholars begun to analyse the modal structures of such genres, in the virtual absence of previous indigenous theory. Although the music of all three countries tends towards a pentatonic core, modal details are strikingly different both between and within countries. The Chinese anhemitonic pentatonic scale is supplemented in Japan and Korea by scales with semitones and major 3rds. Most Japanese genres can be subsumed under a tetrachordal analysis championed by Koizumi Fumio, where two or three tonal centres compete within an octave. Korean genres seem more diverse, and scholars have stressed the different function of individual tones within a mode, rather as in the north Indian *rāga* system; regional differences are also highlighted.

Traditional metrical systems also differ sharply. Chinese music is dominated by duple metres. Korean music is partial to a variety of triple and compound metres not found in the other countries and largely encoded in a system of named patterns called *changdan*. Japan favours duple metre or a long-short-long-short 6/8 unlike anything in Korea. But all three countries also feature extreme flexibility of metre or pulse, reaching to true free rhythm in some genres.

The multi-movement form of the Tang court suite was developed into a widely applied aesthetic principle in the Japanese *jo-ha-kyū*, but apart from a gradual acceleration (by no means unique to East Asia) the combination of movements into large-scale forms in the three countries is diverse.

Vocal music has long dominated East Asian societies, from informal folksong to large-scale staged dramatic music. Between these two extremes are many popular genres of ballad or narrative singing with chamber accompaniment of drum (as for Korean *p'ansori*) or other percussion, or of plucked lutes (in China and Japan) or zithers (in Korea). Mutual influence among the dramatic genres of these three countries has been surprisingly minimal. Even within each country such genres are diverse. Musical theatre in China ranges from masked *nuoxi* ritual opera to more modern entertainment forms such as *Huangmei xi*; in Japan the populist *kabuki* contrasts with the more ritualistic *nō*; meanwhile Korea, apart from its masked dance dramas, has lacked large-scale dramatic performances until the creation of *p'ansori*-derived *ch'angguk* in the 20th century. Though Chinese is a tonal language, vocal melodies reflect speech tones more in elite than in popular genres. While the problem does not arise in Korea or Japan, musical setting generally reflects syntax.

Instrumental textures are often heterophonic, and linear rather than vertical. Though any harmonic effects are usually casual, some genres such as Japanese *gagaku* produce dense and strictly regulated textures;

here, for instance, the clusters of the *shō* mouth organ contrast with the sparser 5ths and octaves of the Chinese *sheng*.

Percussion ensembles are common, mainly using drums, gongs and cymbals. Large groups perform for outdoor festivities. Smaller complexes of percussion accompany vocal dramatic genres, as in Chinese opera and Japanese *nō*.

Improvisation is generally minimal; though a certain amount of creative flexibility may be expected in the decoration of the nuclear notes, in many traditions great conformity is demanded in teacher-pupil transmission. Although written notation (often tablature) is used in some genres, it plays a minor role in most music acquisition, where oral-aural transmission is more common. Oral mnemonics are often used, but any written notation serves mainly as an aid to teaching and memory, being mostly eschewed in performance. Several types of Chinese notation have been substantially modified in Korea and Japan; a grid system, giving more detailed (notably rhythmic) data, was developed by the 15th century in Korea and later in Japan. Recently, as modern teaching methods from the West have supplemented traditional ones, cipher or staff notation may also be used; since these tend to be used to prescribe more features of performance (including ornamentation and dynamic) more explicitly, this may reduce the variability of traditional performance.

East Asia

7. Modern trends.

Since about 1850 the divergent histories of the countries have created new aspects of music-making. All East Asian governments have attempted to forge national cultures, reducing local variation, but different reactions may be observed to the meeting of nationalism with modernization and Westernization, in both ideology and practice, and to the incursions of Western popular culture. An additional factor is that the 20th century saw the resumption of significant direct interaction among these three cultures after a long lapse, albeit in radically new conditions. The Meiji restoration in Japan, the rise of communism in China and North Korea, the industrializations of Japan, South Korea and Taiwan, and the Japanese colonial presence of the early 20th century – all these have had impacts on East Asian music, whether in favour of assimilation or of divergence.

A good example is the treatment of folksong. Nationalism, Western scholarly influence, increases in domestic tourism and other factors have heightened attention to the genre throughout the region. Folksong collection and the composition of 'new folksongs' became major activities, not only as an expression of romantic nationalism but for more specifically political reasons under socialist regimes. In China, even traditional folksongs were recast with more politically suitable lyrics. Thus we find significant parallels along with striking differences across the region.

The adoption of communism in mainland China and North Korea created other parallels as well, including official policies towards the 'improvement' of musical instruments, the status of religious music, and the correct nature and goals of 'art music' composition. Such central policies have been deflected to varying degrees at local level.

As elsewhere, indigenous traditions have suffered a certain loss of prestige with globalization. Music educators, often based in the new conservatory system, have tended to stress the acquisition of Western music, or the 'improvement' of traditional genres on Western models. This has been partly balanced by government initiatives to 'preserve' endangered genres, often in new contexts. Thus some genres have been repackaged to represent a new national image, such as the courtly traditions of Chinese *yayue* (both in post-Maoist mainland China and in Taiwan) and Korean *aak*.

Concerts and conservatories have supplemented but not replaced traditional venues and means of transmission. The intimate Chinese *qin* zither has entered the conservatory, the concert stage and the recording studio, but amateur gatherings expressing the quintessential philosophy of the instrument are still held. The Japanese *shakuhachi*, long considered a tool of Zen meditation, is now more commonly treated as a primarily musical instrument, though here too earlier attitudes are maintained by many players. Considerable gaps persist between the modernized musical life of the towns and the ceremonial-based music-making of rural areas, perhaps especially in mainland China.

Composition in the Western sense has been influenced by traditional music in varying degrees. Though composers such as [Tōru Takemitsu](#) and [Tan Dun](#) have succeeded in the West partly by virtue of an imaginative recasting of their national traditions in a modern vocabulary, most seem to resist being pigeon-holed as exotic representatives of a merely national culture. Under Western-influenced compositional demands, for example, variants of Japan's 13-string *koto* have been developed with 21, 25 and 30 strings to transcend pentatonicism.

Pop music has several distinctive East Asian voices, with karaoke a major craze. In Chinese communities pop music has even acted as a unifying force, with styles throughout the Chinese diaspora suggesting a certain common identity. More recently, the 'World Music' phenomenon has encouraged the blending of traditional styles with Western pop features.

Neo-traditional styles have also emerged to suit 'modern' tastes. An example is the rise of large-scale drum ensembles in Japan (see [Kumi-daiko](#)), using traditional instruments and musical elements in new ways, and in concert rather than ritual settings. Korea's *samulnori* percussion ensemble represents a parallel development. In China politically modified versions of *yangge* (song and dance with percussion) have supplemented, rather than replaced, its traditional ritual function.

Easte, Michael.

See [East, Michael](#).

Easte, Thomas.

See [East, Thomas](#).

Easter Island.

See [Polynesia](#), §II, 2.

Eastman School of Music.

Conservatory founded in [Rochester](#), New York, in 1921.

Easton, Florence

(*b* Middlesbrough-on-Tees, 25 Oct 1884; *d* New York, 13 Aug 1955). English soprano. She studied in Paris and London, and made her début as the Shepherd in *Tannhäuser* (1903, Newcastle upon Tyne). She toured North America with H.W. Savage's English Grand Opera Company (1905–7); both she and her husband, the American tenor Francis Maclennan, were then engaged at the Berlin Hofoper, 1907 to 1913, and for the following three years at the Hamburg Städtische Oper. Before World War I, Easton made only a few Covent Garden appearances, notably as Butterfly in 1909. In November 1915 she sang at Chicago in *Siegfried*, and two years later began her long and fruitful association with the Metropolitan Opera, which lasted without interruption until 1929. Her pure tone, sound technique and excellent musicianship singled her out even in the brilliant assembly of singers collected by Gatti-Casazza. She was immensely versatile, with a repertory ranging from Brünnhilde to Carmen and the reputed ability to appear at a moment's notice in any one of over 100 roles. At the Metropolitan she sang some 35 roles, among them Lauretta in the première of Puccini's *Gianni Schicchi* (14 December 1918). She made isolated reappearances at Covent Garden, as Turandot in 1927, and as Isolde and the *Siegfried* Brünnhilde with Melchior in 1932. She gave her farewell performance, at the Metropolitan, on 29 February 1936 as Brünnhilde in *Die Walküre*, receiving an ovation for her still splendid singing and interpretation. Her art is adequately represented on disc, notably her final duet from *Siegfried* with Melchior.

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East Syrian rite, music of the.

See [Syrian church music](#).

East West.

American record label. It was established in 1957 by the Atlantic record company of New York. The recordings released on East West were leased by Atlantic from independent producers Lee Hazelwood of Phoenix, Arizona, and Lester Sill of Los Angeles. The only hit record on East West

was the rock and roll instrumental *Weekend* by the Kingsmen, although the label also issued the first recording by David Gates, later a member of the group Bread. The label ceased activity in 1958, but the name was revived in 1990 for use by the UK and German subsidiaries of the Warner Music Group (the owners of Atlantic). The new East West labels operated alongside Warner's WEA label in each country and issued music by local popular music artists and recordings by Atlantic's American artists. During the 1990s further East West labels were established in Japan, Australia, France (where the Carrere label was renamed East West in 1995), Spain (DRO East West) and Italy, where the company was known as CGD East West. (C. Gillett: *Making Tracks: Atlantic Records and the Growth of a Multi-Billion-Dollar Industry*, New York, 1974)

DAVE LAING

Eastwood, Thomas Hugh

(*b* Hawley, Hants., 12 March 1922; *d* 25 Oct 1999). English composer. While a member of the British Council in Ankara, he took private composition lessons with Necil Kâzımakses; later he studied with Blacher in Berlin and Stein in London, both decisive influences. The first of his works to come to public attention was the String Trio, awarded first prize in the 1949 Cheltenham Open Competitive Music Festival. Thereafter he worked extensively in the theatre and in broadcasting. The best known of his works is perhaps *Christopher Sly*, a chamber opera based on *The Taming of the Shrew* and a piece that is moderately conventional in idiom and form. There is a more exploratory style in the incidental scores, some of them for unusually large forces, and in the chamber music.

WORKS

(selective list)

dramatic

Galatea (ballet), 1950; *Christopher Sly* (op, R. Duncan, after W. Shakespeare), 1960; *The Rebel* (TV op, Duncan), 1969; *The Beach of Aurora* (Brazilian folk op, 3, P. Gilliatt), 1978–84; *The Voyage of the Catarineta* (ballad op, 2, Eastwood), 1990–91; *Carmen Dei* (J. Davies), nar, chorus, children's choir, org, orch, 1990

Incid music: *Hamlet*, 1954; Royal Court productions: *Don Juan*, *The Death of Satan*, *Look Back in Anger*, *The Making of Moo*, *Nekrassov*, *The Country Wife*, *Cards of Identity*, *Lysistrata*, 1954–9; *Three's Company*, 1962; *Abelard and Eloïse*, 1962

Radio scores: *Hippolytus*, 1958; *Dyskolos*, 1959; *Amphytrion II*, 1961; *Love in a Village*, 1964; *The Provoked Wife*, 1964; *The Constant Couple*, 1967; *King John*, 1967; *The Honest Whore*, 1970; *The Other Side of the Hill*, 1991

TV scores: *Venus Brown*, 1963; *Mary Queen of Scots*, 1969; *A Picture of Katherine Mansfield*, 1973

other works

Orch: Conc., vn, va, chbr orch, 1950–51; *Music to Celebrate*, 1953; *Hymn to Pan*, 1972; Conc., fl, str, 1988

Choral: 3 Settings of Francis Quarles, SSA, 1953; 3 Medieval Lyrics, SATB, 1953; 3 American Settings, SATB, 1972; *Benedicite Lament* (M. Palmer), chorus, org, 1988;

The Least of These (cant., J. Davies, after Bible: *Matthew*), 1991

Vocal: Cant. mariana, S, str orch, 1953; Solitudes, T, a fl, gui, str qt, 1964; Ronde des saisons, T, str orch, 1970–71; Caratatená (Brazilian poetry), S/T, pf, 1979; Cancioneiro (F. Pessoa), S, pf, 1985; 7 Songs from the Chinese, S, fl, va, hp, 1996; Lament (ancient Gk.), S, pf, 1997; Amor (F. García Lorca), Bar, pf, 1998

Chbr and solo inst: Str Trio, 1949; 3 Pf Pieces, 1951; Introduction and Allegro, str trio, 1952; Capriccio, gui, 1962; Trio Movt, fl, cl, pf, 1962; Ballade-Phantasy, gui, 1969; Rec Qt, 1969; Amphora, gui, 1971; Romance et plainte, gui, 1977; Uirapurú, ob/fl, gui, 1982; Apéritifs, gui, 1987; Aubade, org, 1987

MSS in *GB-Lmic*

Principal publishers: Boosey & Hawkes, Faber, Novello

WRITINGS

A Winter in Majorca [BBC TV script on Chopin and Sand]

'On Writing an Opera for Television', *The Composer*, no.25 (1967), 4–10

RICHARD COOKE/R

Eaton, John C(harles)

(*b* Bryn Mawr, PA, 30 March 1935). American composer. He attended Princeton University, where his teachers included Sessions. After completing his studies in 1957, he spent 11 years in Rome (aided by three Prix de Rome and two Guggenheim fellowships) where he was active as a composer and pianist. His opera *Heracles* (1964) was chosen to open the new Musical Arts Center at Indiana University in 1972 and he was subsequently offered an appointment as professor of composition there. In 1989 he assumed a similar position at the University of Chicago.

During his Rome years, Eaton explored microtonal tuning, primarily of equal-tempered quarter-tones, a technique that provided him with an expanded range of precisely inflected pitches suitable for his chromatic, yet tonally focussed style. He also experimented with live electronic music. The engineer Paul Ketoff, with whom he worked closely, developed the first portable performance synthesizer, the Synket, for him in 1964; he subsequently collaborated with Robert A. Moog on similar projects. A series of works from the mid- to late 1960s, for various combinations of instrumental, vocal and electronic forces, developed these resources.

Although he has continued to write instrumental and vocal compositions, Eaton is best known for his stage works. *Ma Barker* (1957), composed while he was an undergraduate, was followed by *Heracles*, a large-scale three-act work that capped his early stylistic development. *Myshkin* (1970), conceived for television, was the first opera in which microtonal and electronic extensions were put to dramatic use. The action is seen through the distorted vision of the title character, whose eye becomes the camera's eye and whose fluctuating rationality and irrationality are mirrored, respectively, in quarter-tone orchestral music and sixth-tone electronic music. A multiple time frame encompasses different tempos, each associated with one of a number of simultaneously occurring stage actions.

Subsequent operas developed ever richer and more flexible responses to widely different dramatic requirements. *The Lion and Androcles* (1973), *Danton and Robespierre* (1978) and *The Cry of Clytaemnestra* (1979) appeared in rapid succession, gaining Eaton a reputation as one of the most original and interesting contemporary opera composers in the USA. These were followed by *The Tempest* (1983–5), which called upon the full range of Eaton's technical arsenal, and *The Reverend Jim Jones* (1989), based on the Jonestown massacre.

Beginning with *Peer Gynt* (1990), Eaton embarked on a new series of stage works composed for small groups of instrumentalists, who, dressed in costume and wearing masks, assume the roles of the dramatic personae. With their parts conceived 'in character', the performers act out their roles on stage, play their instruments, whisper, speak, shout, sing and dance.

WORKS

stage

Ma Barker (chbr op, 1, A. Gold), 1957

Heracles (grand op, 3, M. Fried, after Sophocles and Seneca), 1964, Bloomington, IN, 15 April 1972

Myshkin (TV op, 1, P. Creagh, after F.M. Dostoevsky: *The Idiot*), 1970, 23 April 1973

The Three Graces (theatre piece, D. Anderson), 3 solo vv, actor, elec ens, 1972

The Lion and Androcles (children's op, 1, E. Walter and D. Anderson, after A. Silivius fable), 1973, Indianapolis, 1 May 1974

Danton and Robespierre (grand op, 3, Creagh), 1978, Bloomington, IN, 21 April 1978

The Cry of Clytaemnestra (op, 1, Creagh, after Aeschylus), 1979, Bloomington, IN, 1 March 1980

The Tempest (grand op, 3, A. Porter, after W. Shakespeare), 1985, Santa Fe, 27 July 1985

The Reverend Jim Jones (op, 3, J. Reston jr), 1989

El divino narciso (dramatic cant., N. Nelson, after S. Juana), Chicago, 21 April 1989

Peer Gynt (theatre piece, Eaton, after H. Ibsen), 1990, New York, 6 June 1992

Let's Get this Show on the Road: an Alternative View of 'Genesis' (E. Walter), Chicago, 8 Dec 1993

Salome's Flea Circus (theatre piece, Eaton), 1994

Don Quixote (theatre piece, Eaton, after M. de Cervantes), 1994, Chicago, 6 June 1996

Golk (theatre piece, R. Stern), 1995, Chicago, 6 June 1996

Travelling with Gulliver (theatre piece, E. Eaton, after J. Swift), 1997, Boston, 30 May 1997

King Lear (op, 3, L. Bates, after Shakespeare)

vocal

Song Cycle (J. Donne: *Holy Sonnets*), 1v, pf, 1956; Songs for R.P.B. (H. Crane, R.P. Blackmur), 1v, pf, synth, 1964; Thoughts on Rilke, S, 2 synkets, syn-mill, reverberation plate, 1966; Blind Man's Cry (T. Corbière, trans. Creagh), S, synket, Moog synth, syn-mill, 2 tape rec, 1968; Mass, S, cl, orch of synths, 1969; Ajax (J. Moore, after Sophocles), Bar, orch, 1972; Guillen Songs (J. Guillen), 1v, pf, 1974; Land of Lampedusa (M. Perry), Mez, S, pf, synths, 1974; Oro (M. Goeritz), 1v,

synths, 1974; Lullaby for Estela (Creagh), 1v, pf, 1975; Duo (Pss), chorus, 1977; A Greek vision (A. Sikelianos, trans. E. Keeley), S, fl, elec, 1982;

Ars poetica (W.B. Yeats), Mez, fl, hp, vc, 1986; Songs of Despair (J. Joyce), Mez, ww, brass, perc, pf, hp, str, 1987; A Packet for Emile and Bill (E. Snyder), Mez, cl, 1991; Notes on Moonlight (F. García Lorca, W. Stevens, L. Lugones, C.P. Baudelaire, W.B. Yeats), S, Mez, ww, perc, pf, hp, str qt/orch, 1991; Tpt Voluntary (G. Chaucer), S, brass qt, 1991; Songs of Desperation and Comfort (Donne, Creagh, Shakespeare, Corbière), Mez, chbr orch, 1993; Lettere (M. Ranchetti), Mez, fl, hp, str qt, 1994; Ad luciam beatricem, Mez, cl, 1995; Mass, vv, cl, pf, 2 perc, 1997; many other songs

instrumental

Pf Variations, 1957; Str Qt, 1958; Tertullian Ov., orch, 1958; Encore Piece, fl, pf, 1959; Tpt Sonata, 1959; Adagio and Allegro, fl, ob, str, 1960; Concert Piece, cl, pf, 1960; Epigrams, cl, pf, 1960; Concert Music, cl, 1961; Variations, fl, 1964; Microtonal Fantasy, 2 pf [tuned 1/4-tone apart], 1965; Concert Piece, synket, orch, 1966; Concert Piece no.2, synket, 1966

Soliloquy, synth, 1967; Vibrations, fl, 2 ob [tuned 1/4-tone apart], 2 cl [tuned 1/4-tone apart], 1967; Duet, synket, synth, 1968; Thoughts for Sonny, tpt, 1968; Pf Trio: In memoriam Mario Cristini, 1971; Sonority Movement, fl, 9 harp, 1971; Sym no.2, 1980–81; Burlesca, tuba, pf, 1981;

Remembering Rome, str orch, 1986; A Little Love Song, fl, pf, 1987; 4 Miniatures, sax, 1987; Str Qt no.2, 1987; Fantasy Romance, vc, pf, 1989; 2 Plaudits for Ralph, fl, ob, vc, 1991; Genesis, synth, 1992; Golk Sonatina, ob, pf, 1995; 3 Designs, cl, 1996; many other short chbr works, occasional pieces, some withdrawn

Principal publishers: Associated, Carisch, Malcolm, G. Schirmer, Shawnee

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J. Chadabe: 'Concert Piece for Synket and Symphony Orchestra', *Electronic Music Review*, no.4 (1967), 46 only

A. Frankenstein: 'Introducing John Eaton and his Pieces for the Syn-ke't', *HiFi*, xviii/7 (1968), 82 only

K. Monson: 'Eaton: Danton and Robespierre', *High Fidelity/Musical America*, xxx/7 (1980), 67–8

R.P. Morgan: 'Alchemist', *ON*, 1/1 (1985), 28–31

R.P. Morgan: 'John Eaton and *The Tempest*', *MT*, cxxvi/July (1985), 397–400

ROBERT P. MORGAN

Ebadi, Ahmad

(*b* Tehran, 1906; *d* Tehran, 1993). Iranian *setār* player. He came from a long line of distinguished musicians and was a grandson of Ali Akbar Farahani (*d* 1858) and a son of Mirza Abdollah (1845–1918). He learned music in the family circle and at the age of 18 appeared for the first time in a public concert. His fame and popularity, however, began with his radio performances which came later, beginning in the mid-1950s.

Musical developments in Iran in the first half of the 20th century tended to sideline the *setār*. Composed orchestral and vocal music became the main focus of these developments. Having a comparatively gentle and quiet sound, the *setār* was ill-suited for inclusion in the ensembles which were widely used by the middle of the 20th century; the *setār* could only shine as a solo instrument. It was largely due to Ebadi's mastery of this instrument, the elegance of his performance style and his imposing personal dignity that gradually the *setār* found a renewed life. His solo performances on the radio and television made a great impact and helped to encourage the study of the *setār* by the younger generation, despite the fact that Ebadi took little interest in teaching and rarely accepted a pupil.

Ebadi left a large number of recordings which were published both in Iran and abroad. His performance style rested on creative improvisation. Each rendition of a *dastgāh*, as played by Ebadi, was almost a new composition, different from other performances in dramatic and unpredictable ways. He produced highly varied sonorities, made effective use of sudden pauses to heighten tension, and had a unique ability to juxtapose power and pathos.

HORMOZ FARHAT

Ebb, Fred.

American lyricist. See under [Kander, John](#).

Ebbinge, Ku

(*b* Almelo, 9 Jan 1948). Dutch oboist. A leading figure in the modern revival of Baroque and Classical oboes, Ebbinge studied with Frans Brüggen, Gijs Reijns, Jaap Stotijn and Hans de Vries. Early in his career he developed a close working relationship with harpsichordist Ton Koopman, firstly in the chamber group Musica da Camera and later in the Amsterdam Baroque Orchestra. In 1983 he became principal oboist in Brüggen's Orchestra of the 18th Century. As well as numerous oboe obbligatos with the Leonhardt Ensemble for the Telefunken complete recording of the cantatas of J.S. Bach, Ebbinge has recorded the concertos and sonatas for oboe by C.P.E. Bach, Vivaldi concertos and Zelenka trio sonatas. He is a member of the faculty of the Royal Conservatory, The Hague, and an influential teacher of Baroque oboe.

GEOFFREY BURGESS

Ebdon, Thomas

(*bap.* Durham, 30 July 1738; *d* Durham, 23 Sept 1811). English organist, conductor and composer. For 63 years he was associated with the music of Durham Cathedral. A chorister under James Hesletine from 1748 to 1756, he was responsible for carving 'T. Ebdon, Sep^r. 1755' on the oak screen which divides the choir from the north aisle. From 1756 to 1763 he served as a lay clerk. It was in 1763, after deputizing for three months following the death of Hesletine, that Ebdon was appointed organist. His appointment rested on the dean exercising his prerogative, for the Act

Book records that it was '*contra consilium* [against the advice] of everyone of the Preb^{ys} present in Chapter Held this day'.

In 1786 Ebdon was associated with George Meredith as conductor of the Newcastle Subscription Concerts. He also organized other concerts there and in Sunderland as well as in Durham. Among Ebdon's compositions, his sonatas, most of them in the unusual form with three accompanying instruments preferred by Avison, show a small talent, with some fluent, virtuoso keyboard writing but routine, foursquare thematic matter. His glees and anthems, too, display a similar facility.

WORKS

all printed works published in London

vocal

6 Glees, 3vv, hpd/pf, op.3 (c1780)

Sacred Music Composed for the Use of the Choir in Durham, i–ii (1790–1810)

6 Favourite Songs, 1v, pf, op.4 (n.d.)

Other songs pubd separately

Anthems; catches and glees, 3vv: all *GB-DRC**

instrumental

6 Sonatas, hpd/pf/org, 2 vn, vc (c1765)

13 other sonatas and concs., *GB-DRC** [7 dated from 1769 to 1781]

A Favourite March (n.d.)

Music Lessons for a Miss Hubback, *Mp** [MS, dated 1 Feb 1799]

Other pieces, pf, *DRC**

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DNB (J.A. Fuller-Maitland)

B. Crosby: *Durham Cathedral: Choristers and their Masters* (Durham, 1980)

B. Crosby: *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986)

W.H. HUSK/BRIAN CROSBY

Ebeling, Christoph Daniel

(*b* Garmissen, nr Hildesheim, 20 Nov 1741; *d* Hamburg, 30 June 1817). German writer on music and translator. He studied theology at Göttingen and, although he was deaf, became a teacher at the Hamburg Handlungsakademie in 1769 and professor of history and Greek at the Gymnasium in 1784. With C.P.E. Bach he organized a concert in 1772 in honour of a visit by Burney, whose *The Present State of Music in France and Italy* he translated, with J.J.C. Bode, in the same year. He was a close friend of Klopstock, with whom he translated Jennens's text for Handel's *Messiah* in about 1782, and whose poems he edited. In 1793 he began an encyclopedic and statistical description of the USA which had reached seven volumes at his death. For the last 18 years of his life he was librarian of the Hamburg Staatsbibliothek.

As was typical in the German Enlightenment, Ebeling was strongly influenced by French thought, and he published translations of French writings on music and poetry in Hamburg and Hanover periodicals. His commentaries to these works and his other articles on music, though not always critical, reflect the breadth of his interests and activities. His most important contribution to music is the 'Versuch einer auserlesenen musikalischen Bibliothek' (1770), a history of 17th- and 18th-century music by genres, which places him in the company of Burney, Hawkins and Gerbert as one of the first music historians. Ebeling's only known composition is a *Divertissement zu den Poeten nach der Mode* for four voices and instruments (autograph score in *D-Bsb*).

WRITINGS

- 'Geschichte der Oper', 'Über die Oper', *Hannoverisches Magazin*, v (1767)
'Kurze Geschichte der deutschen Dichtkunst', *Hannoverisches Magazin*, v (1767), 81, 97–128; vi (1768), 81, 113, 353–84, 401–58, 529 [edn and trans. of M. Huber: *Choix des poésies allemandes*, Paris, 1766]
'Über die Vereinigung der Poesie und Musik', *Hamburger Unterhaltungen*, ix (1769) [edn and trans. of F.J. Chastellux: *Essai sur l'union de la musique et de la poésie*, Le Havre and Paris, 1765]
'Versuch einer auserlesenen musikalischen Bibliothek', *Hamburger Unterhaltungen*, x (1770)
Tagebuch einer musikalischen Reise durch Frankreich und Italien (Hamburg, 1772/R) [trans. of C. Burney: *The Present State of Music in France and Italy*, London, 1771]

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GerberNL

J.C.A. Grohmann: *In memoriam Christoph Daniel Ebelingii* (Hamburg, 1818)

E.A. Greeven: *Johann Joachim Christoph Bode, ein Hamburger Übersetzer, Verleger und Drucker* (Weimar, 1938)

H. Tiemann: 'Christoph Daniel Ebeling, Hamburger Amerikanist, Bibliothekar und Herausgeber Klopstocks', *Zeitschrift des Vereins für Hamburgische Geschichte*, xli (1951), 352–74

G.M. Stewart: *The Literary Contributions of Christoph Daniel Ebeling* (Amsterdam, 1978)

HOWARD SERWER

Ebeling, Johann Georg

(*b* Lüneburg, 8 July 1637; *d* Stettin, 4 Dec 1676). German composer and teacher. He received his earliest education at the St Johannis Gymnasium, Lüneburg, where, as is clear from surviving catalogues of music from the Johanniskirche, music was assiduously cultivated. From as early as 1651 he acquired from the Kantor of the Johanniskirche, Michael Jacobi, a sound knowledge of German sacred continuo songs; moreover, Lüneburg was at this time the most important centre for the publication of such songs. From 1658 Ebeling studied theology at the University of Helmstedt. In 1660 he received an appointment in Hamburg in the collegium musicum founded by Matthias Weckmann in 1659 and supported by Johann Rist. In

1662, on the death of Johannes Crüger, he succeeded him as Kantor of the Nikolaikirche, Berlin, where the poet Paul Gerhardt had been working as deacon since 1657. Despite a successful application, arranged in 1663 by his father, for Jacobi's position at Lüneburg, he chose to remain in Berlin, where he referred to himself as 'director of music at the principal churches'. Not until internal church politics caused Gerhardt to be dismissed did he himself leave Berlin, in 1667; he became principal teacher of music at the Gymnasium Carolinum, Stettin, where he remained until his death. The fact that he also taught Greek and poetry there shows the breadth of his knowledge.

Ebeling is important for music and hymnology because he was the first to collect Gerhardt's hymns. His publication *Pauli Gerhardi geistliche Andachten*, which has unmistakable links with the Lüneburg song publications, contains 120 hymns and he provided melodies for 112 of them, with simple four-part harmonizations; the numerous later editions provided only the melody and a basso continuo 'for greater convenience'. Musically it is more important for some of Ebeling's melodies than for his settings. His part-writing follows rigidly the style of that in Johannes Crüger's *Praxis pietatis melica* (1647) and *Psalmodia sacra* (1657–8), but some of his melodies show much greater independence. Others, however, are more traditional and betray the influence of the Calvinist psalter or of dance-songs, which were particularly popular at the time; on the other hand there are several examples of the early Pietist solo song. The setting of *Gib dich zufrieden und sei stille* is unquestionably among the finest pieces of its kind (see Blankenburg). Ebeling intended his music for domestic devotions rather than for congregational worship, and it was indeed used more frequently in this way. Three of his melodies are still in the basic repertory of Protestant hymns. He also wrote one of the very first histories of music, *Archaologiae Orphicae/i.e. Antiquitates musicae* (Stettin, 1675).

WORKS

Concert (Berlin, 1662), lost

Ach befeuchtet nicht die Wangen, funeral music, 5v (Berlin, 1664)

Ein Tag in deinen Vorhöfen (Ps lxxxiv), funeral music, 6vv, bc (Berlin, 1666)

Pauli Gerhardi geistliche Andachten, 112 hymn tunes, 4vv, 2 inst ad lib (Berlin, 1666–7/R); 12 ed. K. Ameln (Kassel, 1935)

Der Herr erhöre dich in der Not, 5vv, 2 vn, 2 viols, bc, after 1668, D-Bsb

Cant (Ps xx), ?lost [with chorus 'Vivat Rex Carolus' for a visit to Stettin of Carl XI of Sweden], mentioned in *NDB* (C. Engelbrecht)

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BlumeEK

NDB (C. Engelbrecht)

WinterfeldEK

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C. Mahrenholz and O. Söhngen, eds.: *Handbuch zum evangelischen Kirchengesangbuch*, ii/1–2 and suppl. (Göttingen, 1957–8)

H. Walter: *Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967)

W. Blankenburg: 'Johann Georg Ebeling 1637–1676', *Musik und Kirche*, xlvii (1976), 228–32

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Ebell, Heinrich Carl

(*b* Neuruppin, 30 Dec 1775; *d* Oppeln [now Opole, Poland], 12 March 1824). German composer and writer. While a law student at the University of Halle he also studied music with D.G. Türk (1795–7). After attending the Berlin court he was music director of the Breslau opera (1801–3, succeeded by C.M. von Weber in 1804) and then returned to law as an administrator. He was a founder of the *Philomusische Gesellschaft* (1804–6), for which he wrote several scholarly essays, and also contributed to a number of periodicals, including the *Allgemeine musikalische Zeitung* in Leipzig.

In spite of his short, but intensive, career as a professional musician, Ebell wrote several compositions which are above a mere amateur standard. His chamber music is inclined towards the early Romantic Biedermeier style, while his operatic arias more closely follow Classical models. His last work was the Mass of 1816.

WORKS

stage

unless otherwise stated, operas and probably lost

Der Schutzgeist (4), Berlin, 1798

Le déserteur (2), Berlin, c1800

Melida, Berlin, 1800

Selico und Berissa (4, F. Kinderling), Berlin, 1800

Anacreon in Jonien (3, H.W. Loest), 1800, rev. Breslau, Feb 1810

Der Bräutigamspiegel (Liederspiel), Breslau, 1801

Das Fest der Liebe, Breslau, 1802

Die Gaben des Genius (Spl), Breslau, July 1803

Die Hussiten vor Naumburg (incid music, A. von Kotzebue), c1805

Das Fest im Eichthale (3, after J.C. Bock), Breslau, 1807

Der Nachtwächter (Spl, 1, S.G. Bürde), Breslau, 1808, *D-DS*

Der Abschied (pantomimic pas de deux), Breslau, 1810

addl music for Larnassa (tragedy, K.M. Plümicke, after A.-M. le Mierre: *La veuve de Malabar*), 1802, *Dlb*

vocal

Die Unsterblichkeit, orat, c1800, lost; Mass, 1816

Cants.: Lob der geselligen Freude, 1802, lost; Preis der Tonkunst (Loest), 1811, *SWI*; Cantate zum Andenken der im Lazarethdienste 1813 in Schlesien verstorbenen 63 Ärzte (Bürde), vs (Breslau, c1813)

Other works: Monolog der Thekla (F. von Schiller), 1v, kbd (Berlin, 1801); Variations on 'Hebe, sieh, in sanfter Feier', 1v, chorus, orch, 1811, lost; 2 Romances (Oranienburg, n.d.), cited in Hoffmann; 2 arias with orch, formerly in Singakademie, Berlin; 8 arias, *Dlb*; songs in contemporary anthologies; other cants, arias, etc,

?lost, cited in Hoffmann

instrumental

3 syms.: E♭; 1798; C, 1800; d, 1812

Other orch: 2 hn concs., c1800; 2 polonaises, vn, orch, c1810

Chbr: 3 qts, wind insts, c1802; Str Qt (Leipzig, 1810); 3 str qts, op.2 (Leipzig, 1812); 3 deutsche Quartette, op.3, 1815

Pf: Musikalische Unterhaltung am Klavier (Dessau, 1800)

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C.J.A. Hoffmann: *Die Tonkünstler Schlesiens* (Breslau, 1830/R), 73–87
Schlesische Zeitung für Musik, iii (1835), 55, 61, 71, 78, 85, 92

[C.] Kossmaly and Carlo [C.H. Herzel]: *Schlesisches Tonkünstler-Lexicon* (Breslau, 1846–7/R), iii, 182–7

H.H. Borchardt: ‘Carl Maria von Weber in Schlesien’, *Schlesische Heimat-Blätter* (1909), no.8, p.185–90; no.9, p.213–17

F. Feldmann: ‘Breslaus Musikleben zur Zeit Beethovens aus der Sicht L.A.L. Siebigks’, *AMw*, xix–xx (1962–3), 168–71, esp. 168

R. Schmitt-Thomas: *Die Entwicklung der deutschen Konzertkritik im Spiegel der Leipziger Allgemeinen musikalischen Zeitung (1798–1848)* (Frankfurt, 1969)

H. Unverricht: ‘Beziehungen schlesischer Komponisten und Musiker zur Wiener Klassik’, *Die musikalischen Wechselbeziehungen Schlesiens-Österreich* (Dülmen, 1977), 47–76, esp. 63, 66

HUBERT UNVERRICHT

Eben, Petr

(b Žamberk, 22 Jan 1929). Czech composer and pianist. His music education was interrupted during the German occupation, when his ‘uncooperative’ attitude led to his internment, for the last two years of the war, in Buchenwald. After the war he returned to piano studies, and in 1948 entered the Prague Academy of Musical Arts to study the piano with Rauch and composition with Bořkovek. He graduated in 1954 and embarked on a career as a pianist (specializing in chamber music) and teacher: he taught at Prague University (1955–90), was professor of composition at the Academy (1990–94) and between 1957 and 1996 made over 150 concert tours in Europe, the United States and Australia. From 1990 to 1992 he served as president of the Prague Spring Festival. He was made Chevalier des arts et des lettres (1991) and received honorary doctorates from the RNCM and Prague University (1992, 1994 respectively); in 1993 he was awarded the Stamitz Prize and in 1998 the art and culture prize of the Deutsche Bischofskonferenz.

Eben’s individuality as a composer may be traced in part to the influence of the environment in which he was brought up: that of the Renaissance town of Český Krumlov. This stimulated his interest in medieval and Renaissance repertory and his penchant for stylized archaism, features perfectly illustrated in the first of his pieces to achieve international notice, the *Šestero písní milostných* (‘Six Love Songs’, 1951). He also

acknowledges a humanist mission for art, a conviction arising perhaps from the concentration camp experience which has instigated in his music recurrent meditations on mortality. This aspect of his work reached a summation in the *Apologia Sokratus*, which affirms his belief in the supremacy of God over life and death. His music oscillates between tonality and polytonality. It has a dramatic quality and is characterized by strong thematic material as well as varied rhythms and changing metre. He has always placed great emphasis on the relationship between composer and listener and on finding an expressive means that is both accurate and clear.

WORKS

(selective list)

Stage: Faust (incid music, J.W. von Goethe), 1976; Hamlet (incid music, W. Shakespeare), 1976–7; Kletby a dobrořečení [Curses and Blessings] (ballet), chorus, orch, 1983; Jeremias (church op, Eben, after S. Zweig), 1996–7

Orch: Org Conc. no.1 'Symphonia gregoriana', 1954; Pf Conc., 1960–61; Vox clamantis, 3 tpt, orch, 1969; Noční hodiny [Night Hours], wind qnt, tuba, str, pf, perc, 1975, arr. children's chorus, ens, 1987; Org Conc. no.2, 1983; Pražské nokturno [Prague Nocturne], 1983; Improperia, 1995

Chbr and solo inst: Sonata, ob, pf, 1950; Pf Sonata, D \flat , 1951; Suita balladica, vc, pf, 1955; Sonatina semplice, vn/fl, pf, 1955; Duetti, 2 tpt, 1956; Nedělní hudba [Sunday Music], org, 1957–9; Ordo modalis, ob, hp, 1964; Laudes, org, 1964; Wind Qnt, 1965; Brass Qnt, 2 tpt, hn, 2 trbn, 1968–9; Music for Ob, Bn and Pf, 1970; 2 Chorale Fantasias, org, 1972; Okna [Windows], tpt, org, 1976; Sonata, fl, mar, 1978; Tabulatura nova, gui, 1979; Faust, org, 1979–80; Mutationes, 2 org, 1980; Str Qt 'The Labyrinth of the World and the Paradise of the Hearth', 1981; Krajiny patmoské [Landscapes of Patmos], org, perc, 1984; Protihráči [Opponents], cl, pf, perc, 1985; Pf Trio, 1986; Tres iubilationes, 4 brass, org, 1987; Hommage à Buxtehude, org, 1987; Job, org, 1987; 2 Invocations, trbn, org, 1987; Letters to Milena, pf, 1990; Biblical Dances, org, 1990–91; Pf Qnt, 1991–2; Hommage à Henri Purcell, org, 1994–5; Minatures, fl/ob, pf, 1972, 1997

Choral: Missa adventus et quadragesimae, male/mixed chorus, org, 1951–2; Liturgical Songs, solo v/unison vv, org, 1955–60; Starodávné čarování milému [An Old-Fashioned Magic Spell for a Lover], 3 female vv, chorus, 1957; Láska a smrt [Love and Death], chorus, 1957–8; Hořká hlína [Bitter Earth] (cant., J. Seifert), Bar, chorus, org, 1959–60; O vlaštockách a dívkách [Swallows and Maidens], female chorus, 1959–60; Ubi caritas et amor, 1964; Apologia Sokratus (orat, Platon), A, Bar, children's chorus, chorus, orch, 1967; Vesperae, male chorus, congregation, org, 1968; Truvérská mše [Trouvère Mass] (Z. Lomová), solo vv, chorus, 2 rec, gui, 1968–9; Pragensia (cant., Rudolf II), chbr chorus, Renaissance insts, 1972; Řecký slovník [Greek Dictionary], female chorus, hp, 1974; Catonis moralia, children's chorus, 1974–5; Pocta Karlu IV [Honour to Charles IV] (cant., after charter of Prague University), male chorus, orch, 1978; Missa cum populo, chorus, congregation, 4 brass, org, 1981–2; Odvěká kosmetika [Eternal Cosmetics] (Ovid), female chorus, 1985; Cantico delle creature (St Francis of Assisi), 1987; Prague TeD 1989, chorus, (brass, perc)/(org), 1989–90; Verba sapientiae (Old Testament), 1991–2; Posvátná znamení [Sacred Symbols] (orat, Bible, Pontificale Romanum), S, Bar, children's chorus, chorus, wind, brass, org, perc, 1992–3; Sacred Festival Hymns (New Testament, Pss), chorus, 4 brass/org, 1993; Mundus in periculo (Old Testament), 1994–5; Suita liturgica, unison vv, org, 1995; Anno Domini (orat, Old

Testament), 2 solo vv, children's chorus, chorus, schola gregoriana, chbr orch, 1998–9

Songs: Šestero písní milostných [6 Love Songs] (medieval texts), medium v, pf/pf, hp, 1951; Písně nejtajnější [The Most Secret Songs], low v, pf, 1952; Písně z Těšínska [Songs from the Těšín Region], low v, pf, 1952; Písně na slova R.M. Rilkeho (R.M. Rilke), 6 songs, Mez/Bar, pf, 1961; Písně nelaskavé [Unkind Songs], A, va, 1963; Arie Ruth (Old Testament), A, org/pf, 1970; De nomine Caeciliae (T. von Kempen), Mez/Bar, org, 1994; children's songs, folksong arrs.

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R. Budiš: 'Apologia Sokratus, dílo o moudrosti a pravdě' [Apologia Socrates: a work about wisdom and truth], *HRO*, xxi (1968), 481–3

P. Eben: 'O písni a jiném' [On song and other things], *OM*, iii (1971), 84 only

S. Landale: 'The Organ Music of Petr Eben', *American Organist*, xiii/12 (1979), 40–43

J. Fishell: *The Organ Music of Petr Eben* (diss., Northwest U., IL, 1988)

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ADRIENNE SIMPSON/KATERINA CERVENKOVÁ

Eberhard, Johann August

(*b* Halberstadt, 31 Aug 1739; *d* Halle, 6 Jan 1809). German aesthetician and philosopher. From 1756 to 1759 he studied theology at Halle before returning to Halberstadt as a private tutor. He was then appointed assistant pastor at the Hospitalkirche and vice-principal at the Martineum (Gymnasium). In 1763 he moved to Berlin, where he became part of the group that included Moses Mendelssohn, C.F. Nicolai, J.A. Sulzer and J.P. Kirnberger. In 1768 he was appointed pastor at the Berlin workhouse and during this period wrote *Die neue Apologie des Sokrates* (1772), an attack on orthodox theology couched in terms of rationalistic Wolffian philosophy. In 1774 he became pastor at Charlottenburg and continued his theological work. His liberal views attracted the attention of Frederick the Great and led to his appointment as professor of philosophy at Halle in 1778. There he founded two philosophical journals that became the vehicles for his opposition to Kant. He wrote many handbooks and textbooks on philosophy and its history. From the 1780s he turned his attention to linguistic studies and aesthetics, several times taking up the topic of music.

One of Eberhard's most important discussions of music is found in his *Handbuch der Aesthetik* (1803) in which he rejected imitation of nature as the primary basis for works of art, maintaining instead that art's ultimate goal was to provide aesthetic pleasure. Mimesis was merely a means to an end and could be modified as circumstances required. Further, imitation was not merely the reproduction of some affect outside the artist, but rather the heightened reflection of his feelings – a view that led directly to the

aesthetics of Romanticism. Eberhard's earlier *Abhandlung über das Melodrama* (1788) pointed out the obvious disparity between the affective potential of the sung portions in this genre as opposed to the spoken parts, which, he maintained, can only produce an unsatisfactory effect. Nonetheless, he considered melodrama a daring experiment worthy of serious consideration. In 1800 he wrote an article for the *Allgemeine musikalische Zeitung* defending Kirnberger's reputation; this essay refers to several treatises by Kirnberger and others and shows that Eberhard had a considerable knowledge of musical theory.

WRITINGS

only those on aesthetics and music

Allgemeine Theorie des Denkens und Empfindens (Berlin, 1776)

Theorie der schönen Wissenschaften (Halle, 1783, 3/1790)

'Abhandlung über das Melodrama', *Neue vermischte Schriften* (Halle, 1788) 1–22

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'Erklärung, veranlasst durch eine in dem 34 St., S.594.Anmerk der allg. mus. Zeitung enthaltenen Aufforderung', *AMZ*, ii (1799–1800), 870–75

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M. Gawlina: *Das Medusenhaupt der Kritik: die Kontroverse zwischen Immanuel Kant und Johann August Eberhard* (Berlin, 1996)

HOWARD SERWER

Eberhardt, Goby [Johann Jakob]

(*b* Hattersheim, Frankfurt, 29 March 1852; *d* Lübeck, 13 Sept 1926). German violinist and educationist, father of [Siegfried Eberhardt](#). He was first taught the violin as a child by Friedrich Wilhelm Dietz, a student of Spohr, and afterwards by Wilhelmj; he made his début at the age of 12. Two years later he was appointed leader at the Komische Oper, Frankfurt.

He was leader of orchestras in Berne (1870), Rotterdam, Bremen (1872) and Hamburg (1880). A stroke in 1900 forced him to give up playing and he concentrated instead on teaching. He founded a method called *System des Übens*, which emphasized silent training of the left hand together with certain physical exercises. This system aimed at performance without any inner tensions, and succeeded not only in curing Eberhardt's lamed left hand, but also in solving many technical problems. Eberhardt's compositions are mostly light works and studies; the major part of his output consists of violin methods, though his last book was a collection of short essays on composers, violinists and assorted topics entitled *Erinnerungen an bedeutende Männer unserer Epoche* (Lübeck, 1926).

PEDAGOGICAL WORKS

Violin-Cursus (Magdeburg, 1901)

Violin Schule: neue Methodik (Leipzig, 1905–8)

Die ersten Übungen im Violinspiel (Leipzig, 1907)

Materialien für den Anfangsunterricht (Leipzig, 1907)

Mein System des Übens für Violine und Klavier auf psycho-physiologischer Grundlage (Dresden, 1907)

Schule der Doppelgriffe (Leipzig, 1907)

Schule der Geläufigkeit (Berlin, 1907)

Tägliche Violin-Übungen für Anfänger (Berlin, 1907)

Tägliche Violinübungen für die Verbindung schwieriger Doppelgriffe (Leipzig, 1907)

Virtuosen Schule für Violine auf Grund des neuen Systems (Leipzig, 1908)

Studienmaterial zum neuen System des Übens (Dresden, 1909)

Tägliche Übungen in verschiedenen Intervallen (Leipzig, ?1923–4)

with S. Eberhardt: *Der natürliche Weg zur höchsten Virtuosität* (Leipzig, 1923–4)

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ALFRED GRANT GOODMAN

Eberhardt, Siegfried

(b Frankfurt, 19 March 1883; d Zwickau, 29 June 1960). German violinist and educationist, son of [Goby Eberhardt](#). He studied with Bernhard Dessau and Arrigo Serrato. In 1908 he joined the staff of the Stern Conservatory, Berlin, which he directed from 1933 until he was forced to retire by the Nazi regime in 1935. A year later he was excluded from the Reichsmusikkammer, and thereafter he devoted his time to educational writing: this included a documentary film *Die schöpferische Gesetzmässigkeit in der Kunst*, which was lost during World War II. In 1945 he founded the Hochschule für Theater und Musik in Halle, and the Zwickau Academy, of which he was director; he held master classes in the violin at both institutions. He developed a system based on *organische Geigenhaltung* (inspired by Paganini) in which, through technical training based on the teachings of natural movements (*Bewegungslehre*), practical

finger exercises were linked with posture and movements of the body resulting in the alleviation of inner tension. At the time of his death he left a number of books in manuscript; these include *Übungserfolg und Meisterschaft auf der Geige: Fortschritt und Tradition*.

WRITINGS

with C. Flesch: *Der beseelte Violin-Ton* (Dresden, 1910)
Absolute Treffsicherheit auf der Violine (Berlin, 1912)
Virtuose-Violin-Technik (Berlin, 1921)
Die Lehre von der organischen Geigenhaltung (Berlin, 1922)
with G. Eberhardt: *Der natürliche Weg zur höchsten Virtuosität* (Leipzig, 1924)
Der Körper in Form und in Hemmung (Munich, 1926)
Hemmung und Herrschaft auf dem Griffbrett (Berlin, 1931)

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ALFRED GRANT GOODMAN

Eberhard von Freising

(fl ?Germany, ?11th century). German ?theorist. In 1784 Martin Gerbert published two very brief treatises under Eberhard's name (*Gerbert*S, ii, 279–82) from one manuscript of the 12th or 13th century, now *D-Mbs* Clm 18914. The first treatise is a group of calculations for organ pipe measurements. Apart from the fact that nothing whatever is known about this author, caution is further indicated by the presence of about half the text in the treatise of [Aribo](#), where part is simply designated an 'antiqua fistularum mensura', and part explicitly attributed by Aribo to [Wilhelm of Hirsau](#). It is of course possible that Wilhelm borrowed from an earlier work by Eberhard, but it is just as possible that Eberhard was connected only with the drawing which is labelled with his name in the Munich manuscript. The second, much briefer work is a few sentences on bellfounding and does not appear to be directly ascribed to Eberhard in any of its four manuscript sources. Neither work is of independent interest, but both are naturally essential for the history of medieval attempts to apply the simple numerical proportions of harmonious strings to the less tractable organ pipes and bells. Eberhard should perhaps not be counted as a musical theorist until convincing evidence of his existence is produced.

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LAWRENCE GUSHEE

Eberl, Anton (Franz Josef)

(b Vienna, 13 June 1765; d Vienna, 11 March 1807). Austrian pianist and composer. He displayed great musical talent at an early age and gave private piano recitals in Vienna at the age of eight. His father at first made him study law, but sudden bankruptcy left the family unable to pay for the law examination, thereby permitting him to study music in earnest. He may have been a pupil of Mozart, who befriended and encouraged him. On 9 March 1784 he gave his first public recital in Vienna, and three years later his first stage work, *Die Marchande des Modes*, allegedly drew the praise of Gluck.

In 1788 some of Eberl's piano pieces began to appear under Mozart's name, the first of a great many such misattributions. The earliest of these (published at least 14 times as Mozart's, never as Eberl's) was a set of variations on Ignaz Umlauf's *Zu Steffen sprach im Traume*; if, as Gerber maintained, this was one of Mozart's favourite teaching pieces, this may partly account for the mistaken authorship. Other sets of variations were also published as Mozart's, and Eberl's Piano Sonata in C minor, published as his op.1 in 1798, had already appeared under Mozart's name and did so later. Eberl wrote public letters in 1798 and 1805 to correct these errors, and in 1799 Constanze Mozart tried unsuccessfully to prevent Breitkopf & Härtel from including an Eberl piece in Mozart's *Oeuvres complètes*. As late as 1944 a work by Eberl, the Symphony in C (1785), appeared in Milan as a 'new Mozart symphony'.

Eberl made concert tours of Germany in the winter of 1795–6, with Constanze Mozart and her sister Aloysia Lange, and in 1806, when he performed some of his works for two pianos with the young Meyerbeer in Berlin. Between these tours Eberl stayed twice in St Petersburg (1796–9, 1801–2) as a pianist, piano teacher, entertainer of the Russian royal family and Kapellmeister. Apparently he held this last position only in Russia, where he established a reputation as a fine musician. In St Petersburg in December 1801 he conducted three highly successful performances, among the earliest in Russia, of Haydn's *Creation*.

After his return to Vienna Eberl produced a series of instrumental works to highest critical acclaim, and was generally held to be the equal of Beethoven. His piano concertos and last two symphonies opp.33–4 were compared favourably with similar works by Haydn, Mozart and Beethoven; the E♭ Symphony, performed at the première of Beethoven's 'Eroica', was judged the better of the two. When Eberl died, at the age of 41, the *Allgemeine musikalische Zeitung* remarked that the early death of an artist had seldom been so generally regretted as his was.

Although Eberl was highly regarded as a theatre composer (his *Die Königin der schwarzen Inseln* was praised by Haydn), most of his stage works are lost. The largest group of his extant compositions, the piano works, exhibits not only an early dependence on the influence of Mozart, but his departure from the style of his teacher towards a more Romantic idiom. The seven piano sonatas alone are sufficient reasons to restore his name to a prominent place among composers active in Vienna at the time of Beethoven. The last three sonatas opp.27, 43 and 39, the Fantasia op.28

and the Toccata op.46 are worthy of the attention of any pianist of merit. His most outstanding work for piano solo, the Sonata in G minor op.39, was published shortly after his death to high acclaim; its many moments, especially formal peculiarities, which seem to foreshadow Franck, Chopin and Liszt, show Eberl to be a significant forerunner of the Romantic era.

WORKS

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thematic index in White

dramatic

lost unless otherwise indicated

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Graf Balduin von Flandern (comic op, 2), Vienna, Leopoldstadt, 1788

Die Hexe Megäre (pt.iii), by 1790

Die Zigeuner (3, H.F. Möller), Vienna, Landstrasse, 1793

Pyramus und Thisbe (melodrama, 1, Eberl), Vienna, National, 7 Dec 1794

Der Tempel der Unsterblichkeit (prol, Reinbeck), 1799

Erwine von Steinheim (parody, 3, F.X. Gewey, after A. Blumauer), Vienna, Freihaus, 23 May 1801

Die Königin der schwarzen Inseln (op, 2, J. Schwaldopler, after C.M. Wieland), Vienna, Kärntnertor, 23 May 1801, *A-Wn**; ov. arr. pf (n.d.)

keyboard

Sonatas: op.1, 1792 (1798), orig. attrib. Mozart; Sonatine, 1796, op.5 (Leipzig, 1807), ed. in *Mw*, xv (1959); 5 grandes sonates: op.12 (1802), op.16 (1802), op.27 (1805), op.43, 1805 (?1809), op.39, 1806 (n.d.); 2 Sonatas, pf duet, op.7 (St Petersburg, 1799)

Variations: 10 on 'Zu Steffen sprach im Traume' (Hamburg, 1788), attrib. Mozart; 12 on 'Bei Männern welche Liebe fühlen' (1792), attrib. Mozart; 10 on 'Malbrough s'en va-t-en guerre' (1797), attrib. Mozart; ?10 on Romance, ?1797, op.6 (Leipzig, 1807); 12 on 'Freundin sanfter Herzenstriebe' (1798), attrib. Mozart; 11 on 'Ascoute Jeannette', 1799, op.9 (St Petersburg; Vienna, 1805); Prélude suivi de 8 variations, 2 pf, 1804, op.31 (n.d.)

Other kbd: 3 fantasias: op.15 (1803), op.28 (1805), op.30, 1805 (n.d.); Caprice et rondeau, op.21 (1803) [? identical to op.38 (n.d.)]; Toccata, op.46 (?1809); 12 deutsche Tänze, 12 Menuetten (1805); for pf duet: 2 polonaises, op.19 (1803) and op.24 (Leipzig, ?1805) [? also pubd as op.26], Caprice et rondeau, op.42 (1808), march (?1807)

other instrumental

Orch: 3 syms., 1783–5, *A-Wgm*; 2 syms.: op.33, 1804 (Leipzig, 1807), ed. in *The Symphony 1720–1840*, ser. B, ix (New York, 1983), op.34 (Leipzig, 1805); 3 pf concs.: C, 1797, *D-Bsb*, op.32 (Leipzig, ?1805), op.40 (Leipzig, ?1807); 1 for 2 pf, op.45 (?1809)

Chbr: Sextet, pf, str, cl, hn, 1800, op.47 (1808); Qnt, pf, cl, str, op.41 (1808); Qnt, pf, ob, str, 1806, op.48 (n.d.); 3 str qts, op.13 (1801); 2 pf qts: op.18 (1802), op.25, 1804 (n.d.); 4 pf trios: C (1797), attrib. Mozart, 3 as op.8, c1799 (1805); 2 trios, pf, cl, vc: op.44, 1803 (?1809), op.36 (Leipzig, 1806); 7 vn sonatas: 2 as op.10, 1800

(1805), op.14 (1801), op.20 (1803), op.35, 1805 (n.d.), opp.49, 50, 1806 (n.d.); Fl Sonata, 1804, op.29 (n.d.); Variations sur un thème russe, pf, vc, op.17 (1802); Grand Duo, pf, vn/vc, 1804, op.26 (n.d.)

vocal

Lieder: 6 deutsche Lieder, i, op.4 (Hamburg, 1796); 6 Gesänge, pf acc., op.23 (1804), 2 ed. in DTÖ, lxxix, Jg.xlii/2 (1935/R)

Other vocal: Bey Mozarts Grab (cant.), 1791, *LEu*; La gloria d'Imeneo (cant., C. Gattechi), 1799, op.11, vs (c1800); Serenate, 4vv, cl, va, vc, op.37 (Leipzig, 1807); Arietta, 1807, in 'In questa tomba oscura' con accompagnamento di pianoforte in XVIII composizioni di diversi maestri (Leipzig, 1808); other single works

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*Gerber*NL

*Mooser*A

NDB (H. Federhofer)

*Newman*SSB

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A. DUANE WHITE

Eberlin, Daniel

(*b* Nuremberg, bap. 12 April 1647; *d* ?Kassel, between Dec 1713 and 5 July 1715). German composer and violinist. From 1661 he was a treble in the Hofkapelle at Gotha. He stated that he studied for two years (probably in 1663–5) with Adam Drese at Jena. He then entered the service of Duke Johann Georg of Saxe-Eisenach. On the duke's advice and through the mediation of Friedrich, Landgrave of Hesse, he went to Rome; he was there probably between 1668 and 1671 and according to Telemann, who was his son-in-law, he took part at this time in Turkish wars. From 1671 he was again at Eisenach, as a violinist and composer, but in 1673 he left again and went to Nuremberg, where he held a position as registrar; it is not known whether he held a musical post. His unbridled temper soon caused him difficulties in his work, and he left Nuremberg in 1677 and returned to Eisenach again, this time as private secretary and Kapellmeister. Under his direction the Hofkapelle gained considerable

impetus, but by 1678 he had moved again, this time to Kassel, where he reorganized the Hofkapelle. Here too he quarrelled with the musicians, and he had returned to Eisenach yet again by 1685, when he was made Kapellmeister and master of the pages there. From 1689 he was probably no longer Kapellmeister, and there is thenceforward no evidence that he was active as a musician. He was certainly, however, secretary of the mint at Eisenach, and in 1691 he became master of it. He became involved in some shady business, however, and he had to leave Eisenach after an audit of the mint in 1692. It is not known what he did next; according to Telemann he became a banker in Hamburg. He reappeared at Kassel in 1705, this time as captain of the militia.

It is hardly possible to make a fair assessment of Eberlin's importance as a composer on the basis of his few surviving works. He must, however, have enjoyed some fame among his contemporaries, for Mattheson later spoke of the 'celebrated Eberlin', and Telemann praised him as a mind 'whose ability few have equalled. In the musical sphere he was an accomplished contrapuntist and a fine violinist'. His few extant vocal works are marked by expressive word-setting and also by rather wilful harmonic writing. He exploited the tonal possibilities of instruments, witness the virtuoso violin solo of the cantata *Ich will in aller Noth*. Johann Christoph Bach wrote 15 variations for harpsichord on his aria *Pro dormente Camillo*.

WORKS

Allmächtiger, heyliger, ewiger Gott, cant., 4vv, 2 vn, 3 va, bc, *D-Bsb*

Ich kann nit mehr ertragen diesen Jammer, cant., 4vv, 2 vn, 4 viols, bc, *S-Uu*

Ich will in aller Noth auf meinen Jesum bauen, cant., 1v, vn, bc, *D-Bsb*

Vae misero qui Deum meum, cant., 1v, bc (org), *Bsb*

Wenn mein Stündlein vorhanden ist, cant., 4vv, 2 fl, vle, bc, *S-Uu* [copy of part of Ich kann nit mehr ertragen]

Ex ungue leonem, 10vv, reproduced in *MGG1* [beginning of a canon appearing beneath a portrait of Eberlin, c1675]

Pro dormente Camillo, aria, reconstructed in *Veröffentlichungen der Neuen Bach-Gesellschaft*, xxxix/2 (Leipzig, 1940)

Trium mirifice variantium fidium concordiae, 2 vn, bc (Nuremberg, 1675)

For lost works see Apell and Schaal

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*Eitner*Q

*Gerber*L

*Mattheson*GEP

NDB (C. Engelbrecht)

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Eberlin, Johann Ernst

(*b* Jettingen, nr Burgau, Bavaria, bap. 27 March 1702; *d* Salzburg, 19 June 1762). German composer and organist. He attended the Gymnasium in Augsburg, but his consuming interest in music kept him from applying himself fully to his studies. His musical education was similar to that of Leopold Mozart. As an 11-year-old boy Eberlin participated in school performances of musical plays; in later years, this kind of dramatic music occupied him frequently as a composer. Eberlin arrived in Salzburg in 1721 and was a student at the Benedictine university until 1723 but did not complete a course of study. He became fourth organist at Salzburg Cathedral in 1726 and by 1749 had risen to the rank of court and cathedral Kapellmeister.

Leopold Mozart, in his description of the Salzburg musical establishment (published in F.W. Marpurge's *Historisch-kritische Beyträge zur Aufnahme der Musik*, iii, Berlin, 1757, 185–98), called Eberlin 'a thorough and accomplished master of the art of composing ... He is entirely in command of the notes, and he composes easily and rapidly ... One can compare him to the two famous and industrious composers, [Alessandro] Scarlatti and Telemann'. Eberlin was on friendly terms with the Mozart family and with the clergy of St Peter's Abbey in Salzburg, often composing music for special occasions there. In 1752 Eberlin's daughter Maria Josefa Katharina married Anton Cajetan Adlgasser, who two years later became cathedral organist. Eberlin received the honorary appointment of *Titular-Truchsess*, or princely steward, in 1754 and was widely honoured and respected at the time of his death.

Eberlin wrote virtually all kinds of music for which there was official demand in Salzburg. He composed at least 91 dramatic works for the court theatre, the university and the Nonnberg convent. The music is largely in the reigning Italian style, with secco and accompanied recitatives and extended da capo arias. Simple songs in the style of south German folk music also occur. Some oratorio performances were probably staged, with scenery. From 1742 he supplied music for numerous school plays and oratorios performed at the university and at St Peter's – a local theatrical and musical tradition that disappeared soon after his death. Comic intermezzos are frequent in the school plays, with passages in Salzburg dialect and occasional use of melodrama. *Sigismundus Hungariae rex* (1753) was performed in 1761 in honour of the archbishop, with 146 participants, among them the five-year-old W.A. Mozart.

Eberlin influenced composers of the next generation chiefly through his sacred vocal music. Several contemporary manuscript scores, that were normally made for study purposes, contain works by Eberlin which are mostly in the strict contrapuntal style traditionally used for Advent and Lent. Best known is a manuscript from about 1733 (in *GB-Lbl*) which contains 19 liturgical works by Eberlin and Michael Haydn, 18 of them in the hand of Leopold Mozart: this manuscript is mentioned repeatedly in the

correspondence between Leopold and Wolfgang Mozart (kAnh.109vi/A71–88). They both thought highly of Eberlin's contrapuntal writing; Leopold, in sending these scores to his son, pointed out that they were still good models when writing for the church. Wolfgang, in later years, continued to admire Eberlin's vocal writing, though he revised his opinion of his keyboard fugues. These fugues, one of which was ascribed for a long time to J.S. Bach, were the only works by Eberlin to be published during his own lifetime. His treatise *Fundamenta partiturae* survives in a copy made in 1766 (A-Ssp).

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Edition: Johann Ernst Eberlin: Oratorium, Der blutschwitzende Jesus; Stücke aus anderen Oratorien, ed. R. Haas, DTÖ, Iv, Jg.xxviii/1 (1921/R) [H]

oratorios

Die Allmacht Gottes, 1754, A-Sn; Augustinus, 1755, D-Rp*, 1 aria ed. J. Brand (Ebersberg, 1994); Die beste Wahl der christlichen Seele (2 pts), D-Rp; Der büssende hl. Siegmund (2 pts), Rp, 1 aria ed. in H; Christus-Petrus-Deborasara, Rp; Christus-Petrus-Joannes-Phönissa, Rp, Passion trilogy: pt 1, Der verurteilte Jesus, Rp, pt 2, Der blutschwitzende Jesus, Rp, pt 3, Der gekreuzigte Jesus, F-Pn, pt 2 and 1 aria from pt 1 ed. in H; Petrus und Magdalena, 1755, D-Rp; De passione Domini, A-KR; Pro sepulchro Domini; Sedecias (2 pts), 1755, D-Rp; Der verlorene Sohn (3 pts), 2 pieces ed. in H

dramatic

c60 school plays, 1742–61, incl. Joas, A-KR (inc.); Sedecias, D-Rp, A-KR; Sigismundus, rex Burgundiae, 1751, KR, 3 pieces ed. in H; others, lost

Pastorals: Daphne, 1758, A-Sn; Schäfferey, 1754, Sn, doubtful

Comedies: Heyliger Gspäss und gspässige Heyligkeit des vom Himmel träumenden Stöffel, A-Sn, doubtful; Trinkgern, KR; Das misslungene Doktorat, Ssp

Applausus: Virtus, Natura, Intellectus, 1737, Ssp

Others, music lost, incl.: Demofoonte, 1759; Demetrio, 1760; Ipermnestra, 1761

other sacred

58 masses, A-GÖ, KR, LA, Sd, Sn, SEI, Wgm, Wn, CH-E, D-Mbs, OB, Rp, GB-Lbl, I-Fc, US-Bp, incl. Missa secundi toni, solo vv, 4vv, 2 vn, bc, ed. W. Furlinger (Altötting, 1970); Missa in C (brevissima), solo vv, 4vv, 2 vn, 2 tpt, timp, bc, ed. W. Furlinger (Altötting, 1972); Missa quinti toni, solo vv, 4vv, 2 vn, bc, ed. W. Furlinger (Altötting, 1976); Missa sexti toni, solo vv, 4vv, 2 vn, bc, ed. W. Furlinger (Altötting, 1984); Missa in contrapuncto, 4vv, bc, 1741, ed. T. Kohlhase (Stuttgart, 1982); Missa solemnis brevis, solo vv, 4vv, 2 vn, va, 2 tpt, timp, bc, ed. W. Furlinger (Altötting, 1986); Missa a due chori, solo vv, 8vv, 2 orch, ed. J. Reutter (Stuttgart, 1998); Kyrie, C, MW, xxiv/34 [formerly attrib. W.A. Mozart as k221]

9 Requiem masses, A-KR, Sd, Ssp, D-Mbs; 1 ed. W. Furlinger (Altötting, 1979); 9 ed. in Ebel (1997); Lacrimosa, MW, xxiv/30 [formerly attrib. W.A. Mozart as ka21]

160 Proper settings (ints., grads, seqs, offs, post-elevations, comms), principal sources (incl. autographs) A-Sd, Sn, Ssp, incl.: Ad te Domine levavi, 4vv, 2 vn, bc, ed. J.E. Habert (Gmunden 1878); Adiutor in opportunitatibus, 4vv, ed. R.G. Pauly (New York, 1960); Ave Maria, 4vv, ed. S. Keller (Berlin, 1878); Benedixisti, 4vv, 2 vn, bc, ed. O. Biba (Hilversum, 1971); Bonum est confiteri, 4vv, ed. R.G. Pauly (New York, 1960); Christus factus est, 4vv, bc, ed. C. Marshall (New York, 1967); Confitebor tibi Domine, 4vv, bc, ed. S. Keller (Berlin, 1878); Improperium

exspectavit cor meum, 4vv, ed. R.G. Pauly (New York, 1960); Jerusalem quae aedificatur, 4vv, bc (Paris, c1900); Justum deduxit Dominus, 4vv, formerly attrib. W.A. Mozart as K326/Anh.A4, ed. D. Smithers (New York, 1966), ed. I. Jones and P.J. McCarthy (New York, 1993); Prope est Dominus, 4vv, ed. F. Hägele (St Augustin, 1998); Quae est ista, S, A, 4vv, 2 vn, bc, ed. in DTÖ, lxxx, Jg.xliii/1 (1936/R); Tu es Deus, 4vv, ed. R.G. Pauly (New York, 1960); Universi, qui te exspectant, 4vv, 2 vn, bc, ed. in DTÖ, lxxx, Jg.xliii/1 (1936/R); for further details see Neumayr (1997)

Numerous settings of Dixit Dominus, Mag, vesper psalms, Miserere and other psalms, *A-KR, Sca, Sd, CH-E, D-Mbs, OB*, incl. Dixit Dominus, Mag, solo vv, 4vv, 2 vn, tpt, timp, bc, ed. R.G. Pauly (Madison, WI, 1971)

Lits, incl. 32 in *A-Sd*, others in *KR, MS, Sca, Ssp, D-Mbs, OB*; 1 lit, *Bsb**

Hymns, *A-Sca, Sd, CH-E, D-Mbs, HR-Zha*; TeD, solo vv, 4vv, 2 vn, tpt, timp, bc, ed. R.G. Pauly (Madison, WI, 1971)

Responsoria, *A-Sd, Ssp, Wn*

Ants, KR, Sd, Ssp, D-Mbs

21 sacred Ger. arias, solo vv, 2 vn, bc, *A-Sn*

Numerous other liturgical and devotional works, *A-Sca, Ssp, Wgm, Wn, CH-E, D-Bsb, Mbs, OB, Rp, GB-Lbl*; see *EitnerQ*

instrumental

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REINHARD G. PAULY/ERNST HINTERMAIER

Ebers, Carl [Karl] Friedrich

(*b* Kassel, 25 March 1770/1772; *d* Berlin, 9 Sept 1836). German composer. The son of a teacher of English, he held various posts briefly, including that of musical director of an itinerant drama company. His travels took him to Schwerin (1793), Neustrelitz (1797), Leipzig, Magdeburg and finally Berlin (from 1822). His four operas (two Italian and two German) and a ballet are lost; his other works include cantatas, symphonies, overtures, two flute concertos, chamber and dance music, several collections of songs (among which was a once-popular drinking-song, *Wir sind die Könige der Welt*) and numerous arrangements. His arrangement as a piano sonata of Weber's Clarinet Quintet won him some notoriety, for Weber protested vigorously (*AMZ*, xviii, 1816, suppl.x–xi), drawing attention to serious alterations in the music. Ebers replied that he was free to do what he liked with any music, and that here he had improved the original and was willing, if Weber disowned it, to step in as its foster-father.

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JOHN WARRACK

Ebers, John

(*b* London, c1785; *d* London, c1830). English operatic manager and bookseller. Born of immigrant German parents, he had a successful bookselling business in London at 27 Old Bond Street, which he apparently also used as a ticket agency. When the Italian Opera at the King's Theatre, Haymarket, failed in 1820, Ebers became manager, with William Ayrton as his director of music. His initial season, which opened on 10 March 1821 with the first performance in Britain of *La gazza ladra*, was promising, and in 1822 he took a two-year lease of the theatre for £10,000, later extended by a further two years. He continued to introduce works new to London, primarily Rossini's. Various difficulties arose, partly caused by exorbitant demands of some singers; Ayrton resigned and was succeeded by a Signor Petracchi from La Scala.

During 1823 Ebers sold his interest in the theatre to Giovanni Battista Benelli, a member of the staff, for £10,000. Benelli was manager for the season of 1824, marked by the presence of Rossini and his wife, the singer Colbran. By the end of the season Benelli had sustained huge losses and he fled abroad, being declared bankrupt in January 1825. After litigation, Ebers resumed control, re-engaging Ayrton. The soprano Giuditta Pasta and the castrato Giovanni Velutti were the main attractions in 1825 and 1826. In the latter season Velutti was engaged both as a singer and as director of music, replacing Ayrton. There ensued much friction with the unpopular Nicholas Bochsa, who was appointed director of the orchestra and chorus and composer of ballet music in 1826. In Paris in 1826, Ebers opened unsuccessful negotiations with Rossini and Domenico Barbaia to form a triumvirate management of the King's Theatre. But the rent for the theatre rose to £15,000 per annum, and Ebers fell so far in arrears that his creditors forced him to relinquish the management at the end of the season of 1827. Declared bankrupt in November 1827, Ebers resumed his business as a bookseller and ticket vendor. Ayrton was among those who sought to obtain the vacant management of the King's Theatre, but it was taken by Laporte, an actor and theatre manager, and Laurent, who had managed the Théâtre Italien. After a year Laporte assumed full control.

Ebers's *Seven Years of the King's Theatre* (London, 1828/R) provides a vivid yet urbane personal view of his period as manager. (A unique grangerized, i.e. extra-illustrated, copy is in the library of the Garrick Club, London.) It incorporates details of payments and contracts with performers and gives Ebers's view of the financial and administrative problems of running an international opera company. Ebers claimed that lack of government subsidy and certain contractual procedures left the King's Theatre at a disadvantage compared to leading continental houses. (Negotiations regarding French ballet dancers were especially complex and had to be conducted via the British ambassador.) Ebers also claimed that as more works were produced each season than in Italian theatres, rehearsal periods were shorter, with consequent deleterious effect on standards. The vicissitudes of his regime were acerbically publicized in the *Quarterly Musical Magazine and Review* and *The Harmonicon* (the latter edited by Ayrton). As manager, Ebers oversaw the production of operas by Rossini, Mozart, Spontini, and Meyerbeer, performed by stars such as

Pasta and Garcia. His managerial demise was due to a combination of inherited debts, cumbersome administration and rising costs.

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GEORGE BIDDLECOMBE

Ebert, (Anton) Carl [Charles]

(*b* Berlin, 20 Feb 1887; *d* Santa Monica, CA, 14 May 1980). German, naturalized American, director and administrator. He began his career as a trainee actor in the Deutsches Theater, Berlin, under the tutelage of Max Reinhardt. He belonged to theatre ensembles in Frankfurt (1915–22) and Berlin (1922–7) before working as Intendant of the Landestheater, Darmstadt (1927–31), where he staged his first opera productions, *Le nozze di Figaro* and *Otello* (1929). In 1931 he moved to the Städtische Oper in Berlin. For the next two years, until Hitler came to power, he was at the forefront of the German Verdi revival. He directed the première of Weill's *Die Bürgschaft* in Berlin, 1932, but with the arrival of the Nazis he moved to Buenos Aires, where he took charge of the Teatro Colón's Wagner repertory (1933–6) with the former music director of the Dresden Opera, Fritz Busch. In 1934 Ebert and Busch collaborated on the opening seasons of the Glyndebourne Festival (*Le nozze di Figaro* and *Così fan tutte*); they laid the foundations for the festival's renowned Mozart style, and in 1938 mounted the first professional performance in England of Verdi's *Macbeth* (the 1865 revision). Ebert was Glyndebourne's first artistic director, serving from 1934 to 1939 and again from 1947 to 1959.

In 1936 Ebert founded the opera and drama school of the Ankara Conservatory, remaining as head of the Department of the Performing Arts there until 1947. He was visiting professor (opera school) at the University of Southern California, Los Angeles, from 1948 to 1954. During this period he directed the première of Stravinsky's *The Rake's Progress* at La Fenice, Venice (1951). He also directed the first productions of Krenek's *Dark Waters* and Antheil's *Volpone*. He returned to the Städtische Oper, Berlin, as Intendant in 1954, remaining until 1961. He was made a CBE in 1960 and was awarded honorary doctorates by the universities of Edinburgh (1954) and Southern California (1955).

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HUGH CANNING

Ebert, Jörg [Georg]

(*d* before 1582). German organ builder. By 1531 he had been made a citizen of Rothenburg ob der Tauber, where he repaired the organ of the Jacobskirche in 1537. He received the freedom of the city of Ravensburg in 1542 and remained there until at least 1578. He constructed organs at the minsters of Freiburg (contracts dated 1544 and 1548) and Überlingen (contract 1548) as well as in Ravensburg (before 1554), Weissenau (before 1554), the monastery church at Ottobeuren (with five partners, 1554–7) and the Hofkirche, Innsbruck (1555–61). In 1561 work was projected in the monasteries at Salem (Cistercian), Kreuzlingen (Augustinian) and Petershausen (Benedictine). In 1562 Ebert was working on the unfinished Pfannmüller organ in Prague Cathedral. In 1566 he was active in Einsiedeln with his son Ulrich. Ulrich Ebert repaired the organs in the parish church and Hofkirche in Innsbruck during 1567–8.

The three known specifications (Freiburg, Überlingen and Innsbruck) show that Ebert used only a selection of the characteristic new stops available to south-west German organ builders of the early 16th century. He had a particular predilection for the Hörndl stop, which occurs on the great and choir at Überlingen and Innsbruck, and on the great and pedal at Freiburg. The Freiburg and Überlingen instruments both have a Faberton, while all three have a Trumpet on the great; in Innsbruck a Regal with a slider divided into bass and treble parts is also added as quasi-*Brustwerk*. The Freiburg specification is the only one to have individual pedal stops as well as Hertrumen and Vogelgesang.

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ALFRED REICHLING

Eberwein, (Franz) Carl (Adalbert)

(*b* Weimar, 10 Nov 1786; *d* Weimar, 2 March 1868). German composer and violinist, younger brother of [Traugott Eberwein](#). He studied with his father before joining the ducal orchestra at Weimar first as flautist and then as violinist (1803). Through this engagement he met Goethe, at whose recommendation he studied for two years in Berlin with Zelter (1808–9). He became musical director at Goethe's house (1807), chamber musician in the ducal orchestra (1810) and in the Herderkirche (1810), and director of music at the cathedral (1818) in addition to teaching singing. After being turned down for the post of court Kapellmeister (1817), he was ducal music director and director of the opera from 1826 until his retirement in 1849. Eberwein is important not only as a composer, but also for his influence on Goethe and the musical life at Weimar. He wrote several songs and some Singspiele to texts by Goethe and music to his *Faust* and to *Proserpina*. His settings of poems from Goethe's *West-östlicher Divan* and the short patriotic songs, such as *Die Freiheit ist errungen*, are among his better works. Best known for his songs and stage works, Eberwein also composed an oratorio and cantatas, and a few instrumental works, and wrote about musical life at Weimar.

Eberwein married the opera singer Henriette Hässler, daughter of Johann Wilhelm Hässler, who performed many of his songs at the court; his elder brother Ludwig (1782–1832) became first oboist in the court orchestra at Weimar. His younger son, the pianist Maximilian Carl Eberwein (1814–75) was a child prodigy taught first by his father and later by Hummel; after a successful career as a pianist and composer in Berlin and Paris, he settled in Dresden as a music teacher, where Hans von Bülow was among his pupils.

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GAYNOR G. JONES

Eberwein, Traugott (Maximilian)

(*b* Weimar, 27 Oct 1775; *d* Rudolstadt, 2 Dec 1831). German violinist and composer, elder brother of [Carl Eberwein](#). He was the eldest of three sons of Alexander Bartholomäus Eberwein (1751–1811), the Weimar ducal court and town musician whose brother Christian was violinist at Frankfurt before becoming violinist (1794) and musical director (1811) of the Rudolstadt court orchestra. After taking violin lessons from his father, Traugott studied theory with F.L.A. Kunzen in Frankfurt and the violin with Ernst Schick in Mainz. He had some further instruction from J.C. Kittel (counterpoint) in Erfurt and, stopping at Naples on a concert tour through Germany, France

and Italy (1803), with Fedele Fenaroli. After a visit to Hamburg (1796), he was engaged as court musician to Prince Ludwig Friedrich von Schwarzburg-Rudolstadt in the following year, later becoming chamber musician (1810) and Kapellmeister (1817) at Rudolstadt. Traugott's reputation rests largely on the standard of performance attained under his direction at Rudolstadt and his work as an early founder of music festivals in Germany, in addition to his many compositions. His settings of Goethe, with whom he was on friendly terms, include the Tafellied *Mich ergreift, ich weiss nicht wie* and dramatic works, among them the Singspiele *Claudine von Villa Bella* (1815) and *Der Jahrmarkt zu Plundersweilen* (1818). Although his songs are modelled on those of Berlin composers such as J.F. Reichardt, Neapolitan elements in them show the influence of Fenaroli. Some of Traugott's more popular songs appeared in student and choral songbooks; he also composed operas, Singspiele and incidental music for the theatre; cantatas, a mass, an oratorio and a *Te Deum*; concertos, chamber and orchestral music. He also wrote reviews for music journals.

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GAYNOR G. JONES

Ebisawa, Bin

(b Tokyo, 22 Nov 1931). Japanese musicologist. He studied with Shōichi Tsuji and Yosio Nomura at Tokyo University (1951–8) and Jacques Chailley at the University of Paris (1962–4). He became a lecturer at Kunitachi Music College in 1957 and was an influential teacher and an innovative administrator, rising to professor (1966), president (1979) and chairman of the board of directors (1989). He was president of the Musicological Society of Japan (1989–95) and became president of the Japan Mozart Society in 1995.

His research has concentrated on the 18th century, in particular Mozart and Rousseau, and on the history of musical thought. He is a prolific writer, and in addition to numerous books and articles he has published Japanese translations of Mozart's correspondence, the librettos of Mozart's operas and the musical writings of Rousseau. He was a co-editor of the Japanese editions of the *Larousse de la Musique* (1989) and *The New Grove* (1990–93). He wrote and presented the first Japanese radio series on Mozart (NHK, 1961) and the first television series (NHK, 1984, 1987). He was made *Officier des palmes académiques* by the French government (1984), and was awarded the Silver Mozart Medaille of the Internationale Stiftung Mozarteum (1988) and the Österreichische Ehrenkreuz by the Republic of Austria (1991), as well as many Japanese honours. In 1999, Ebisawa left Kunitachi Music College and founded Nihon Mōtsaruto Kenkyūjo (Japan

Mozart Research Institute). In the same year he was appointed vice-director of the New National Theatre.

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MASAKATA KANAZAWA

Ebner, Leopold Ignacije

(*b* Varaždin, 22 Oct 1769; *d* Varaždin, 11 Dec 1830). Croatian composer of Austrian origin. The son of an Austrian organist, Ignacije Antun Ebner (1733–75), he probably studied with the organist Johann Werner, whom he succeeded at Varaždin parish church in 1786; he served there until 1807. He was also active as a conductor, pianist and teacher, and was a prominent organizer of musical life in Varaždin; he was probably the founder of the amateur orchestra in the town.

Ebner was the first well-known composer in northern Croatia. His large output, which was forgotten after his death, consists mainly of church music, notably masses (many with obbligato organ) and an oratorio. Although his music is late Baroque in character, it also carries occasional echoes of Mozart (as in the oratorio), and the Piano Sonata of 1811, the first of its kind to be composed in Croatia, is reminiscent of early Beethoven. Ebner's works owe more to his instinctive musicality than to technique, but a number of them are worthy of revival.

WORKS

for sources see Filić

Vocal: Oratorium (?Ladislav Ebner), 3 vv, str orch, org, 1791, Aria de S Nepomuceno, both ed. in *Spomenici hrvatske glazbene prošlosti*, iv (Zagreb, 1973); 8 masses, vv, orch, org; 5 masses, vv, org; 2 masses, vv, orch; offs, vespers settings, TeDs, lits, etc.; Komična arija [Comical Aria], T, orch, ed. in *Spomenici hrvatske glazbene prošlosti*, ix (Zagreb, 1978)

Inst: Sonata, C, pf, 1881, ed. J. Muraj (Zagreb, 1977); 3 fantasie polonaise, pf, op.2 (Vienna, 1822); 2 minuets, Andante, Vivace, pf, all ed. J. Muraj (Zagreb, 1977); Trio, vn, 2 bn

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- L. Županović:** 'Opus za glasovir Leopolda Ignacija Ebnera s posebnim osvrtom na Sonatu iz 1811. godine' [Ebner's piano works, with particular reference to the Sonata of 1811], *ibid.*, 111–28 [incl. thematic catalogue]

LOVRO ŽUPANOVIĆ

Ebner, Wolfgang

(*b* Augsburg, 1612; *d* Vienna, 11 or 12 Feb 1665). German organist and composer, active in Austria. He was appointed organist at the Stephansdom, Vienna, in 1634. Three years later he began a lifelong association with the imperial court in Vienna under Ferdinand III and later Leopold I, assuming first the position of organist of the Kapelle and becoming cathedral Kapellmeister in 1663; he was also official ballet composer.

Little of Ebner's music is extant, which is regrettable in view of the esteem in which he was held by his contemporaries. Historical evaluations made before much of his music was destroyed in World War II support these appraisals. In 1637 he earned twice the salary of his colleague Froberger, with whom he established the important Viennese keyboard school of the 17th century, noted for its fusion of French, English and German styles. Zachow thought highly enough of Ebner to have the young Handel copy at least one composition into a notebook of 1698 (now lost) which Handel kept throughout his life; besides Ebner and Zachow, composers represented in it include Froberger, Kerll, J., A. and J.P. Krieger, Kuhnau, Muffat, Pachelbel and Poglietti. Ebner's best-known composition is the set of 36 variations for harpsichord (Prague, 1648) on a theme by Ferdinand III, which shows many similarities to Froberger's famous *Mayerin* suite and may in fact predate it. In both works the order of suite movements governs the overall structure while variation procedures provide the main impetus of musical growth.

Ebner wrote 15 elementary rules of thoroughbass realization, which, though never published in the original Latin, appeared in a German translation by J.A. Herbst as part of his *Arte practica & poëtica* (Frankfurt, 1653). As did Agazzari (*Del sonare sopra 'l basso con tutti li stromenti*, 1607), Ebner suggested that the realization should not be allowed to go above the pre-existing melodic line, and like Galeazzo Sabbatini (*Regola facile e breve per sonare sopra il basso continuo*, 1628) he permitted the left hand to share at times in realizing the intervals above the bass.

WORKS

Aria augustissimi ac invictissimi Imperatoris Ferdinandi III. XXXVI modis variata, ac pro cimbalo accomodata (Prague, 1648); ed. in *Musée des clavecinistes* (Vienna, 1818); ed. G. Adler, *Musikalische Werke der Habsburgischen Kaiser Ferdinand III, Leopold I und Joseph I* (Vienna, 1892–3), 277ff; ed. H. Fischer, *Die Variation* (Berlin, 1930) [abbreviated]; ed. G. Tagliapietra, *Antologia di musica antica e moderne per pianoforte* (Milan, 1931–2), vii, 3–19

Dances, *D-Rp* (inc.); dances for a ballet, 4 va da gamba, hpd, 1661, *A-Wn*; Sonatina a 3, 2 vn, va da gamba, and Declarare in Domino, 3vv, 2 vn, bc; both *D-Kl*; Magnus Dominus in civitate Dei nostri, 4vv, bc, *A-GÖ*; keyboard music, *A-Wm*

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JOHN D. ARNN/DOROTHEA SCHRÖDER

Ebraica.

A generic designation for Jewish textual or musical content in 16th- and 17th-century music, after the example of the regional and ethnic terms *mantovana*, *bergamasca*, *veneziana* and so on. Usually the intent is satirical, if not libellous; references are sometimes made to Hebrew words, real or imagined, or to synagogal song. Examples can be found among the *canti carnascialeschi* (Giovanni Seragli, *Canzona de' giudei battezzati*; I-Fn B.R.230), the villotta (Ghirardo da Panico, *Adonai con voi, lieta brigada, ecco de le Valam*, in Filippo Azzaiolo's third book of villottas, 1569), the villanella (Lassus, *Ecco la ninph'ebraica chiamata*, 1581, and before him Giovanni Domenico da Nola's setting of the same in his three-voice *Canzoni villanesche*, repr. 1545), the madrigal comedy (Adriano Banchieri's *Barca di Venetia*, 1605, the portion entitled 'La trainana. Ste su a sentì ol noster Samuel. Sinagoga di Hebrei'), and also in various mascheratas, canzonettas and *canzoni napolitane*. The *commedia dell'arte* seems to have been influential in promoting the popularity of the genre; indeed, Tommaso Garzoni, speaking of various kinds of plot, recommends as a particularly entertaining one a Jew recently converted to Christianity ('mumbling "alle goi, alle goi, badanai badanai"... he then makes a sermon of his conversion, after which one may conclude that instead of his having become a *christiano*, he clearly became a subtle *ceretano* [charlatan]'; *La piazza universale di tutte le professioni*, Venice, 1585, p.763).

DON HARRÁN

Ebran [Abran, Abrahan, Ebram, Hebran]

(fl c1543–64). French composer. 12 pieces ascribed to 'Ebran' and three to 'Hebran' are included in Attaignant's four-voice chanson anthologies published at Paris between 1543 and 1549. Nicolas Du Chemin printed three more chansons attributed to 'Ebran', and Le Roy & Ballard issued a further two ascribed to 'Abran'. Of these *Tant vous allés doux Guillemette* (RISM 1564¹¹; ed. in SCC, ix, 1994) proved a favourite and was often reprinted; it was also arranged for cittern and for lute and appeared as a dialogue for two voices and lute in Emanuel Adriaenssen's *Pratum musicum* where it was ascribed to 'Abrahan'. *Quand un chacun sert et commande*, a response to Arcadelt's *Pour heur en amour demander*, was ascribed to 'Ebram' in Guillaume Morlaye's second lutebook (1558¹⁸); a four-voice version of the same piece later appeared attributed to 'Nicolas' (1565⁵), possibly referring to Nicolas de La Grotte. Most of Ebran's chansons are courtly *épigrammes* with decasyllabic lines, set in the generally homophonic style of Sandrin and Arcadelt; only two texts are identifiable – *Cesse mon oeil* by Chappuys and *Ung jour d'iver* by Clément Marot.

WORKS

19 chansons, 4vv, 1543⁷, 1543⁹, 1543¹¹, 1544⁷, 1545⁸, 1545¹⁰, 1545¹², 1547⁹, 1547¹², 1549²¹, 1549²², 1549²³, 1550¹¹, 1550¹², 1559¹³, 1564¹¹ (arr. cittern, 1570³⁴);

arr. lute, 1571¹⁶, 1574¹²; arr. 2vv, lute, 1584¹²); 2 ed. in SCC, ix (1994), 3 ed. A. Seay: *Pierre Attaingnant: Dixseptiesme livre (1545), Vingt deuxiesme livre (1547) and Trente troysiesme livre (1549)* (Colorado Springs, 1979–82)

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FRANK DOBBINS

Ebreo da Pesaro, Guglielmo.

See [Guglielmo Ebreo da Pesaro](#).

Eccard, Johannes

(*b* Mühlhausen, Thuringia, 1553; *d* Berlin, 1611). German composer. He was a pupil at the Lateinschule in Mühlhausen where he probably received his first musical training from the young Kantor Joachim a Burck. He was a chorister in the Kapelle of the Weimar court from 1569 until its disbandment in 1571, and from then until the end of 1573 he sang in the Bavarian Hofkapelle in Munich; he was also a pupil of Lassus there. During winter 1573–4, while living in Mühlhausen, he renewed an earlier acquaintance with Joachim a Burck, and formed an association with the poet Ludwig Helmbold, who had been there as a deacon since 1571. Eccard's parents left Mühlhausen in 1579, his father having been accused of illicit relations with a married woman. In 1577 and 1578 the composer was in the household of Jakob Fugger in Augsburg, and he dedicated to him his five-part mass *Mon coeur se recommande à vous*. In 1579 he stayed briefly in Mühlhausen to obtain a certificate of birth, which he needed in order to take up service with Margrave Georg Friedrich of Brandenburg-Ansbach, who, having been appointed administrator of the Duchy of Prussia in 1578, had moved with his musicians to Königsberg.

In the Kapelle registers for 1580 Eccard's name appeared for the first time under the list of singers; the household establishment book, however, referred to him from the beginning as vice-Kapellmeister. In 1586 the margrave returned to Ansbach with his Kapellmeister (Teodore Riccio) and the larger part of his musical establishment, leaving Eccard in Königsberg as vice-Kapellmeister. Although Eccard in fact fulfilled there the duties of a first-in-charge, he was not appointed Kapellmeister proper until 1604 when Elector Joachim Friedrich of Brandenburg became administrator of Prussia after the death of Margrave Georg Friedrich. In 1608 Joachim Friedrich gave Eccard sole charge of the music at his principal residence in Berlin; the composer remained there as Kapellmeister until his death, serving both Joachim Friedrich and his successor, Johann Sigismund.

Eccard's work centres largely on the Lutheran chorale. During the second half of the 16th century the chorale was developed simultaneously in two contrasting ways: on the one hand the melody was transferred from the tenor to the highest part and simply harmonized; on the other hand it was freely treated in elaborate polyphonic style. Eccard contributed to both lines of development. The *Geistlicher Lieder auff den Choral* of 1597 belong to

the simpler genre; the preface to the publication shows clearly the connection of the work with Lucas Osiander's four-part *50 geistliche Lieder und Psalmen* (chorales and psalms set polyphonically in such a way as to enable a congregation to participate in their singing). Eccard's settings somewhat overshadow those of Osiander, however, not only because of their fuller five-part texture, but because of the cleverly worked-out inner parts that create an illusion of polyphony; nevertheless, even the most elaborate settings are not so difficult as to prevent the congregation from joining in the top line.

Together with Lechner, Hans Leo Hassler, and Michael Praetorius in particular, Eccard was one of the principal Protestant composers of chorale motets (the alternative genre) working at the turn of the 17th century and in this field lies his most important contribution. The motets from the two volumes of *Preussischen Festlieder* (published with works of Stobaeus in 1642 and 1644) show that he was a 'true disciple of the world-famous and celebrated Orlandi [Lassus]' in that he, like his teacher, was capable of realizing the full implications of the text in terms of close word-note relationships and appropriately varied textures: settings like the five-part *Übers Gebirg Maria geht*, and the six-part *Zacharias war ganz verstummt* and *Der Heilig Geist vom Himmel kam* reflect the intrinsic warmth of Helmbold's verse, to which Eccard throughout his life returned constantly.

The extent to which Eccard's influence was felt long after his death is shown not only by the many posthumous editions of his works but also in such a composition as Johann Sebastiani's oratorical *St Matthew Passion* (Königsberg, 1672), in which the interspersed chorales clearly derive from Eccard's 1597 volume. In the 19th century Eccard's music was regarded as the epitome of the *a cappella* ideal, and in an age of Protestant revival, he was seen as the counterpart to Palestrina who was esteemed by the Caecilians as the classical figure of Catholic church music. This high regard is particularly evident in Winterfeld's standard work, in which a section of over 60 pages is devoted to Eccard, the sole representative there of the 16th century. Through Winterfeld Eccard's music came to be prized by Brahms.

Of the works of secondary importance, mention should be made of the sacred odes, which, in their essentially homophonic idiom, resemble the early 16th-century genre of the secular scholastic ode. Eccard was also attracted by the Italian villanella, as the title of the posthumously published *Crepundia sacra ... ad imitationem italicarum villanescarum* (1626¹⁰) clearly indicates.

WORKS

20 neue christliche Gesäng Ludovici Helmboldi ... artlich und lieblich zu singen, und auff allerley Instrumenten der Music zu spielen, 4 vv (Mühlhausen, 1574)

Newe deutsche Lieder, 4, 5vv, gantz lieblich zu singen, und auff allerley musicalischen Instrumenten zu gebrauchen (Mühlhausen, 1578)

Newe Lieder, 4, 5vv gantz lieblich zu singen und auff allerley Instrumenten zu gebrauchen (Königsberg, 1589), ed. in PÄMw, xxi, Jg.xxv (1897)

20 odae sacrae Ludovici Helmboldi ... I. Harmonicis numeris pro scansione versuum, ornatae et compositae, 4vv (Mühlhausen, 1596)

Der erste Theil geistlicher Lieder auff den Choral oder gemeine Kirchen Melodey

durchaus gerichtet, 5vv (Königsberg, 1597), ed. G.W. Teschner (Leipzig, 1860), ed. F. von Baussnern (Wolfenbüttel, 1928) [49 incl. in 1634³]

Der ander Teil geistlicher Lieder auf den Choral, 5vv (Königsberg, 1597), ed. G.W. Teschner (Leipzig, 1860), ed. F. von Baussnern (Wolfenbüttel, 1963)

works published jointly with Joachim a Burck

4 odae Ludovici Helmboldi, latinae et germanicae: ... ; new Gesänglein, auff der Schüler Fest an S. Gregorii Tag gerichtet 4vv (Mühlhausen, 1574¹⁰)

Crepundia sacra M. Ludovici Helmboldi ... Christliche Liedlein an S. Gregorii der Schuler Festtag und sonst zu singen, 4vv (Mühlhausen, 1578⁵, repr. 1589⁴, 2/1596⁵, repr. 1608⁶, 1626⁸)

30 geistliche Lieder auff die Fest durchs Jhar, 4vv (Mühlhausen, 1585³⁶, repr. 1594¹⁸, 1609¹¹, 1628), ed. H.J. Moser and K. Nehring-Pakendorf (Stuttgart, 1960)

40 deutsche christliche Liedlein M. Ludovici Helmboldi ... artlich und lieblich zu singen, und auf allerlei Instrument der Musica zu spielen, 4vv (Mühlhausen, 1599⁸)

Odarum sacrarum M. Ludovici Helmboldi ... Pars prima complectens: I. Odas sacras ... VI. Crepundia sacra ... ad imitationem italicarum villanescarum (Mühlhausen, 1626¹⁰)

works published posthumously by J. Stobaeus

Geistliche Lieder auff gewöhnliche preussische Kirchen Melodeyen (Danzig, 1634³) [incl. 44 by Stobaeus]

Erster Theil der preussischen Fest-Lieder vom Advent an biss Ostern, 5–8vv (Elbing, 1642), ed. G.W. Teschner (Leipzig, 1858) [incl. 13 by Stobaeus], lost

Ander Theil der preussischen Festlieder von Ostern an biss Advent, 5–8vv (Königsberg, 1644), ed. G.W. Teschner (Leipzig, 1858) [incl. 21 by Stobaeus], lost

86 occasional compositions listed in Böcker

Missa 'Mon coeur se recommande à vous', 5vv, dated 1579, *D-As 17, Mbs* Mus.ms.57, ed. U. Herrmann (Stuttgart, 1964) (on Lassus' chanson); Missa 'Domine ad adiuvandum me festina', 5vv, lost; Missa 'Veni Sancte Spiritus', 5vv, lost; Kyrie de Beata Maria Virgine, 4vv, dated 1587, *As 6, Bsb*; Terribilis est locus iste, 5vv, dated 1578, *As 6*; Veni Sancte Spiritus, 5vv, *Bsb*; Vultum tuum deprecabuntur, 4vv, *As 6*; other smaller sacred works, lost, formerly in Königsberg (now Kaliningrad)

Concordances in 1586²², 1605¹, 1613⁶, *Bsb, Dib, Lr, PL-LEtpn, WRu, S-Skma*

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Ecchienus [?Ormestad, ?Ormsen], Caspar

(*fl* late 16th century). Norwegian composer. His name is perhaps a latinization of the Norwegian name Ormestad or Ormsen. Like Johann Nesenius, he is of interest as one of the earliest Norwegian composers of polyphonic music known by name. He is known only from a four-part motet, *Cor mundum crea in me Deus*, in a manuscript in the state archives at Stockholm (facs. and edn. in O. Gurvin, 'Ein tidleg norsk motett', *SMN*, i, 1968, pp.156–66). The piece bears an inscription in which 'Caspar Ecchienus from Norway' dedicated it in friendship to one Petrus Jespersen, secretary to Duke Carl – presumably Gustav Vasa's son, who became duke in 1560 and king in 1600.

JOHN BERGSAGEL

Eccles.

English family of musicians.

- (1) Solomon Eccles [Eagles] (i)
- (2) Solomon Eccles [Eagles] (ii)
- (3) Henry Eccles [Eagles] (i)
- (4) John Eccles
- (5) Henry Eccles (ii)

MARGARET LAURIE (1–3, 5), STODDARD LINCOLN (4)

Eccles

(1) Solomon Eccles [Eagles] (i)

(*b* c1617; *d* Spitalfields, London, 2 Jan 1682). Musician, later shopkeeper. Both his grandfather and father were musicians, and in his younger days he himself earned about £200 a year teaching the virginals and viols (see his *Musick-lector*). About 1660 after a period of religious uncertainty he became a Quaker. He was a man in whom zeal was apt to outweigh discretion; coming to feel that music-making was sinful he publicly burnt all his instruments on Tower Hill. Some say that he subsequently earned his

living as a shoemaker, others as a tailor; in his will he called himself a chandler. In 1667 he wrote a tract, *A Musick-lector*, condemning music. He became notorious for such actions as running half-naked through the streets carrying a pan of fire on his head crying repentance. His fellow Quakers valued his sincerity and his powers as a preacher, but at times found him an embarrassment: on two occasions, for instance, his Monthly Meeting refused to allow him to publish religious tracts. In 1671 he accompanied George Fox on a visit to the West Indies. He apparently did not return with Fox's party in May 1673, but was back in England by October of that year, when he married for a second time.

[Eccles](#)

(2) Solomon Eccles [Eagles] (ii)

(?bap. Guildford, 3 June 1649; *d* Guildford, bur. 1 Dec 1710). Composer and bass violin player, possibly the nephew of (1) Solomon Eccles (i) and possibly the son of Henry and Susan Eccles of Guildford. He was appointed to the King's Private Music on 10 Oct 1685 and was one of the musicians who accompanied William III to Holland in 1691. He may have been the 'Eagles' who performed in the masque *Calisto* in 1675. He provided act music for Thomas Otway's *Venice Preserved* and Aphra Behn's *The City Heiress, or Sir Timothy Treatall*, both produced early in 1682. His act tunes for Charles Hopkins's *Friendship Improv'd, or The Female Warrior* (January 1700, *US-NH*) were also used in performances of *Henry IV Part I*. Six other sets of tunes, probably also act music for unspecified plays, are extant (in *GB-Lbl* Add.29283–5 and 35043 and *Lcm* 1144); a few single pieces appear in other contemporary sources, including a song in *Thesaurus Musicus* (1694) for Thomas D'Urfey's *The Richmond Heiress*. He resigned his place in the Private Music by 6 October 1710, when his place was taken by Thomas Sexton, and died within four months, leaving two sons, William and Charles, and three daughters; the second son may have been the Charles Eccles who composed a gavotte included in the *Compleat Tutor for the Hautboy* (London, c1746) by John Simpson (i).

[Eccles](#)

(3) Henry Eccles [Eagles] (i)

(*b* ?between 1640 and 1650; *d* London, bur. 31 March 1711). Musician, possibly brother of (2) Solomon Eccles (ii). He was appointed to the King's Private Music on 17 July 1689 and was probably a violinist. He went to Holland with William III in 1691 instead of Robert King.

[Eccles](#)

(4) John Eccles

(*b* ?London, c1668; *d* Hampton Wick, 12 Jan 1735). Composer, only son of (3) Henry Eccles (i). He has incorrectly been thought to have been the son of (1) Solomon Eccles (i) and brother of (5) Henry (ii) and Thomas Eccles. The first that is known of John Eccles is the publication of several songs in 1691. In 1693 he became an active composer for the United Companies at the Theatre Royal in Drury Lane. His first assignment was to write a dialogue for the singing début of the actress Anne Bracegirdle in Thomas D'Urfey's *The Richmond Heiress*; the dialogue was so successful that he

soon became one of London's most popular theatre composers. Recognizing Eccles's ability to write for her needs, Mrs Bracegirdle, undoubtedly under his tutelage, thereafter sang only his music. While with the United Companies, Eccles created for her the famous mad song 'I burn, I burn', from the second part of D'Urfey's *Don Quixote*, as well as the lead in the masque *The Rape of Europa*, and many incidental songs. Especially important during this period is his setting of the three witch scenes earlier interpolated into *Macbeth* by Davenant. Besides his theatrical activities, Eccles became a musician-in-ordinary without fee in the King's Band.

In 1695 the principal actors of the United Companies revolted against the tyranny and vulgarities of its director John Rich and, under the direction of Thomas Betterton, set up a new company at Lincoln's Inn Fields. Eccles followed Mrs Bracegirdle to the new theatre and became its musical director. Here he continued to supply a steady stream of songs for various plays, as well as two 'all-sung' masques for Mrs Bracegirdle, P.A. Motteux's *The Loves of Mars and Venus* and *Acis and Galatea*, and a dramatic opera, John Dennis's *Rinaldo and Armida*. Other important works at Lincoln's Inn Fields include the two masques, *Hercules* and *Ixion*, and the musical extravaganza, *Europe's Revels for the Peace*, which celebrated the signing of the Peace of Ryswick in 1697. Still active at court, on 2 September 1696 Eccles replaced Thomas Tollet as one of the king's 24 musicians-in-ordinary, and on 30 June 1700 he was appointed 'Master of Musick, in the room of Dr Staggins'.

The severe competition between the United Companies and Lincoln's Inn Fields had resulted in a decline in the quality of both music and drama by 1700. While the players at Lincoln's Inn Fields tried to keep up the old standards, the old company offered novelty in the form of Italian singers and French dancers, rope dancers, contortionists and similar diversions. When William Congreve offered his masque *The Judgment of Paris* as the basis for a musical contest sponsored by 'several persons of quality', he must have hoped to better the state of theatre music. Scores were submitted by Eccles, Daniel Purcell, Gottfried Finger and John Weldon. Despite the lavish production and universally admired interpretation of *Venus* by Mrs Bracegirdle, Eccles's music was accorded only the second prize. The first went to Weldon, who then gave up theatrical composition in favour of sacred music. Eccles's setting, however, was the most popular, and he and Congreve continued their collaboration by creating the St Cecilia's Day Ode for 1701.

While continuing to provide Lincoln's Inn Fields with incidental music for many plays, Eccles also produced the required court odes, and by 1704 had finished the vocal music for Granville's dramatic opera *The British Enchanters*. About this time, Congreve and Sir John Vanbrugh had formed a partnership and started the construction of a theatre in the Haymarket as a new home for the company at Lincoln's Inn Fields. It is logical to suppose that Congreve planned his opera libretto *Semele* for the opening of the new theatre in 1705; Eccles's score, however, was not completed until 1707, by which time Italian opera had found a firm footing in London and Congreve had left the theatre. Although *The British Enchanters* was successfully

given at the Haymarket in 1706 to counteract Italian opera, *Semele* was never staged.

After this disappointment, and probably also because of the deaths or retirements of many of his colleagues, Eccles retired to Hampton Wick where, according to Hawkins, he pursued his favourite sport, angling. However, he remained active as a court composer, supplying annual odes for New Year's Day and the sovereign's birthday until his death and writing the occasional theatre piece. In his will he left a shilling each to his three daughters; the remainder of his estate went to his servant Sarah Gainor.

Eccles's greatest talent is revealed in his many songs. Remarkable for their beautifully contoured melodies and impeccable prosody, they quickly capture the mood and subtleties of the poetry and are eminently singable. His large works are notable for their dramatic pacing and their carefully planned tonal architecture. In the latter respect he surpassed even Purcell, and was far in advance of his day.

Eccles brought the Restoration tradition to its close. After Purcell's death in 1695 he was undoubtedly the greatest of the Restoration theatre composers. Continuing in Purcell's footsteps, *The Judgment of Paris* was the last of the masques, *The British Enchanters* closed the era of the dramatic opera, and the St Cecilia's Day Ode was the last of the annual celebrations for that saint. In *Semele*, Eccles turned to the Italian style and achieved a fusion between English and Italian elements, comparable with that achieved by Purcell between the French and English styles. More important, he also created a sensitive secco recitative better suited to English than any that was to follow for about 200 years. Had *Semele* been produced, it might have laid the foundations for a national English opera.

WORKS

for theatre pieces, text and some or all music published shortly after first performance unless otherwise stated; all first performed in London; for complete catalogue of pubd songs from theatre pieces see *Day-MurrieESB*, *BUCEM* and Hunter

LDL	Drury Lane
LLF	Lincoln's Inn Fields
LLH	Haymarket

masques and operatic pieces

Macbeth (W. Shakespeare), revival Dorset Garden, 1694, *GB-LbI*

The Rape of Europa (? P.A. Motteux), ? perf. in revival of J. Wilmot's *Valentinian*, Dorset Garden, Oct 1694

The Loves of Mars and Venus (Motteux), perf. in E. Ravenscroft's *The Anatomist*, LLF, Nov 1696, collab. G. Finger

Hercules (Motteux), perf. in Motteux's *The Novelty*, LLF, June 1697, music lost

Europe's Revels for the Peace [of Ryswick] (Motteux), LLF, ?4Nov 1697, *LbI*

Ixion (Ravenscroft), perf. in Ravenscroft's *The Italian Husband*, LLF, Nov 1697, music lost

A Musical Entertainment (Joy to the youthful pair), perf. in Ravenscroft's *The Italian Husband*, LLF, Nov 1697, music lost

Rinaldo and Armida (J. Dennis), LLF, Nov 1698, *LbI*

Acis and Galatea (Motteux), perf. in Motteux's The Mad Lover, LLF, cDec 1700
The Judgment of Paris, or The Prize of Music (W. Congreve), Dorset Garden, 21 March 1701 (1702/R1984 in MLE C1)

The British Enchanters, or No Magick like Love (G. Granville, after P. Quinault), LLH, 21 Feb 1706, adaptation of Lully's Amadis; ov. and act tunes by W. Corbett, all but 2 songs lost

Semele (Congreve), completed 1707, not perf., *Lcm*

incidental music

She Wou'd if she Cou'd (G. Etherege), revival LDL, 1693

The Richmond Heiress, or A Woman Once in the Right (T. D'Urfey), LDL, April 1693, collab. H. Purcell

Troilus and Cressida, or Truth Found too Late (J. Dryden), revival LDL, c1694

Aureng-Zebe (Dryden), revival LDL, 1694, *Lb/*

Don Carlos, Prince of Spain (T. Otway), revival LDL, 1694

Love Triumphant, or Nature will Prevail (Dryden), LDL, Jan 1694, collab. H. Purcell

The Lancashire Witches (T. Shadwell), revival Dorset Garden, Feb 1694

Teague O Dively, the Irish Priest (Shadwell), revival Dorset Garden, Feb 1694

The Ambitious Slave, or A Generous Revenge (E. Settle), LDL, 21 March 1694

The Married Beau, or The Curious Impertinent (J. Crowne), LDL, April 1694

The Comical History of Don Quixote, pts i and ii (D'Urfey), LDG, May 1694, collab. H. Purcell

The Spanish Fryar, or The Double Discovery (Dryden), revival, June 1694

Valentinian (J. Wilmot), revival Dorset Garden, Oct 1694; see masque The Rape of Europa

Hamlet (W. Davenant, after Shakespeare), LLF, 1695

Love for Love (Congreve), LLF, 30 April 1695, collab. G. Finger

Pyrrhus, King of Epirus (C. Hopkins), LLF, Aug 1695

She Ventures, and He Wins, LLF, Sept 1695

Cyrus the Great, or The Tragedy of Love (J. Banks), LLF, Dec 1695

The Lover's Luck (T. Dilke), LLF, Dec 1695

The She-Gallants (Granville), LLF, Dec 1695

The Husband his own Cuckold (J. Dryden jr), LLF, Feb 1696

The City Bride, or The Merry Cuckold (J. Harris), LLF, March 1696

The Country-Wake (T. Dogget), LLF, April 1696

The Royal Mischief (M. Manley), LLF, April 1696

Love's a Jest (Motteux), LLF, June 1696

The Anatomist, or The Sham Doctor (Ravenscroft), LLF, Nov 1696; see masque The Loves of Mars and Venus

The City Lady, or Folly Reclaim'd (Dilke), LLF, Dec 1696; see ode Give the warrior loud and lasting praise

The Man of Mode, or Sir Fopling Flutter (G. Etherege), revival LLF, 1697

Women will Have their Wills, LLF, 1697

The Unnatural Brother (E. Filmer), LLF, Jan 1697

The Libertine (Shadwell), revival LLF, 27 March 1697

The Provok'd Wife (J. Vanbrugh), LLF, April 1697

The Intrigues at Versailles, or A Jilt in All Humours (D'Urfey), LLF, May 1697

The Innocent Mistress (M. Pix), LLF, June 1697

The Novelty: Every Act a Play (Motteux), LLF, June 1697; see masque Hercules

The Deceiver Deceived (Pix), LLF, Nov 1697

The Italian Husband (Ravenscroft), LLF, Nov 1697; see masques A Musical Entertainment and Ixion

The Villain (T. Porter), revival LLF, 1698

The Pretenders, or The Town Unmaskt (Dilke), LLF, March 1698

Justice Busy, or The Gentleman Quack (Crowne), LLF, 1699, also known as The Morose Reformer; play lost

The Adventures of Five Hours (S. Tuke), revival LLF, 1699

The Mad Lover (Motteux, after Fletcher), LLF, 1700, play lost; see masque *Acis and Galatea*

Measure for Measure, or Beauty the Best Advocate (C. Gildon, after Shakespeare), LLF, ? before March 1700, *US-Cn*

The Way of the World (Congreve), LLF, ?5 March 1700

The Beau Defeated, or The Lucky Younger Brother (Pix), LLF, mid-March 1700

The Fate of Capua (T. Southerne), LLF, April 1700

Altemira (R. Boyle), LF, Dec 1701

Love Betray'd, or The Agreeable Disappointment (W. Burnaby), LLF, Feb 1703

The Fickle Shepherdess (after T. Randolph's *Amyntis, or The Impossible Dowry*), LLF, cApril 1703

As you Find it (C. Boyle), LLF, 28 April 1703

The Fair Penitent (N. Rowe), LLF, ? 8 June 1703

The Stage-coach (G. Farquhar), LLF, Jan 1704

The Chances (G. Villiers, after Beaumont and Fletcher), revival LLF, 5 Feb 1704

The Metamorphosis, or The Old Lover Out-witted (J. Cory), LLF, 2 Oct 1704

The Biter (Rowe), LLF, ?Nov 1704

Ulysses (Rowe), LLH, 23 Nov 1705

Undated incid music: *The Duchess of Malfi* (J. Webster), revival; *A Fatal Secret, or The Rival Brothers*; *Harry the Fifth* (? revival of R. Boyle's *The History of Henry the Fifth*); *The Match at Bedlam*; *The Midnight Mistakes*; *The Self Conceit, or The Mother Made a Property*; *The Surpriz'd Lovers*; *The Virtuous Wife, or Good Luck at Last* (D'Urfey), revival

odes

† probably by Eccles; see McGuinness

Haste, loyal Britons, haste, prepare (Motteux), for the taking of Namur and the king's safe return, 1696, *GB-Ob*

† This is that glorious day (Motteux), for the king's birthday, ?1700, *Ob*; ? revived for New Year's Day 1710

Oh harmony, to thee we sing (Congreve), St Cecilia's Day 1701, *Lcm*

Wake Britain wake (N. Tate), New Year's Day 1702, 3 songs in *Ob* and *A Collection of Songs* (1704)

Hark, how the muses call aloud (Tate), New Year's Day 1703, 6 songs in *The Songs and Symphonies Perform'd before Her Majesty ... on New-Years Day* (1703)

Inspire us genius of the day (Motteux), for the queen's birthday, 1703, *Lbl*, 5 songs in *The Songs and Symphonys Perform'd before Her Majesty ... on her Birthday* (1703)

While Anna with victorious arms (?Tate), New Year's Day 1704, in *A Collection of Songs* (1704)

Awake harmonious pow'rs (?Tate), for the queen's birthday, 1704, *Cfmshelf 31 H*; songs in *Lbl* and *A Collection of Songs* (1704)

Odes with text extant, music lost: *Give the warrior loud and lasting praise* (T. Dilke), for the king's return from Flanders, 1696, perf. in *The City Lady*; *See how the new-born season springs* (Tate), New Year's Day 1708; *Fair as the morning, as the morning early* (Tate), for the queen's birthday, 1711; *Lay the flowery garlands by* (N. Rowe), for the queen's birthday, 1716, music pubd according to *Evening Post*, 2–5

June 1716; Winter! thou hoary venerable sire (Rowe), New Year's Day 1717; †Thou fairest, sweetest daughter of the skies (Rowe), ?New Year's Day 1718; †Oh touch the string, celestial muse (Rowe), for the king's birthday, 1718; Lift up thy hoary head (L. Eusden), New Year's Day 1720; A hero scarce could rise of old (Eusden), for the king's birthday, 1720; †Say, gen'rous parent of the vine (Eusden), New Year's Day 1721; †When the great Julius on Britannia's strand, for the king's birthday, 1721; †Hail the lov'd, returning, glorious day (Eusden), for the king's birthday, 1723; Janus! the shining round survey (Eusden), New Year's Day 1730; Of old the bards, their countries to adorn (Eusden), for the king's birthday, 1730; Once more the ever circling sun (C. Cibber), New Year's Day 1731; When Charles from anarchy's retreat (Cibber), for the king's birthday, 1731; Awake with joyous songs the day (Cibber), New Year's Day 1732; Let there be light (Cibber), for the king's birthday, 1732; Sicilian sister, tuneful nine (Cibber), New Year's Day 1733; Again the joyous morn (Cibber), for the king's birthday, 1733; To George, to George, our patriot king (Cibber), New Year's Day 1734; Happy Britain! raise thy voice (Cibber), New Year's Day 1735; †As on the deep in war's array (Eusden), n.d.

Odes with text and music lost: New Year's Day 1710; ? revival of This is that glorious day; New Year's Day 1719 (Eusden); for the king's birthday, 1719 (Eusden); †New Year's Day 1722 (?Eusden); †New Year's Day 1723 (?Eusden); †A Birthday Cantata (Eusden), 1724; †New Year's Day 1725 (Eusden); †New Year's Day 1727 (?Eusden)

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A Collection of Lessons and Aires for the Harpsichord or Spinnett Composed by Mr J. Eccles, Mr D. Purcell and Others (London, 1702)

A Sett of Airs Made for the Queen's Coronation (London, 1702)

A Collection of Songs for One, Two and Three Voices (London, 1704)

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Eccles

(5) Henry Eccles (ii)

(*b* ?1675–85; *d* ?1735–45). Violinist and composer. Since he was at first called 'Henry Eccles junior' it is likely that he was related to (3) Henry Eccles (i), but in what way is unknown. The earliest reference to him is on 2 January 1705, when he gave a benefit concert in Mr Hill's dancing room. A Prelude in C minor by him appeared in *Select Preludes & Voluntaries for the Violin* (1705), and a song *No more let Damon's eyes* in *Comical Songs* (1706) and *Wit and Mirth*, iii (2/1707). On 15 May 1713 a concert was given in the Stationers' Hall 'for the Entertainment of ... the Duke d'Aumont, Ambassador extraordinary from France. For the Benefit of Mr Eccles, Musician to his Grace'. Eccles presumably returned to France with the duke's entourage in December 1713. He was certainly living in Paris by 1720, when he published there a set of 12 violin sonatas, 18 movements of which, however, were taken from Giuseppe Valentini's *Allettamenti per camera* op.8, with a further movement coming from F.A. Bonporti's *Invenzioni* op.10. A second set of violin sonatas (including two flute sonatas) followed in 1723. Hawkins quoted Henry's brother Thomas (*b* London, *c*1672; *d* *c*1745) as saying in about 1735 that Henry was then in the service of the King of France, but as he is neither included in Machard's lists of kings' musicians for 1734–64 (*RMFC*, xi, 1971) nor mentioned in Benoit's *Versailles et les musiciens du roi, 1661–1733*, it would seem that this was not so. According to Hawkins, Thomas Eccles was also a violinist – an excellent performer reduced by alcohol addiction to scraping a living by playing in inns and taverns.

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Ecclesiastical mode.

See [Church mode](#).

Echancrures

(Fr.).

See [Bouts](#).

Echantillonneur

(Fr.). See [Sampler](#).

Echappée

(Fr.: 'escaped [note]').

In part-writing, an unaccented [Non-harmonic note](#) that intervenes in a melodic resolution but is not contained in the interval circumscribing the resolution, and which is approached in the direction opposite from that of the resolution. Usually the échappée is the third degree of the scale, and separates resolution of the second degree on to the first.



Echappement

(Fr.).

See [Escapement](#).

Ēchēma [apēchēma, enēchēma, epēchēma].

A melodic intonation formula in Byzantine chant, sung to nonsense words. It is intoned by the *domestikos* (precentor) in order to introduce the *ēchos* (mode) of the hymn (see [Ēchos](#), §2). The formulae for the modes of the [Oktōēchos](#) are: *ananeanes* (*ēchos protos*), *neanes* (*ēchos deuterios*), *aneanes* (*ēchos tritos*), *hagia* (*ēchos tetartos*), *aneanes* (*ēchos plagios protos*), *neanes* (*ēchos plagios deuterios*), *anes* (*ēchos barys*) and *nehagie* (*ēchos plagios tetartos*).

The earliest record of the Greek meaningless syllables with their modally arranged melodies comes from the West. Aurelian of Réôme, in his *Musica disciplina* (?c840–50), identified the eight Byzantine *ēchēmata*, and they subsequently appeared in almost all tonaries until the 12th century. Although clearly imported from the Byzantine East, the Western formulae are different from the Eastern in two distinct ways – textual and functional: in the Carolingian tradition there are two words only for the authentic modes, *noannoëane* and *noioëane*, and one, *noëagis* (or *noëane*), for the plagal; moreover, the Latin melodies, with their terminal melismas, appear to function more as memorized typical endings than as intonation formulae.

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DIMITRI CONOMOS

Echerlin, Fanny [Frantiszka].

See [Eckerlin, Fanny](#).

Echevarría [Chavarri, Chavarría, Echavarría].

Spanish family of organ makers, active during the 17th and 18th centuries. Originally, they seem to have been from the Basque provinces, and were probably born in different towns. The more important members of the family are here discussed in an approximately chronological order.

Pedro de Echevarría (i) was working on the organs of the Cathedral of León in 1644.

A Fray José de Eizaga y Echevarría (i), a Franciscan friar from Eibar (Guipúzcoa), built the organs of Alcalá de Henares (Madrid) and of Eibar (Guipúzcoa) before 1659 and those of San Francisco of Vitoria in 1665.

José de Echevarría (ii) was a nephew of the preceding, and built the organs at Tolosa (Guipúzcoa) in 1686. He and his uncle worked together on the organs of Mondragón (Guipúzcoa) in 1677.

Fray José de Echevarría, 'dwelling in Bilbao', made an organ in the cathedral at Palencia before 1682. He and an Antonio de Echevarría started the other main organ of that cathedral in 1688. This Fray José is probably to be identified with Fray José (i); he died during the construction of the second organ, probably at the end of 1691.

Fray Domingo de Echevarría also helped in the building of the Palencia organ and made one for the Cathedral of Valladolid in 1686. In that year Ventura de Chavarri (or 'de Echavarri'), 'master organ maker', repaired the organs of the Cathedral of Burgo de Osma, in Soria.

A Pedro de Echevarría (ii) built organs in Toledo Cathedral in 1699; he is probably the same man who in the first years of the 18th century was an employee in the royal convent of the Descalzas Reales of Madrid, where he tuned and repaired organs. This latter was known as Pedro de Liberna (or Liborna) Echevarría, and he built the organ of Cuenca Cathedral at some time before 1699, and in that year he was consulted about the plans for the organ in the Cathedral of Sigüenza (Guadalajara). At that time he lived in Oñate (Guipúzcoa).

José de Echevarría, 'dwelling in Oñate', made an organ at Burgos Cathedral (1704–6). In 1708 he was invited to construct the other main organ of that cathedral, but he declined on the grounds that he was too old. This, and the fact that he lived in Oñate, suggest that he may be identified with José de Echevarría (ii).

A Pedro de Echevarría (iii) was working on the organ of the Cathedral of Salamanca in 1744. In 1769 he and José de Echevarría (iii) built one in Segovia. Both appear to have been living in Madrid, with Pedro named as 'organ maker for the king'.

Other Echevarrías are known to have been organ builders in the 18th century (Segovia Cathedral, 1700, Oviedo, etc.), but their full names are not known.

Juan Marigómez de Echevarría was 'organ maker in the royal chapel' of Madrid until his death in 1805, being succeeded by his brother José Marigómez de Echevarría. Both were nephews of a José de Echevarría,

who is also described as 'organ maker for the king'. This uncle may have been José de Echevarría (iii).

Echevarrías constructed organs in several of the most important cathedrals in Spain for two centuries. Some of the organs they made are still in use.

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JOSÉ LÓPEZ-CALÓ

Echo.

The repetition of sound after a short time interval. In addition to the applications discussed below the term is used for a signal-processing device (also known as a delay) that produces a slightly delayed playback of sounds either by a tape loop or by digital delay; see [Electric guitar](#), §2.

See also [Organ stop](#).

1. Acoustics.

Natural echoes arise from the reflection of a sound wave by a solid surface, such as a wall or cliff. For the echo to be perceived as distinct from the original sound, the extra path length travelled by the reflected sound wave must have a minimum value of around 17 metres, corresponding to a minimum time interval of 50 milliseconds between direct and reflected sounds.

The reverberant sound field in a concert hall is created by multiple reflections of sound waves. In a well-designed hall, the direct sound reaching a member of the audience is followed by a series of reflections

within a time interval of around 35 milliseconds. These 'early delayed arrivals' are not heard as separate echoes; because of the 'precedence effect' they are perceived as a reinforcement of the direct sound. Subsequent reflections blend smoothly into the reverberation. A concave surface, focussing sound waves into a particular part of the hall, can give rise to an audible echo; a 'flutter echo' can arise from successive reflections between parallel walls.

See also [Acoustics](#), §1.

2. Compositional use and performing practice.

Although the echo has been widely used in popular music throughout history, its application to Western art music is relatively recent and seems to have been inspired by renewed interest in classical Greek and Roman literature following the fall of the Byzantine empire in the mid-15th century. According to Ovid, the nymph Echo lost her ability of full speech while pining for Narcissus (*Metamorphoses*, book 3) and was able to reproduce only the last few syllables of sentences spoken to her. Ovid's powerful story (based on Euripides) had a lasting influence on vocal and instrumental music from the Renaissance to the 20th century. In the Baroque era the principle of repetition became a basic element in formal construction, dynamics and performing practice.

A survey of echo-related works composed during the 16th century shows stylistic differentiation between vocal and instrumental music. Echo settings of sacred and secular texts display a further dichotomy. Secular polyphony relies on echo poetry (especially that of Poliziano), where the repeated word at the end of each line is cleverly altered to become an answer or question related to the main text. The abundance of echo poetry in Italian frottolas and madrigals and French chansons of this period attests the widespread use of the echo effect (e.g. in music by Tromboncino, Lassus, Marenzio and Le Jeune). Polyphonic sacred works manifest a preference for the repetition of longer phrases or sentences, the repetition underscoring the importance of the text. This method led eventually to antiphonal polyphonic writing for two or more choirs (see [Cori spezzati](#)). In Venice the polychoral tradition was already in place by the mid-16th century; the echo idea was further explored in the *concerti* and other works by Willaert and the two Gabriellis. The popularity of *cori spezzati* and concerted church music can be judged by the large number of multichoral pieces published outside Italy; German composers from the early Baroque (Praetorius, Schein, Schütz) wrote some of the most significant works in this form.

The instrumental echo followed a different path of development. It evolved both vertically and horizontally, creating such diverse features as melodic sequences in terraced dynamics, echoing phrases between solo instruments in contrasting registers, with the frequent addition of contrasting timbres, and many varieties of the concertato structure with their characteristic tutti–solo exchanges. References to the echo in instrumental titles became common after 1600: such titles are attached to

keyboard pieces, trio sonatas, concertos and symphonies by composers including Sweelinck, Marini, William Lawes, Corelli, Vivaldi, Handel, J.S. Bach, J.C. Bach and Carl Stamitz. G.B. Riccio's *Canzon La Pichi, in ecco con il tremolo* for solo violin and trombone (*Otto ordini di letanie della Madonna*, Venice, 1619⁶) is an early 17th-century example. The French Baroque harpsichord school introduced the *petite reprise*, an echo repetition of a short phrase at the end of a binary (often dance) movement; composers who used the technique included Chambonnières, D'Anglebert, François Couperin and Rameau. This mannerism was imitated by many non-French composers in French-style keyboard pieces, especially suites. During the late 18th century composers including Haydn and Mozart used triple or quadruple echoing groups to create a playful, witty mood (e.g. in Mozart's Notturmo k286/289a).

It was in music composed for the stage, however, that the echo technique left its most significant mark. Dramatic productions of the late 16th and early 17th centuries (especially the *intermedi*) favoured pastoral subjects which portrayed characters and scenes of rural life. But according to Sternfeld (1993, p.76)

these shepherds and nymphs were not humble, lowly folk ... they broke into song with an ease that assumed music to be one of their customary skills. It is these references to songs and musical instruments that form a link between various forms of pastoral literature ... and the Renaissance, and hence establish the pastoral as one of the most important ancestors, if not the ancestor, of opera.

From the beginning, stage pastorals contained vocal and instrumental echo effects (see [Pastoral](#), §§3–5). In Italy pastoral scenes, with their traditional stories of Pan, Syrinx and various nymphs, were grafted on to the developing *dramma per musica*; thus the echo became an integral part of the rapidly developing opera form. At the same time, the instruments associated with early pastorales (recorders, *piffari* and drone basses) were transferred to opera, where their use in echo passages became a standard practice. By the mid-17th century the pastorale (with its echo) had reached France, where it became the prototype for the emerging opera, *opéra-ballet* and related stage works. Flutes, oboes and musettes took the place of the *piffari* and drone basses after 1670; their connection with echo scenes lasted to the end of the *ancien régime*. Echo scenes were used in French opera by Lully, Campra, Destouches, Rameau and Gluck. Echo scenes can be found in the semi-operas and plays with incidental music of the English Restoration period. There are two distinct types: the first conforms to the continental pastorale tradition (Locke, Banister, later Handel), the second – non-pastoral in nature – calls attention to dramatic events on or off stage (Purcell).

While German operas and Singspiele include pastoral and echo settings and subjects, the most inventive echo writing occurs in instrumental music and in the newly evolving sacred and secular vocal forms of the 18th century. It ranges from the natural echo registration of multi-keyboard instruments such as the organ through the addition of special woodwind, often identified with rustic surroundings, in cantatas and oratorios (oboe

d'amore, oboe da caccia) to Bach's *fiauti d'echo* of the Fourth Brandenburg Concerto, probably recorders (see [Echo flute](#)).

Echo left an indelible impression on late Renaissance and Baroque performance traditions. Solutions to the placement and proper subdivision of polychoral vocal and instrumental ensembles involved – among other things – the building of raised pulpits or balconies at various locations inside a church or the creation of spatial separation for the *cori spezzati* on several levels. To emphasize dynamic and textural contrasts, Lully established two distinct ensembles within his opera orchestra. The *petit choeur* (the concertato group employing the best players) accompanied the recitatives and *airs* and echoed the *grand choeur* in special scenes. The *grand choeur* performed the overtures, dances, entrées and orchestral interludes and participated in the choral accompaniment. This sophisticated extension of the echo technique, which embraces dynamics, ensemble size, timbre and register changes, was not indicated in manuscript or published scores. References to the practice (apart from 18th-century dictionaries of music) are found solely in contemporary partbooks. Thus the dynamic signs given in the scores often carried double meanings: *f* (*fort*) meant 'loud', thus signalling the entrance of the *grand choeur*, while *p* (*doux*), as well as 'soft', could also be interpreted as a call for the *petit choeur*. Subsequent generations of French opera composers maintained Lully's principle of orchestral subdivision into the 18th century, as demonstrated in extant partbooks of works by Marais, Campra, Destouches and Rameau.

Changes in musical style after 1800, and the growing attention paid to dynamic marks and details of orchestration, seem to have diminished the use of echo effects. Nevertheless, there are a few areas where some aspects of the custom are still detectable. In symphonic music echo effects occur in programmatic music in country scenes where the sounds of nature and mysterious 'night' noises are suggested (Beethoven, Berlioz, Mahler, Richard Strauss and Orff). Operas use echoes in two ways: in settings recalling the nymph Echo (*Ariadne auf Naxos*) or in scenes which portray magical or supernatural events (*Der Freischütz*, *Der fliegende Holländer* and *Hänsel und Gretel*).

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MURRAY CAMPBELL (1), MARY TÉREY-SMITH (2)

Echo flute

(Fr. flûte d'echo; It. fiauto d'echo, flauto echo).

A term, encountered in several late 17th- and early 18th-century sources, whose meaning remains in doubt. On one occasion it apparently signified treble recorders: an aria from Bononcini's *Il fiore delle eroine* (1704) is scored for '2 flauti' and '2 flauti eco'; the four instruments have an identical range (a''–d'''), and the *flauti eco* imitate the phrase endings of the *flauti*, perhaps from offstage. However, Etienne Loulié mentioned 'deux flutes d'echo', one loud, one soft, in his *Elements ou principes de musique* (1696), and James Paisible played 'the echo flute', and once 'the small echo flute', in London concerts between 1713 and 1719. Perhaps these references are to two recorders tied together. In 1668 the woodwind maker Samuel Drumbleby had shown Samuel Pepys how to do this with flageolets; and Sir John Hawkins reported that John Banister (ii), a colleague of Paisible's, 'was famous for playing on two flutes [recorders] at once'. Pairs of recorders with differing tonal qualities have survived (by Peter Bressan, London, early 18th century, private collection, Tokyo; and Johann Heitz, Berlin, early 18th century, Grassi-Museum, Leipzig; Münchener Stadtmuseum), and a similar pair (anonymous, Saxon, late 18th century, Grassi-Museum) is even joined together with a brass bridge. On the title page of his Fourth Brandenburg Concerto (1721), Bach calls for two 'fiauti d'echo'. The parts have a range of f'–g''', generally avoiding f₄''' (significantly, a difficult note to obtain on contemporaneous treble recorders). They could have been intended for joined pairs of recorders, but musically there seems no reason for anything but treble recorders, the 'f' and 'p' markings being indications for tutti and solo passages rather than dynamics resulting in a marked echo effect.

DAVID LASOCKI

Echo organ.

(1) In organs of the Baroque period, a small short-compass division within the main organ, usually enclosed in a box which often had a lid or shutter that was controlled by the player. In France and England it contained mildly-voiced principals, flutes, reeds and perhaps a Cornet, and usually had its own keyboard; in these countries it eventually evolved into the Swell division (Fr. *Récit expressif*). In Iberia, Italy and South-Central Germany the

Echo box often contained only one or two stops, playable from one of the main manuals. Echos were rarely found in northern European organs; the 'Echo' effects found in works of Sweelinck and others are simply alternations between two manuals of contrasting registration. In some single-manual Spanish organs, knee-levers facilitated echo effects by allowing quick changes between unenclosed and enclosed stops of the same tone-colour.

(2) In organs built with electrically-controlled action from the late 19th century onwards, a full compass expressive division of soft strings, flutes and usually a reed, sometimes with its own pedal stops, and located in a chamber in a part of the building remote from the rest of the organ. It sometimes had its own keyboard, but could also be a 'floating' division playable from any keyboard. It should not be confused with the older type in either tone-colour or usage.

BARBARA OWEN

Ēchos

(Gk.: 'sound').

A technical term in Byzantine chant, usually translated 'mode' or 'modality'.

1. Meaning.

There is considerable difference between the Eastern and Western European understanding of modality. In the West, the term 'mode' most often means a scale or 'octave species'; but an *ēchos* depends rather on a 'mood', which is in turn dependent on the types of melody found in that *ēchos*. When systematized by theorists, these melody-types do produce different 'octave species' or scales; this is of secondary significance, however, compared to the melodies themselves. An *ēchos* in fact consists primarily of a repertory of melodic formulae together with some melodic motifs and even melody-types.

These categories overlap at times: a melody-type may be a melodic formula, but a melodic formula may be only part of a melody-type. The motif is the smallest of these units and occurs as a subdivision of the larger structural elements, the formula and the melody-type, the latter being the largest of the three. Some of these elements may appear exclusively in a single *ēchos*; others may be found in more than one *ēchos*. Formulae which are found in more than one *ēchos* are termed 'wandering' melodic elements and are distinguished from one another by slight inflections or differences in their melodic intervals, even though the basic melodic outline remains the same. In general, a hymn composed in a particular *ēchos* will contain a set of melodic elements (motifs, formulae or melody-types) peculiar to that *ēchos*; and these structural devices will be found in other hymns composed in the same *ēchos*.

The 'melodic formula' is not a rigid pattern of specified length consisting of a fixed number of notes. Although some parts of it will remain stable, the rest is subject to transformation, generally by contraction or expansion.

Formulae may be expanded either by the repetition of a single pitch or by the insertion of notes or motifs at various points.

According to their function, the melodic structural elements of Byzantine chant may be classified as cadential formulae, initial formulae and transitional formulae. Cadential formulae appear primarily at the end of hymns, verses or even briefer melodic segments. Initial formulae, with distinct melodic patterns, are fewer in number than the previous category. Transitional formulae are often used within a hymn to lead from one type of formula to another; they never appear independently, and some patterns are quite brief – motifs rather than formulae. While initial formulae are used only for the opening parts of a hymn or a verse, cadential formulae may appear not only at the endings but also in the opening sections of a segment of a hymn.

2. Intonation formulae.

A hymn in any given *ēchos* is preceded by an *Ēchēma* (intonation formula). This indicates the *ēchos* and was probably sung by the precentor before the chanting by the choir. Intonations are accompanied by syllables sung to their melodies (such as *ananeanes*, *nehagie* and so on; these became known in the West as the ‘noeane’ formulae). The Byzantine intonation formulae give only the basic melodic framework of the particular *ēchos*. All medieval Byzantine music manuscripts contain indications of the *ēchoi*, usually by means of the *martyria*, a modal signature that defines the mode and provides the final note of the *ēchēma*. In a few instances the intonation formula is given in full. These signatures at the beginning of each hymn were essential, since the Byzantine neumatic notation is intervallic, designating a note only in relationship to the preceding pitch.

Many compositions also contain internal intonation signs. These ‘medial signatures’ at times appear to designate the pitch that the chanter should have reached, thus serving as a check for correct performance; but in some melodies they indicate transposition into a new mode. For modulation proper, there was a special system of signs known as *phthorai*; these indicated chromatic changes which gave to the melody the flavour of a different *ēchos*.

3. Tonality.

Most medieval Byzantine melodies were probably composed and sung in a diatonic tonal system. No surviving theoretical treatise provides sufficient detail to warrant the assumption that the chromatic and enharmonic tetrachords of the ancient Greeks were in use in Byzantium. Discussion of them in the few surviving treatises appears to be a restatement of the ideas of antiquity rather than a reflection of contemporary musical practice. The inference about the basically diatonic tonal system of Byzantine music derives from an analysis of theoretical treatises and the melodies themselves.

4. Medieval theory.

The eight *ēchoi* are frequently discussed in medieval treatises, most of which, however, are ambiguous in their wording. For example, when

discussing the theoretical starting notes for each *ēchos*, most texts state that the starting note of the *ēchos deuteros* (2nd mode) is 'one step above that of the *ēchos prōtos*' (1st mode), but no text reveals whether that step is a whole tone or semitone. Similarly, the starting note of the *ēchos tritos* (3rd mode) is described equivocally as being 'one step above that for the *deuteros*'. It is clear, however, that the sequence of these initial notes ultimately results in a gamut of an octave. Consequently, this octave may be presumed to consist of two disjunct tetrachords (although for one part of the repertory a system of conjunct tetrachords also appears possible). In instances of the transposition of an *ēchos*, a melodic segment would require the use of sharps or flats.

An *ēchos* frequently begins on the pitch that may be considered to be its 'tonic', but the opening of a melody depends on the intonation formula and the notation that follows; most *ēchoi* have one or two distinct pitches on which the melodies in that *ēchos* may end. For instance, melodies in the *ēchos prōtos* (1st mode) may end either on D or A. There are some 'ruling notes' in each *ēchos* that are more prominent than the other pitches in a hymn.

The listing of *ēchoi* in treatises raises a curious problem with regard to the terminology describing ascent and descent. Didactic treatises state that one moves in stepwise ascent from the initial note of the *prōtos* to that of the *deuteros*, and then to that of the *tritos* and the *tetartos* (1st, 2nd, 3rd and 4th modes). If one continues to ascend, one again touches upon the initial notes of these same modes, in the same sequence. If one proceeds downwards, however, starting from the theoretical initial note of the *prōtos*, the next step in the descent reaches the initial note of the *plagios tetartos* (4th plagal mode); the next note in the descent is described as the starting tone of the *ēchos barys* (the 3rd plagal mode; the term *plagios tritos* is never found in Byzantine treatises, which use the designation *barys*, that is, 'low' mode). In most early Byzantine texts there is no special term for the 'authentic' modes; in a few later texts the term *kyrioi* (i.e. 'main' or perhaps 'authentic') appears. It is unclear whether the appearance of this term represents an original Greek usage or a translation into Greek of concepts already widespread in the Latin West. The term *plagios* (plagal) is found in all surviving music manuscripts.

Besides the four 'main' and the corresponding 'plagal' *ēchoi*, the theoretical treatises also mention a category of *mesos ēchos* ('mediant mode'); in which the starting notes appear to have been a 3rd higher than the theoretical initial notes of an *ēchos*. Again, no distinction is made between the major or minor 3rd. There are also references to mode-types called *para-mesos* and *parakyrios*, both of which require further investigation.

5. *Ēchos* and centonization.

Analytical studies suggest that the process by which a hymn was composed in an *ēchos* was similar to the principle of 'centonization' in Roman chant. The degree of similarity, however, varies from one type of chant to another. It has also been suggested that the concept of *ēchos* strongly resembles the Arabic *maqām* in its use of formulaic patterns. Such points need further study before the formulation of principles common to both musical cultures can be attempted.

6. Origin of the term.

The use of the term *ēchos* to describe the melodic framework within which a hymn is to be performed first appears in the text of *GB-Mr Papyrus 466* from the 7th century ce. Some liturgical hymns are attributed to poets from earlier centuries and also carry the designations of the *ēchoi* in which they are to be performed in the services. The use of the term in manuscripts is probably an addition, dating from the period, after the 7th century, in which the system of eight modes (see *Oktōēchos*) was formulated. The Greeks traditionally ascribe the system of the *oktōēchos* to John Damascene (active in the first half of the 8th century); this is probably a legend similar to that attributing to Pope Gregory the Great the composition of the so-called Gregorian chant. Avid defenders of orthodoxy refer to the main body of music in the Greek Orthodox Church as Damascenian melodies, although most of the repertory is known to have been composed at a later date.

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Eck.

German family of musicians. They were probably of Bohemian origin.

- (1) Georg Eck
- (2) Friedrich Johann (Gerhard) Eck
- (3) Franz Eck

ROLAND WÜRTZ/ROBERT MÜNSTER

Eck

(1) Georg Eck

(*fl* 1765–82). Horn player. From 1765, according to the Palatine electoral almanac, he was a horn player in the Mannheim orchestra. The salary list of 1778 names him as one of the ‘accompanying persons’ when the electoral court moved to Munich. He appeared in the orchestra list of the Munich court calendar for the last time in 1782. W.A. Mozart mentioned him several times in his letters of 1780.

Eck

(2) Friedrich Johann (Gerhard) Eck

(*b* Schwetzingen, 24 May 1767; *d* ? France, 22 Feb 1838). Violinist and composer, son of (1) Georg Eck. He was already receiving violin lessons from Christian Danner at the age of seven and from 1778 he served as a supernumerary violinist in the Mannheim orchestra; on 18 September he played in a concert in Frankfurt with G.J. Vogler. In the same year he went with most of the other court musicians to Munich, where he studied composition with Peter Winter. He performed publicly in Vienna (1780), Paris (1789) and with his brother during a visit to Leipzig and Prague (1799). In Munich he served as violinist and, from 1790, as ‘Director of Music of the small court theatre’. In 1798 he succeeded Christian Cannabich as ‘Direktor der Instrumental Musik’, with a salary of 1500 florins. On 21 May 1800 Eck was dismissed and gave up his musical career, probably because of his elopement with a countess from Munich and their marriage in Switzerland. According to Spohr, the couple lived first in Paris, and finally near Nancy.

As a violinist, Eck belonged to the last generation of Mannheim violin virtuosos such as Wilhelm Cramer and Ferdinand Fränzl. J.F. Reichardt, who heard him in Berlin in 1791, praised his beautiful tone and tasteful performance, and wrote that apart from Salomon in London no violinist had ever given him such pleasure (*Musikalische Monatsschrift*, 1792). The *Allgemeine musikalische Zeitung* (v, 1802–3) acclaimed his unfailing effect on the public. He published five violin concertos in Offenbach (the last published in 1804) and a *Première concertante* for two violins and orchestra in Leipzig (op.8, 1801). His *Concertante* for two violins (with which Joachim made his *début* aged eight in 1839) was probably written to be played with his younger brother and is of exceptional technical difficulty.

The other violin concertos are similar in style to those of Pierre Rode, Rodolphe Kreutzer and Fränzl. Eck is also believed to have composed the violin concerto (formerly K268) sometimes ascribed to Mozart (see Lebermann). According to Werden, Mozart wrote a concerto for him.

Eck

(3) Franz Eck

(b Mannheim, 1774; d ? Strasbourg, 1804/1809). Violinist, brother of (2) Friedrich Johann Eck. The salary lists of 1789 (when he was paid 900 florins) and 1790 show him among the violinists of the Munich orchestra, but his name appeared in the court calendar only from 1791 to 1800. He was dismissed with his brother in 1800 and began a career as a travelling virtuoso. He performed in Prague (1791) and Berlin (1800). At the beginning of 1802 the young Spohr became his pupil and they travelled together round Germany (1802) and then to St Petersburg (1803), where Eck rapidly became the centre of a musical circle and was appointed solo virtuoso to the court orchestra at a salary of 3500 roubles. An illness that had already shown itself in Germany developed into madness in Russia, so the tsar had him taken to his brother in Nancy. He probably died in the Strasbourg Asylum. His violin playing was characterized by Spohr as 'controlled and powerful, yet always pleasing', with an exceptional technique for ornamentation, rich in nuance and having unsurpassed precision and 'irresistible charm'.

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Eckard [Eckardt, Eckart], Johann Gottfried

(b Augsburg, 21 Jan 1735; d Paris, 24 July 1809). German pianist and composer, active in France. In his youth he became a professional copper engraver and acquired his musical training in his leisure time, mainly from

C.P.E. Bach's *Versuch* and its six 'Probesonaten'. In 1758 the piano and organ manufacturer Johann Andreas Stein took him to Paris, where he lived for the rest of his life. At first he supported himself by painting miniatures, a craft in which he apparently possessed considerable skill. He practised the piano in his free time and quickly developed a great facility. Many successful concerts soon gained him fame and numerous students.

Leopold Mozart became acquainted with Eckard during his visit to Paris in the winter of 1763–4, and expressed high regard for him. Grimm, in his *Correspondance littéraire*, called Eckard 'the strongest' of all Parisian composers, stating that 'he has genius, the most beautiful ideas, with a manner of playing full of feeling and an extraordinary lightness'. That this was not merely a momentary captivation of the Parisian musical circles is attested by J.-B. de La Borde, who declared in 1780 that Eckard's execution at the keyboard was 'the most brilliant and pleasing' and that 'he excels particularly at preluding for entire hours making the time pass as moments for those who listen to him'. Burney gave further testimony to the high regard felt for him by his contemporaries:

There are many great German musicians dispersed throughout Europe, whose merit is little known in England, or even in their native land; among these is Eckard, who has been fifty years at Paris. This musician has published but little; yet by what has appeared, it is manifest that he is a man of genius and a great master of his instrument.

On his death the *Mercure de France* remarked that he was 'the most celebrated harpsichordist of Europe'.

Eckard has two claims to historical significance: he was the first composer in Paris to conceive keyboard sonatas for the piano, and he foresaw the great vogue the piano would enjoy several years before this instrument was accepted in the salons and concert halls of Paris. Unfortunately only three works by him were published: the six sonatas op.1 (1763), two sonatas op.2 (1764) and a set of variations (1764) on the 'Menuet d'Exaudet'. (All these works are edited by E. Reeser in *J.G. Eckard: Oeuvres complètes*, Amsterdam and Kassel, 1956; the fugues and concertos referred to by Schubart are not extant.) Although the title-page of op.1 specifies only the harpsichord, Eckard's preface extends the performance of the work to the piano; and his meticulous indication of dynamic shadings (e.g. no.6, second movement), a practice previously unknown in this period, clearly shows his preference for the latter instrument. Both the piano and harpsichord are specified on the title-page of his op.2, and the music reveals an even greater consideration for the idiomatic characteristics of the new instrument.

Eckard's sonatas follow no set pattern with regard to formal organization: half are in three movements, two consist of only two movements, and two others are cast in a rather extended single movement (op.1 nos.4–5). Unlike the sonatas of Eckard's émigré compatriots in Paris, none calls for accompanying instruments to heighten expression. The texture is enlivened at times by the contrapuntal involvement of the left hand; and in an effort to make the accompaniment of greater musical significance, Eckard did not restrict himself to the Alberti bass pattern, but used it rather

as one of several devices. Although his thematic material is not particularly distinguishable from that of his contemporaries, Eckard's ability to develop it anticipates the mature works of Haydn and Mozart (e.g. op.1 no.2, first movement). His style shows the influence of C.P.E. Bach (op.1 no.3, first movement) and is similar to that of his fellow expatriate Johann Schobert (cf the first movements of Eckard's op.1 no.3 and Schobert's op.14 no.3). He also exerted a considerable influence on the young Mozart, who admired his works and adopted some of their traits in his keyboard music of 1762–4 (Mozart's accompanied sonata K6 is derivative of the first and third movements of Eckard's op.1 no.1). Furthermore, in 1767 Mozart transcribed one of Eckard's one-movement sonatas (op.1 no.4) as the slow movement of his Piano Concerto K40.

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HERBERT C. TURRENTINE

Eckardt, Hans

(b Magdeburg, 29 Oct 1905; d Berlin, 26 Feb 1969). German musicologist. He studied musicology (1925–32) at Berlin, Paris and Heidelberg, where he took the doctorate in 1932 with a dissertation on French Romantic attitudes to music. While teaching German at the Kyushu High School and Imperial University, Fukuoka (1932–5), he continued his earlier research on Japanese medieval music, and after studying at Tokyo University (1936–7)

became academic director of the Japanese-German Cultural History Research Institute (1938) and lecturer at St Thomas's Philosophical College (1946–7) in Kyoto. On his return to Germany after the war he supported himself as a freelance writer. In 1954 he completed his *Habilitation* with a work on the *Kokonchomonshū* at the Freie Universität, Berlin, where he became lecturer, supernumerary professor (1958) and professor of Japanese (1964) and devoted his energies to building up a department of East Asian studies. Concurrently he directed the Japanese section of the International Institute for Comparative Musical Research and Documentation in Berlin. Eckardt's thorough and comprehensive knowledge of Chinese and Japanese sources and his sympathy with their milieu enabled him both to give illuminating accounts of Japanese classical music and to gauge the impact of modern European music on East Asian culture. In his teaching of modern East Asian history he contributed to a reorientation of East Asian studies in Germany.

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RUTH SMITH

Eckel, Matthias

(fl early 16th century). German composer. A few isolated facts are known of his life: in 1516 he was associated with the Dresden ducal court as *Rentschreiber*; he was paid for a motet on '39. cap. Ecclesiastici' by the Leipzig city council; notations in a Budapest manuscript (*H-BA 22*) indicate the dates of three of his compositions as 1518, 1529 and 1537, the last bearing a dedication to Duke Henry of Saxony which suggests that Eckel

was active in the duke's court in Freiberg. According to Albrecht, the piece was probably written for a visit to the duke by the German humanist and reformer Georg Spalatin.

He is represented in several contemporary published anthologies of German polyphonic song (by Schoeffer and Apiarius, Hans Ott, Georg Forster) as well as in various manuscript collections. However, his chief contribution as a composer was to the music of the Reformed Church, particularly as seen in the publications of Georg Rhau (*Selectae harmoniae*, 1538; *Symphoniae iucundae*, 1538; *Sacrorum hymnorum liber primus*, 1542; *Bicinia*, 1545) and manuscripts which were devoted primarily to use in this church. The quality of his works, which show considerable Franco-Flemish influence, would place him high among his contemporaries: pervading imitation is handled with a high degree of vitality; the tendency to write in simple chordal counterpoint with accented declamation, however, is a late feature of the second generation of German polyphonists.

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sacred

Kyrie angelorum, inc., 4vv, *D-Z* 81, 2

Te Deum, 2vv, 1545⁶

Motets: Conscendit jubilans, inc., 4vv, *D-Z*; Dum fabricator mundi, inc., 4vv, *Z* 73; Ego sicut vitis fructificavi, inc., 4vv, *Z* 73; Immunem semper, inc. 4vv, *Z* 81; Gaudent in celis, inc., 4vv, *Z* 81; In monte Olivarum, inc., 4vv, *Z* 81; Inter natos mulierum, 4vv, *Rp* 211–15; Laude digna angelorum sanctorum, inc., 4vv, *Z* 81; O admirabile precium, 4vv, 1538¹; Salve festa dies, 2vv, 1549¹⁶; Trinitas in unitate veneranda, 4vv, 1545⁶; Venite filii, audite me, inc., 4vv, *Z* 81

Psalms: Beati omnes, 5vv, 1569¹; Cantabo Domino, 5vv, 1537¹, 1568⁷; Convertere nos, Domine, 4vv, 1538⁸, ed. H. Albrecht: *Georg Rhau: Symphoniae iucundae atque adeo breves quatuor vocum* (Kassel, 1959); Deus in nomine tuo, 4vv, 1537¹; Ecce nunc benedicite, 6vv, 1553⁶; Laudate Dominum omnes gentes, 16vv, *D-GM* 49–50

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secular

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Ach Junckfraw jr seit wol gemut, 5vv, E; Gesell, wis Urlaub, 4vv, G xx, 28; Ich armer Mann, was hab ich than, 6vv, E; Merck auff dein schantz, 4vv, 1536⁸; Mein Esel ist ein lange frist gantz, 4vv, E; O lieber Hans versorg dein gans, 4vv, E; Wann ich

betracht, 4vv, 1536⁸; Wer bülen wil, 4vv, 1536⁸; Was unfals quell in nöten tut, 4vv, D-Rp A.R.940–41

1 work in tablature, 1544²³

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VICTOR H. MATTFELD

Eckelt [Eckoldt], Johann Valentin

(*b* Werningshausen, Erfurt, bap. 8 May 1673; *d* Sondershausen, 18 Dec 1732). German organist, composer and theorist. Although orphaned at the age of nine, Eckelt had a good grammar school education in Gotha and Erfurt. In the latter place he studied briefly with Johann Pachelbel. He became organist of the Liebfrauenkirche in Wernigerode in 1697. Andreas Werckmeister, who had connections with the town, may also have influenced his development. In 1701 or 1703 he moved to the Holy Trinity Church in Sondershausen and remained there until shortly before his death. Johann Friedrich Eckelt succeeded his father as Stadtorganist in 1732. One of his successors at Sondershausen was the court organist and lexicographer Ernst Ludwig Gerber, who subsequently acquired Eckelt's library.

In the monograph about Eckelt, Gerber cited three theoretical works which later disappeared: *Experimenta musicae geometrica* (1715), *Unterricht eine Fuge zu formiren* (1722) and *Unterricht, was ein Organist wissen soll*. A fourth study, the *Prolegomena de musica in genere*, attempted to justify Eckelt's theories about music with proof from the scriptures, an attitude typical in some Lutheran musical circles of the time. Although he gave himself the title 'componista' early in his career, it is virtually impossible to assess Eckelt's compositional skill. Gerber knew a Passion setting of his, as well as sacred arias and instrumental pieces, but none of these survives. Except for his youth, Eckelt might be the composer of the anonymous pieces in the anthology he copied in 1692. This *Tabulaturbuch* (missing since World War II) was also an important source for Pachelbel and Froberger.

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HUGH J. McLEAN

Eckerlin [Echerlin, Ekerlin], Fanny [Frantiszka]

(*b* Milan, 1802; *d* Milan, 1842). Italian contralto of Polish-Italian parentage. Her precocious talent gained her early admission to the Milan Conservatory; she graduated in 1817. Her début, as Isabella in Rossini's *Italiana in Algeri*, took place the following year at the Teatro S Benedetto, Venice, and she also sang in Donizetti's *Enrico de Borgogna* at the S Luca. A successful first season (1819–21) at La Scala, Milan, helped affirm her technical mastery and interpretative skill, with the creation of several roles including Susanna in Carafa's *I due Figaro*. In 1822 Rossini composed an aria for her appearance as Emma in *Zelmira* at the Kärntnertheater, Vienna; this attested to her place among Rossini's foremost interpreters. More successes in Vienna, including the title role of Mercadante's *Doralice* (1824), and in Italy, were followed by several seasons in Barcelona. A critic wrote of her performance in Rossini's *La Cenerentola* in Madrid in 1831 that 'her reception was of the most favourable description', and she also sang in Paris and London. Although some sources mistakenly refer to her as a mezzo and even a soprano, Eckerlin was a contralto, of international reputation, with a repertory similar to that of her contemporary Pizaroni. Eckerlin's extensive vocal range and agility led to her great popularity in masculine *musico* roles. She was highly educated, reportedly temperamental and fluent in five languages.

RICCARDO LA SPINA

Eckhardt-Gramatté, S(ophie)-C(armen) [Fridman-Kochevskoy, Sonia de; Friedman(-Gramatté), Sonia]

(*b* Moscow, 25 Dec 1898/6 Jan 1899; *d* Stuttgart, 2 Dec 1974). Canadian composer, pianist and violinist of Russian and French parentage. As an infant she was placed with foster-parents in England for four years before her mother, a pupil of Nicholas Rubinstein, took her to Paris in 1904 and began to teach her the piano. She started to compose her first piano pieces in Paris in 1905, and in 1910 her *Etude de concert* was published

there. From 1908 to 1913 she studied the piano and violin at the Paris Conservatoire. A child prodigy, she made her début at the age of 11, playing the violin and piano in Paris, Geneva and Berlin. She moved to Berlin in 1914 and studied the violin with Bronisław Huberman; by 1919 she was performing concertos on both the violin and piano as well as becoming increasingly drawn towards composition, particularly of larger-scale works. She married the Expressionist painter Walter Gramatté in 1920 and from 1924 to 1926 lived in Spain, where Pablo Casals was her mentor. In 1925 she took part in a concert tour as duo pianist with Edwin Fischer. After the death of her husband in 1929, she toured the USA, performing to critical acclaim her compositions for piano and violin with Leopold Stokowski in Philadelphia and Frederick Stock in Chicago. She gave up her performing career in 1930 to devote herself to composition.

In 1934 Gramatté married the art historian Ferdinand Eckhardt, and from 1936 she studied in Berlin with Max Trapp at the Preussische Akademie. She moved to Vienna in 1939 and in 1945 became a member of the group that reopened the Austrian branch of the ISCM. She left Vienna in 1954 for Winnipeg, where she continued to work relentlessly at her composition. In 1970 she was awarded the honorary doctorate from Brandon University, Manitoba, as well as the title 'professor' by the Viennese minister of education; in 1974 she was the first Canadian composer to receive the Diplôme d'honneur of the Canadian Conference of the Arts. Her life was the subject of a two-hour CBC documentary in 1974. Some of her music and old performances are included in Radio Canada International's *Anthology of Canadian Music*. A project that she had initiated to encourage young musicians to study and play contemporary music was only realized posthumously, in 1976, with the first annual Eckhardt-Gramatté competition for the performance of Canadian music.

As a composer Eckhardt-Gramatté was largely self-taught. She learned much from the virtuoso music she performed on both the piano and the violin, and her compositions from the 1920s in particular reflect this. By the late 1930s her unique contrapuntal idiom had reached full maturity, and in the following decade her style veered towards neo-classicism and bitonality with some use of jazz idioms. In 1950, with the Piano Sonata no.5, she began to adopt serialism, and by 1955 her use of metric manipulation showed similarities to that of Olivier Messiaen and Boris Blacher. She retained a lifelong admiration for the music of Bach – the ending of the 1955 Concerto for Orchestra reworks the prelude from his Partita in E – and, like Bartók, she also had a preference for the interval of the fourth as a structural device. Her music is dark, dense and dramatic, with relentless forward drive; although she admired the First Viennese School, her brand of counterpoint is individual and its dissonance owes much to the post-Romantics. Despite her use of modern techniques, she remained a Romantic in spirit. In addition to writing music, she developed a piano teaching method, the 'E-gré Piano Technique', whose basis is the use of rotary movement.

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(selective list)

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chbr orch, 1928, rev. 1974; Grave funèbre, vn, chbr orch, 1931; Passacaglia und Fuge, 1937; Molto sostenuto, str orch, 1938–52; Sym. in C [no.1], 1939–40; Capriccio concertante, 1941; Pf Conc. no.2, 1946; Concertino, str orch, 1947; Markantes Stück, 2 pf, orch, 1948; Tripel Konzert, tpt, cl, bn, orch, 1949; Bn Conc., 1950; Vn Conc., 1950; Conc., vn, concertante wind insts, orch, 1951; Concertino for Orch, 1954; Conc. for Orch, 1955; Sym.-Conc., pf, orch, 1967; Sym. no.2 'Manitoba', 1970; Sym.-Conc., tpt, chbr orch, 1974; arrs. of 3 Paganini Caprices, vn, orch

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Eckhardt, Mária

(b Budapest, 26 Sept 1943). Hungarian music historian and choir director. She trained as a secondary school music teacher and choir director at the Liszt Academy of Music, Budapest (1961–6), where her teachers were Zoltán Vásárhelyi, István Párkai, György Kroó and Zoltán Gárdonyi. She was librarian and associate scholar of the music section of the National Széchényi Library (1966–73) and continued to be director of the library's choir. She was a member of the Hungarian music history department at the Institute of Musicology of the Hungarian Academy of Sciences (1973–87), her field of speciality being 19th-century Hungarian music. In 1986 she became director of the Liszt Memorial Museum and Research Centre. In this capacity she co-ordinates Liszt research within Hungary and maintains contact with Liszt research abroad, being a member of the American and British Liszt Societies, and on the board of directors of the Weimar Liszt Society. In 1985 she received the Award of Excellence of the American Liszt Society. Her research work is among the foremost Hungarian literature on Liszt. Aside from her writings and editions of Liszt's music, she has also edited works by Michael Haydn, Dittersdorf and Vanhal.

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ZSUZSANNA DOMOKOS

Eckoldt, Johann Valentin.

See [Eckelt, Johann Valentin](#).

Eckstein, Pavel

(b Opava, 27 April 1911). Czech music critic and administrator. He studied law at Prague University (JUDr 1935) and learnt music privately. He was imprisoned during the German occupation (1941–5), and after the liberation worked as an organizer and popularizer in the secretariat of the Prague Spring Music Festival (1948–52). As a member of the Union of Czechoslovak Composers he was secretary of the secretariat (1952–71) and also directed the foreign section for many years; he did much for the growth of wider international cooperation and for the cause of Czech music abroad. He has written many informative articles about contemporary and older Czech music for various periodicals, including *Opera*, *Musical America*, *Opera News*, *Opernwelt*, *Oper und Konzert* and *Musik und Gesellschaft*. In *Hudební rozhledy*, of which he was an editor (1950–56), he published articles about important premières abroad and gave regular accounts of the domestic musical scene, especially opera. He was a member of the ISCM presidential committee and secretary of the national committee of the International Music Council (1969–71). His experience and his thorough understanding of opera led to his appointment as artistic adviser of the National Theatre, Prague, in 1969. There he initiated the

Prague premières of *Peter Grimes*, *Arabella* and *Simon Boccanegra* and new productions of *Das Rheingold* and *Die Walküre*. Although his publication activities were forbidden during the 1970s and 80s, he revived the National Theatre Yearbook and edited it under the pseudonym Petr Slezák (1969–88). When the State Opera was established (1992) he became its chief Dramaturg and head of the Department of Foreign Contacts, a position he held until his retirement in 1994.

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JOSEF BEK

Eckstine, Billy [Eckstein, William Clarence; Mr B]

(*b* Pittsburgh, 8 July 1914; *d* Pittsburgh, 8 March 1993). American popular and blues singer and jazz bandleader. As a singer he worked his way to Chicago in late 1937, where in 1939 he became the principal vocalist in Earl Hines’s big band. He remained with Hines until 1943, learning to play the trumpet while on the band’s tours. From 1944 to 1947 he led an unsuccessful but now highly acclaimed bop big band. Thereafter he returned to a career as a solo singer. Following the success of *Everything I have is yours* (1947, MGM), he became the country’s most popular vocalist in 1949–50 (celebrated in a photo spread in *Life* magazine) and gained a

lucrative five-year contract with MGM. Although his popularity waned from 1951, he and Bobby Tucker (his accompanist from June 1949) continued to fill major night clubs in the USA and abroad for several decades.

Eckstine's achievements were inconsistent: on the one hand he supported young avant-garde jazz musicians, on the other he sang conservative popular ballads. He was instrumental in bringing Dizzy Gillespie, Charlie Parker and Sarah Vaughan (among others) into Hines's band, and while with Hines he recorded a blues hit, *Jelly, Jelly* (1940, Bb); he also introduced new songs (such as *Skylark*, 1942, Bb) over network radio, being the first black singer allowed to do so because of his impeccable diction. For his own band he hired at different times Vaughan, Gillespie, Parker, Tadd Dameron, Fats Navarro, Miles Davis, Dexter Gordon, Sonny Stitt, Art Blakey and other young virtuosos. However, the band's experimental hop sounds are only hinted at in performances such as *Blowin' the Blues Away* and *Opus X* (both 1944, De Luxe), the remainder of its recordings being largely romantic ballads featuring Eckstine's strong, vibrant baritone. His recordings for MGM are sung to the accompaniment of a studio orchestra with strings. In the 1950s Eckstine developed his night-club routine, in which he sang ballads, undertook impersonations, performed soft-shoe dances and also played the trumpet.

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BARRY KERNFELD

Eclisses

(Fr.).

See [Ribs](#).

Eclogue

(from Gk. *eklogē*; Ger. *Eklog*).

A piece of a pastoral nature. In classical literature the word originally referred to a selection of particularly interesting passages from an author's work, but it later came to be associated exclusively with the pastoral genre of Greek poetry developed by Theocritus. In Latin literature the most famous examples are the *Bucolics* of Virgil. In the Renaissance such

poems were given a dramatic form, and the *egloga*, a pastoral play with music related to the zarzuela, was important in Spain in the 16th and 17th centuries. By the end of the 18th century the form was firmly established in European literature.

The term was applied to piano pieces in the 19th century, first by Tomášek, who wrote seven sets of eclogues, the earliest of which (op.35) appeared in 1807. Most are in binary form. The pastoral sweetness is heard at its best in no.8, a 6/8 piece in F, but the variety of mood found in these pieces is wide and deliberate: no.9, for instance, is in two parts marked 'giocoso' and 'malinconico'. Among later examples are eclogues by Franck (op.3, 1842), Liszt (no.7 of the first book of *Années de pèlerinage*, 1848–54), Dvořák (op.52 no.4, 1880, and four others of the same year published posthumously as op.56), and sets by Vítězslav Novák (op.11, 1896) and Wellesz (op.11, 1911).

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ECM [Editions of Contemporary Music].

German record company. It was founded in Cologne in 1969. By 1971 it was recognized for its excellent recordings of free jazz played by such artists as Paul Bley, Jan Garbarek and Marion Brown; by the late 1990s over 600 recordings had been issued on ECM and about 15 on its affiliated label Japo. ECM has a readily identifiable house style, uniting two previously disparate genres, jazz-rock and free jazz. Musicians who have recorded frequently for the company include Garbarek, Gary Burton, Chick Corea, Jack DeJohnette, Egberto Gismonti, Keith Jarrett, Pat Metheny, Terje Rypdal and Ralph Towner.

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BARRY KERNFELD

Ecole d'Arcueil.

A group of young French composers, formed by Milhaud around Henri Sauguet in 1923, with Satie as their mascot. As Satie always maintained that 'a Satie school could never exist', his home suburb of Arcueil was wisely chosen to denote the group. The other members were Henri Cliquet (later Cliquet-Pleyel), Roger Désormière, Maxime-Benjamin Jacob and Baron Jacques Benoist-Méchin. Only Benoist-Méchin was not a pupil of Charles Koechlin, and he left the group before its first joint concert at the Collège de France, Paris, on 14 June 1923, where Satie's presentation

ensured an enthusiastic reception. In the wake of Les Six, musical expertise counted for less in launching careers than publicity, a corporate identity and high-level avant-garde support. Other concerts soon followed, notably on 25 October 1923, when works by the group featured alongside those of Satie, Koechlin and Cole Porter at the Théâtre des Champs-Élysées, and Satie publicly dissociated himself from Les Six. As a result of their initial success, Désormière became a conductor for the Ballets Suédois in 1924, Sauguet was commissioned to write an *opéra-bouffe*, *Le plumet du colonel*, and Jacob (the organizing force behind the group) was invited to compose music for Achard's *Voulez-vous jouer avec moi?* Satie and Cocteau continued to publicize their activities in the press in 1924, though after the death in 1925 of 'le Maître d'Arcueil' (as Satie was derisively known by his enemies), the group, having served its purpose, drifted apart and Jacob became a monk.

The focus of the Ecole d'Arcueil was on youth and spontaneity, and therein lay their appeal to Satie. Like Les Six, they had no common aesthetic other than simplicity, and like Satie they were actively non-conformist, anti-academic, anti-Wagnerian and utterly Parisian. Their inexperience and desire for absolute freedom occasionally led to banality, but Sauguet, in particular, soon proved himself to be a musical poet with a neo-Romantic bias of which Satie would surely not have approved.

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ROBERT ORLEDGE

Ecole Royale de Chant.

School founded in Paris in 1784; in 1795 it was absorbed into the newly founded Conservatoire. See [Paris](#), §VI, 5.

Ecorcheville, Jules (Armand Joseph)

(*b* Paris, 17 July 1872; *d* Perthes-lès-Hurlus, 19 Feb 1915). French musicologist. He studied composition with César Franck (1887–90) and while studying literature at the Sorbonne (licencié ès lettres 1894) and history at the Ecole de Chartes, his interest in musicology was fostered by Lionel Dauriac; he participated in founding the ISM (1899) and, with Dauriac and Prod'homme, its French section (1904) before studying musicology with Riemann in Leipzig (1905). He took the doctorate at the Sorbonne in 1906 with two dissertations on 17th-century French music (the Kassel Manuscripts and contemporary aesthetic doctrines).

In 1907 he transformed the ailing journal *Mercure musical* into the *Mercure musical et bulletin français de la S.I.M.*, which numbered Debussy and Ravel among its contributors and quickly became an important mouthpiece

for the modern school of composition. The Académie des Beaux-Arts accepted his plan (1909) for a catalogue of the earlier material of the Bibliothèque Nationale, which eventually contained over 10,000 incipits, and awarded him the Prix Debrousse. He succeeded Charles Malherbe as president of the Paris section of the ISM (1911), and his ideas on the internationalism of music provided the central theme of the 1914 Paris Congress, attended by over 600 musicologists of all nations. During this period he was also active in organizing concerts for subscribers to his journal, forming a federation of French music teachers, and planning to edit the complete Corpus Scriptorum de Musica and set up a commission to investigate musical iconography. He enlisted in September 1914 and died while leading his infantry company on an assault in Champagne.

Ecorcheville is remembered chiefly for his penetrating intellect, his contribution to the development of editorial practice, his dedication to scholarship, his support of new music and, above all, his devotion to the ISM (which occupied his thoughts even in the trenches). His valuable library, sold after his death, contained rare editions of early French violin and lute music.

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JOHN TREVITT/JEAN GRIBENSKI

Ecossaise

(Fr.: 'Scottish').

A kind of contredanse popular during the first part of the 19th century. It was quick and energetic, and the music was generally in 2/4 time. There were usually four figures danced in progressive combinations by the couples involved; in its later stages waltz-like turns were introduced (see [Schottische](#)).

The history of the écossaise is obscure. On the one hand it has been argued that its prototype was among the oldest Scottish dances performed to bagpipe accompaniment, originally of serious character and moderate movement. On the other hand Scottish origins have been denied and it has been described simply as a French conception of what a Scots dance ought to be. The écossaise was familiar in 18th-century France as one of the favourite contredanses adopted by fashionable society. It came to rival even the minuet in popularity, but its character changed, and by the 19th century the quick form had replaced the earlier moderate-paced variety.

As a ballroom favourite in Vienna it elicited music from such composers as Beethoven, who wrote a number of écossaises for piano, orchestra and wind band between 1806 and 1810, and from Schubert, who contributed many sets for piano, including those in the dances published as opp.18, 33 and 67. Weber dedicated his set of six écossaises (1802) 'to the beautiful sex of Hamburg'. Six was the usual number of dances in a set, each a binary movement of two balanced eight-bar strains. Beethoven unified his E♭ set (woo83) by making the second strain of each of the six dances identical. Chopin's three écossaises (op.72 no.3) are structurally somewhat exceptional.

The word 'écossais(e)' also appears in titles simply to indicate that a piece is supposedly Scottish in origin or in some feature of style (e.g. Glinka's *Thème écossais varié*, based on the Irish tune *The Last Rose of Summer*, and John Field's *Rondeau écossais*). The écossaise in Jeremiah Clarke's

Suite in D, however, simply belongs to the popular post-Restoration genre of the Scotch tune.

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MICHAEL TILMOUTH

Ecuador.

Country in South America.

I. Art music

II. Traditional music

BIBLIOGRAPHY

GERARD BÉHAGUE (I), JOHN M. SCHECHTER (II)

Ecuador

I. Art music

There is substantial documentary evidence of relatively important musical activity in colonial Ecuador, but no polyphonic work by musicians active in Quito, Cuenca and Guayaquil has yet been found. In view of the splendid development of colonial architecture, painting and sculpture related to the church, it is likely that there were similar accomplishments in music.

The transplanting of European music to Ecuador began with the establishment in Quito in 1535 of a Flemish Franciscan order (by the monks Josse de Rycke of Mechelen and Pierre Gosseal of Leuven) in which the teaching of music was important. Amerindians were taught plainchant, mensural notation and performance on the main families of European instruments, particularly at their Colegio de S Andrés (founded 1555), where the standard was such that by 1570 even Francisco Guerrero's difficult four- and five-part motets could be performed. The mestizo Diego Lobato (c1538–c1610), was appointed *maestro de capilla* at the cathedral in 1574; documentary evidence suggests that he composed *motetes* and *chansonetas*, but none has been found. Gutierre Fernández Hidalgo (c1547–1623), considered the paramount South American Renaissance composer, came from Bogotá to succeed Lobato as *maestro de capilla* in 1588, but his stay in Quito was too short to be of lasting significance in the cathedral's musical life. In 1682 the chapter appointed another distinguished composer, Manuel Blasco, from Bogotá; his works (now in the Bogotá Cathedral archive) include an eight-part *Confitebor–Laudate Dominum–Magnificat*, a 12-part *Dixit Dominus*, a 12-part *Laudate Dominum* (1683), a 12-part *Magnificat* and an *Officium defunctorum* (1681), all incomplete; two polyphonic villancicos (one from 1686), and

Versos al organo, con duo para chirimias (1684). Blasco left his post at the cathedral in 1696 and was succeeded by José Ortuño de Larrea (*d* 1722).

There is little information about 18th-century church music in Ecuador; the city of Guayaquil seems to have superseded Quito, but no primary source remains.

After independence (1822) attempts to establish a professional musical life resulted in the foundation of a school of music in Quito, which was for a time under the direction of Agustín Baldeón (*d* 1847), a composer of symphonies and other orchestral pieces. This music school became the Sociedad Filarmónica de S Cecilia which lasted until 1858. Only in 1870, under the stimulus of the educational policy of the García Moreno regime, was the Conservatorio Nacional de Música founded and put under the direction of Antonio Neumann (1818–71), of German descent, the author of the national anthem and founder of the Philharmonic Society in Guayaquil. The Italian Domenico Brescia came from Santiago, Chile, to direct the conservatory in Quito, and during his years there (1903–11) established music education in Ecuador on a sounder base than had previously been possible. He was an early advocate of musical nationalism in Ecuador, with such works as *Sinfonia ecuatoriana* and *Ocho variaciones* (based on indigenous sacred songs). Several of his students adopted the nationalist style. Of these, Segundo Luis Moreno (1882–1972) wrote many works with indigenous elements, and Luis Humberto Salgado (1903–77) was the leading figure of his generation. His symphonic suite *Atahualpa* (1933), his *Suite coreográfica* (1946), the ballets *El amaño* (1947) and *El Dios Tumbal* (1952) and other works show strong nationalist feeling. Salgado also wrote two operas, *Cumandá* (1940, rev. 1954) and *Eunice* (1956–7), that were never produced. Salgado was not an exclusively nationalist composer, as the varied style of his eight symphonies shows. In his later years, he even relied on atonality and tried his hand at 12-note composition.

Pedro Pablo Traversari (1874–1956), a prolific composer and musicologist, combined a neo-Romantic style with some native characteristics. He wrote 22 dances in the style of the highlands, hymns (including the *Pentatonic Hymn of the Indian Race*), the tone poem *Glorias andinas*, and melodramas such as *Cumandá*, *La profecía de Huiracocha*, *Los hijos del sol*, all based on native legends. His teaching in the chief institutions of Ecuador, including the Central University, was influential. His important collection of native and foreign instruments is the basis of the instrument collection at the Casa de la Cultura Ecuatoriana in Quito.

Spanish Franciscan monks have also contributed greatly to 20th-century Ecuadorian music. Francisco María Alberdi (1878–1934) and Agustín de Azkúnaga (1885–1957) have produced much church music, as well as secular music in native styles. Later Manuel J. Mola Mateau (1918–91), another Franciscan composer, directed the conservatory in Quito, held the position of cathedral organist and founded a school of church music.

More advanced techniques of composition appeared in some of the works of Gerard Guevara (*b* 1930), and especially of Mesías Maiguashca (*b* 1938), a student of Ginastera at the Di Tella Institute, Buenos Aires, who settled in Cologne, Germany and cultivated atonality and electronic and computer music media. Notable composers of the following generations

include Milton Estévez (*b* 1947), Arturo Rodas (*b* 1951), Diego Luzuriaga (*b* 1955), the last two residents of the UK and the USA, respectively.

See also [Quito](#).

For bibliography see end of §II.

[Ecuador](#)

II. Traditional music

Ecuadorian traditional music has a distinct regional character, yet with clear instances of musical borrowing. Within a single region there are related musical genres that, though given different names by different ethnic groups, are clearly musical cousins. Each of the three major cultural-ecological zones may be defined by certain musical genres and dances, by characteristic musical instruments and by distinctive music rituals and festivals. At the same time, there are certain Roman Catholic festivals that are observed not only in different zones of Ecuador but in many other parts of predominantly Roman Catholic Latin America.

1. [Sierra](#).
2. [Oriente](#).
3. [Costa](#).

[Ecuador, §II: Traditional music](#)

1. **Sierra.**

(i) **Musical genres.**

The highland inhabitants of the volcanic regions include Quechua-speaking Amerindians, Spanish-speaking mestizos and, in the Chota Valley, Spanish-speaking Afro-Ecuadorians. Certain musical genres are strongly regional: the dance-song *sanjuanito*, for example, is associated with Imbabura province, northern highland Ecuador, where it may be heard in Afro-Ecuadorian households in the Chota Valley, as well as in Iberian-Ecuadorian and Quechua homes. Other genres are more clearly products of a particular culture; examples include the *bomba* dance-song of the Chota Afro-Ecuadorians, or the dance-form *pareja* and instrumental *vacación* of the Otavalo Valley Quechua.

The contemporary Quechua *sanjuán* is the prominent vehicle for the musical and textual creativity of Otavalo Quechua. *Sanjuanes* exist in the hundreds; often evincing a condensed ballad character, they may be autobiographical, history-recounting or enumerative. Examples recorded by the author in 1979–80 and 1990 enact musical vengeance on a wife-beating guitarist-rival of the composer, allude to lamenting at the death of the last Ecuadorian Inca, Atahualpa, and recount in consummate detail the features of a critical member of the local fauna, the sheep.

The *sanjuán*, performed in both ritual and non-ritual contexts, is in complex litany form where, notably in performances involving the Imbabura diatonic harp, amidst the regular repetition of a single, primary motif, one new break or secondary motif may be inserted. Quechua *sanjuán* harmony (when played on harp or guitar, for example) is typically bimodal, exploiting the ambiguity between the minor and its relative major mode. The majority of Imbabura province Quechua *sanjuanes* are anhemitonic pentatonic; some may be tetratonic, a few hexatonic.

Mestizos of the highlands compose *sanjuanitos*, which, though in a similar character and tempo to the Quechua *sanjuán*, manifest certain differences. Dating back at least 70 years, mestizo *sanjuanitos* are in 2/4 metre and often display the phrase structure *AABB(C)*, where *A* and *B* are always of the same length (either four or eight beats) and alternate regularly, unlike Quechua *sanjuán*, where the primary motif dominates. A number of different ensembles may be employed to perform both *sanjuán* and *sanjuanito*: solo *bandolín*, harp or *quena* or larger instrumental ensembles may be used; or solo or multiple voices either unaccompanied, or accompanied by solo harp or one or two guitars.

A highland example of the ‘musical cousin’ phenomenon alluded to above is the relationship between the mestizo *albazo*, Chota Afro-Ecuadorian *bomba* and Quechua *pareja*. Similarities of tempo, metre, rhythm and lively character link these three regional genres, despite their differing labels (Moreno, 1930). Perhaps one of the most cherished of highland genres, the sesquialtera-metric *albazo* (sometimes referred to as *chilena*, *cachullapi* or *saltashka*) carries some of the same symbolic weight for highland Ecuador, particularly for the Mestizos, as does the *bambuco* for highland Colombia, or the *cueca* for Chile. The highly evocative *albazos* extol praise for one's region (*Aires de mi tierra* [Cotacachi, Imbabura], *Qué lindo es mi Quito*, *El Tungurahua Querido*) or for a beloved musical instrument (*Arpita de mis canciones*). Also sharing in the character of regional praise is the mestizo duple-metric *pasacalle* dance-song form, akin to the Spanish *pasodoble*; examples include *Ambato*, *tierra de flores* (‘Ambato, Land of Flowers’) and *Balcón Quiteño* (‘Quito balcony’).

The *bomba* of the Chota Valley is the label for both a highland Afro-Ecuadorian music of Chota and a principal membranophone of the same region; the latter was described as early as the 1860s by Hassaurek. The dance-song *bomba* emerged from the culture of the sugar mill, a colonial-era institution introduced to Chota by the Jesuits; the extant *bomba Mete caña al trapiche* refers to this way of life. In 1980 Coba Andrade published texts for 56 Chota *bombas*. Among the finest interpreters of the *bomba* and other Chota Valley musics are the brothers Eleuterio, Fabián and Germán Congo, together with their colleague, Milton Tadeo. Recordings of *bombas* have appeared both in primary-source regional LPs and in anthologies or derivatives (Peñín, Velasquez and Coba Andrade, 1990; Schechter: ‘Tradition and Dynamism’, 1996). The allegro *bomba* may evince call-and-response texture, repetitive melody, simple duple or sesquialtera metre, bimodal harmony (relative minor/major) and rigorous syncopation; where traditional *bombas* addressed themes of love or land, contemporary *bombas* are concerned with political issues, such as the growing disillusionment with governments’ unfulfilled promises. Just as *sanjuán*

may be considered emblematic of northern highland Quechua, so *bomba* carries the same deeply ingrained, symbolic weight for Afro-Ecuadorians of Chota (Schechter: 'Los Hermanos Congo', 1994). The *pareja* is slightly faster than the *sanjuán* and in simple duple or compound duple metre. Characterized more by its function than by particular titles, *pareja* is associated with children's wakes and Quechua newly-weds' dancing, particularly at dawn (Schechter, 1982).

The mestizo dance-song form *tonada* is waltz-like, in a moderate triple metre and manifests a characteristic Ecuadorian minor- relative major bimodality, with a cadence in the minor dominant. *Tonadas* may particularly be heard performed by ensembles of the central and southern highlands; these ensembles might incorporate harp, violins, *bandolín*, guitar and flute.

The mestizo highland *pasillo*, with its enormous repertory, is a particularly popular genre, attracting amateur and professional composers; *pasillo* recordings probably sell in greater volume than most, if not all, other types of Ecuadorian popular music. 798 *pasillos* have been identified by poet or composer (Carrión, 1975). Godoy Aguirre's anthology contains composers' scores (with texts underlaid or set apart from score) for about 40 *pasillos*, with texts alone for dozens more.

The unmistakable quality of the deliberate, triple-metre character of the *pasillo*, and its elegance of expression, its inevitable reference to a (sometimes denied) love of the past, or to some other sadness of the past have been noted (by the central highland harpist César Muquinche, interview with the author). Ecuadorian *pasillos* may reveal an adoration or idealization of female beauty, set in terms of an intense nostalgia or melancholy often laced with autobiographical segments. Pride in local geography, seen already in *albazo* and *pasacalle*, is also a feature of many *pasillos*, such as *Oh, mi Cuenca*, *Riobamba* and *Quiteña*. Theoretical analysis of the *pasillo* addresses the parameters of rhythm, metre (always 3/4), mode (usually minor) and structure (typically bipartite); the Ecuadorian *pasillo* can be traced back to the 19th-century Austrian waltz, with 20th-century descendants, including not only the Ecuadorian *pasillo* but also the *vals criollo* of Venezuela, the *pasillo* of Colombia and the *vals peruano* of Peru.

The *yaraví*, an elegiac vocal form of the northern and southern Andes, dates back to the colonial period and displays moderately slow tempo, triple or multi-metres, binary or rounded binary form and a regular phrase structure. Ecuadorian *yaravís* date back more than 100 years, to the collection published by Marcos Jiménez de la Espada in 1884. The dance form *danzante* is in an allegro or allegretto 6/8 metre, marked by a distinctive inverted-trochaic quaver-crotchet rhythm. Melodic contour is typically disjunct and angular, often with a distinctive descending leap of a 6th at the ends of certain phrases. A large collection of Ecuadorian *coplas*, four-line verses with *ABCB* rhyme, has been assembled on a historical basis, organized by thematic category (Carvalho-Neto, 1975).

(ii) Instruments.

Ecuadorian organology benefited from the publication of Coba Andrade's two-volume study of Ecuadorian musical instruments, encompassing

idiophones (1981) and membranophones, chordophones and aerophones (1992). The history, modern traditions, configurations and performing practices of the harp, both in Ecuador and in Latin America as a whole have also been the subject of investigation (Schechter, 1992). A representative sampling of a broad range of sierra musical instruments would include diatonic harp, *bandolín* (mandolin), *rondador* (panpipe), *tunda* (transverse flute), *pingullo* (duct flute) and *bombo* (double headed drum).

Indigenous harpists proliferated in 18th-century northern highland Ecuador (Recio, 1773, p.426); harps were also used in processional performance at the festival of St John, in June 1863, near Otavalo (Hassaurek, 1867). Turn-of-the-century Ecuadorian harps are depicted in the paintings *Velorio de indios*, *Paisaje* and *Ciego Basilio* by Joaquín Pinto (1842–1906) of the Quito School (Schechter, 1992; Samaniego Salazar, 1977: no.40). Today Ecuador has at least two major harp traditions, with hybrid forms of the instrument. In Imbabura province, in the northern sierra, the harp played by Quechua male musicians is made of cedar, with three soundbox holes, arched soundbox, straight forepillar and uncarved neck; it is used at Quechua weddings and children's wakes, largely as a solo instrument, to perform *sanjuanes*, *parejas* and *vacación* (see (iii)). One of the finest of Imbabura province Quechua harpists is Elías Imbaquingo; fig.1 shows him performing with his father at a Quechua wedding celebration in October 1990.

In Tungurahua province, central sierra, the instrument is larger, made of cedar, walnut and other woods, with three soundbox holes, straight forepillar and an elaborately carved neck. Performed either solo or in an ensemble (as described in (i) for the performance of *tonadas*), it is used at festive events to play *albazos*, *pasacalles*, *pasillos* and other genres. Both highland harp traditions employ a second musician, the *golpeador*, who beats the rhythm on the soundbox (see [ex.1](#)). As played by Quechua musicians of Imbabura, the *bandolín* is a type of mandolin with flat back and five courses of triple strings (fig.2). The guitar, of course, is ubiquitous in both mestizo and, increasingly, Quechua cultures.



The *rondador* is a traditional panpipe of Ecuador, distinguished from the double-rank, hocketing panpipes of the southern Andes of Peru and Bolivia by its single rank and the absence of hocketing in its performing practice. Made of cane, condor or vulture feathers, highland Ecuadorian *rondadors* may have from eight to 43 tubes. Frequently the chosen instrument of blind and/or mendicant musicians, and played by night-time neighbourhood watchmen at the turn of the 20th century (Samaniego Salazar, 1977), the *rondador* is notable for its staggered tube-arrangement (not staircase-fashion) and for players' propensity to sound two adjacent tubes simultaneously, at the ends of phrases.

The *tunda* is a transverse flute of the highlands, taking its name from the cane of its manufacture. Quechua of Imbabura and Pichincha provinces play the instrument during the June festivities for St John and Sts Peter and Paul. The *pingullo* is an end-blown duct flute existing both in the northern and southern Andes. Individual musicians play the three holed *pingullo* with large *bombo* drum in pipe and tabor fashion at annual Corpus Christi and harvest festivals of central highland Tungurahua and Cotopaxi provinces (Coba Andrade, 1992, pp.606–8; Schechter: 'Corpus Christi', 1994). The *kena* notched flute, prominent in the southern Andes, can also be found in highland Quechua ensembles such as Conjunto Ilumán, directed by guitarist-singer Segundo Galo Maigua. Today, ensembles of Ecuadorian-Andean (as well as Peruvian- and Bolivian-Andean) musicians are seen and heard in urban centres throughout the world.

The double-headed *bombo* drum, found widely in South America, appears in both the pipe and tabor context at Corpus Christi and in hundreds of other local Quechua ensembles. The *bombos* of the central-highland

Salasaca are known for having one head painted with a design which is sometimes reflective of the elaborate dress of the *danzantes* (costumed indigenous dancers) of this region. Quechua-speaking Salasaca also play a cherry-leaf idiophone (*hoja de capulí*); this tradition, with musical transcriptions, analysis and discussion of performance practice, is described in Casagrande and Stigberg.

(iii) Rituals and festivals.

In the Ecuadorian highlands, these include the child's wake (known among northern Quechua as *wawa velorio*), Holy Week and Corpus Christi, among others. Celebrated in Roman Catholic Latin America from the 18th century, an infant's wake is also a festive rite in highland Ecuador. As in other countries, the Quechua of the northern Ecuadorian highlands mark the passage of the deceased infant into the realm of the angels with local music, in this case that of the harp (with *golpeador*), playing *sanjuanes*, *parejas* (ex.1) and *vacación*. *Vacación* is a percussive, ametrical music without sung text, played on the harp without *golpeador* or dancing; its performance is reserved for the opening of the wake and for moments when the child is moved from its open coffin (Schechter, 1983, p.23; transcription, pp.56–7).

Holy Week processions in Ecuador date back to the 16th century; they have been documented in varying detail for 19th- and 20th-century Quito and various other localities within the country (Carvalho Neto: *Diccionario*, 1964). The Quechua of Cotacachi, Imbabura, are known for their liturgical chants, intoned in the course of Holy Week processions. This writer documented two types of musical performance in the Cotacachi Holy Week processions of March–April 1980: on the one hand duos or trios of cane transverse flutes and on the other the responsorial chanting of the Passion(s) in Quechua, with the solo part executed by a specially trained local male Quechua *catequista* (prayer-specialist) and the choral response provided by local Quechua females (ex.2). Lead and choral singers performed this essentially arhythmic, ametrical music with fixed text, without vibrato and with the same rhythmic freedom of phrase with which Gregorian chant is performed in cathedral. The clear neumatic style of this chant (akin to that of the Marian antiphons), its ambitus, melodic style and character of its melodic contour are decidedly closer to Gregorian chant than to local Quechua musics such as *sanjuán* or *pareja*, which are highly rhythmic, metrically orientated, and often involve the improvisation of texts. It would appear that the Cotacachi Quechua Passion chant is composed by clergy and set intentionally in pentatonic modes to conform with the prevailing gamut of the local melos.



The Ecuadorian celebration of Corpus Christi and its octave juxtaposes European and native Andean elements. The festival's Roman Catholic nature, its elaborate processional aspect and the inclusion of harp, pipe and tabor and outdoor theatre at various places and times since the late 18th century, point to its European heritage. The celebration's local Andean roots are apparent in its orientation to the solstice period, its prominent display of the fruits of the harvest, the elaborate dress of the Corpus *danzantes* and the instrumentation and character of the pipe and tabor (*pingullo* and *bombo*) music accompanying them.

[Ecuador, §II: Traditional music](#)

2. Oriente.

Shuar (or Jívaro, Jíbaro) shamanic chant, social dance singing, love songs, war songs, lullabies and planting ceremony chants have frequently

revealed a pitch gamut of a tritone or sometimes a major triad. Other Shuar musical aspects include emphasis of the tonic through repetition, the use of dotted rhythmic figures, frequent dual metrical patterns and song formation through variation of short motifs of clearly circumscribed tonal material, often observing an incomplete-repetition form. The 1990 recording *Música etnográfica y folklórica del Ecuador* includes *Tono de Uwishin* performed by a shaman on the *tumank*, a musical bow played with the fingernail; a detailed discussion of the *tumank* also appears in Coba Andrade's 1978 essay. Young Shuar men perform love songs on this instrument at sunset, with the desire that their beloved women think of them, despite the distance that separates them. Shuar women sing *anents* (love songs) in their homes, accompanied by men playing the *pinkui*, a transverse flute with one mouth-hole and two finger-holes, or *puem*, similar to the *pinkui*, but with five finger-holes.

At the time of manioc planting Shuar women sing chants to the souls of the manioc plants and subsequently to the earth mother, Nungüi. Shuar women also sing *arrullos* (lullabies), using a trilled-lip vocal technique and based on the major triad (a recorded example is featured in Peñín, Velasquez and Coba Andrade, 1990). These lullabies may often be sung not by the mother but by a female child, imploring the mother to return from the garden to care for the baby (Harner, 1973, pp.85–6). At Shuar festive events, pairs of men and women sing contrapuntal songs while dancing (*hansematä*); these courting songs, sometimes improvised on individual texts, have a flirtatious and ironic content (ibid., 108–9). The Shuar *keer*, or *kitiar*, a two-string violin, is used for shamanic chanting as well as for accompanying love songs. A highly rhythmic example from Harner's 1972 Folkways recording displays a tonic drone and prominent 2nd overtone (the 12th above).

The Shuar also play a large wooden slit-drum, the *túntui*, or *túnduy*. This instrument sends signals of war, death or other particular events; its penetrating sound (which can be perceived over a five-kilometre radius) is taboo for women.

Recordings made among the Shuar from 1955 to 1958 and transcriptions published in 1935 show a major-triad contour in women's agriculture-related songs (List, 1965), suggesting that in general, Shuar vocal music seems to exhibit both triadic and anhemitonic pentatonic structures. An analysis of Shuar melodies (Muriel, 1976) using melodies collected by the Ecuadorian missionary priest Raimundo M. Monteros (published in 1942) and melodies recorded by Philippe Luzuy for the Musée de l'Homme, Paris, in 1958, also identified major-triadic structure. Among the Shuar in the vicinity of the evangelical mission at Macuma, in Morona-Santiago province, *nampesma* appears to be the broadest category of song, excluding only shamanic curing chants and some sacred feast chants (Belzner, 1981). The Macuma Shuar sing three types of *nampesma*: love songs, gardening songs and *cantos populares* (social or public songs). The Macuma missionaries have sought to develop an indigenous hymnody: a body of traditional songs with Shuar texts which express Christian concepts.

In addition to Shuar culture, lowland Quechua music culture has also been recorded and studied. Quechua women's songs of this region exhibit themes of both physical abuse and self-assertiveness (Harrison, 1989). Lowland Quechua women's *llakichina* (Quechua: 'to make [one] sad') songs are performed in order to enchant as well as to induce love or nostalgia. Canelos Quechua women, while decorating pottery, will 'think-sing' songs that belong to the special named souls or spirits, whose substance the women are seeking to impart through their designs (Whitten, 1976).

Soul Vine Shaman is a vivid in situ recording made in the Napo region of eastern Ecuador in November 1976; the music is performed by a Napo Quechua shaman (*yachaj*) in his home, while attending to an ill woman. The LP includes multiple excerpts of solo violin, bird-bone flute, leaf-bundle shaking plus whistling and male (shaman) song with leaf-bundle self-accompaniment. The violin examples are pentatonic, though emphasizing pitches of the triad; the bird-bone flute extracts are arhythmic and based around a minor triad, while the whistling and leaf-bundle shaking examples are pentatonic. It would appear that, in addition to similar underlying aetiological beliefs and behavioural aspects of the shamanic curing complex, lowland Quechua and Shuar peoples share certain music-stylistic aspects. These include use of tritonic and pentatonic tonal structures for different musics in their cultures, or, as in certain Shuar shamanic song, even within the same performance medium in a single context; syllabic settings for shamanistic song; heavy emphasis on the final, which is often approached via the third scale degree, and use of dotted rhythms.

The recording *Lowland Tribes of Ecuador* contains one example from the small Waorani population of the oriente, as well as excerpts from the Amerindian Cofán, Siona and Secoya peoples inhabiting the region near the border with Colombia.

Ecuador, §II: Traditional music

3. Costa.

Analysing the music culture of Afro-Americans of the Pacific littoral of Esmeraldas, Ecuador, as well as coastal sectors of Nariño, Cauca and Valle departments, Colombia, Whitten (1968) isolates five musical contexts: *currulao* (marimba dance), *chigualo* (child's wake), *alavado* and *novenario* (wake and post-burial rituals for a deceased adult), the *arrullo* for a saint and the dance hall.

Danced in a marimba house, the *currulao* is a *baile de respeto* (dance of respect), taking place within a tense atmosphere in which, according to some, dancers are not supposed to touch. Instruments used include a two-person marimba, *guasás* (tube rattles), *cununos* (conical, single-headed drums) and double-headed *bombos*. Suspended from the rafters of the marimba house or mounted on legs, this marimba is a xylophone with bamboo resonators and 20 to 28 keys of chonta palm. One man plays the *bordón*, a lower part consisting of an ostinato phrase repeated with slight variations; the other (usually the leader of the ensemble) improvises an upper part (*tiple* or *requinta*), following the ground bass of the *bordón*. The *bombo* player uses two sticks: one, cloth-wrapped, is used on the head of the drum, the other, unwrapped, on the shell or rim. The call-and-

response vocal ensemble comprises the *glosador*, (lead male singer), answered by female singers, the *respondedoras*. The verses allude to difficulties between the sexes deriving from the regional practice of serial polygyny. There are at least nine types of marimba dance: *caderona*, *fuga*, *torbellino*, *agua larga*, *amanecer*, *bambuco*, *caramba*, *patacoré* and *andarele*, with the *bambuco* being the best known. Perhaps in the process of disappearing, marimba dancing has increasingly become a tourist-orientated activity which has led to changes of instrumentation to sustain tourists' images of the sound of their music.

The *chigualo* is the Afro-Ecuadorian coastal version of the child's wake discussed above. The words of the spirituals or *arrullos* sung during this coastal rite, express the conviction that the deceased 'little angel' will travel directly to heaven, and that the child's soul will ascend into glory in angelic form, to the accompaniment of these *arrullos*. In this case the music is created by three to eight women *cantadoras* (singers) with male drummers; call-and-response occurs both within the small *cantadoras* group and within another, larger group of female singers. The term *chigualo* is also used in the Manabi coastal region to refer to a Christmas celebration during which the dance-song form *villancico* is performed (Cornejo, 1959). Although *cantadoras* also sing, the absence of drumming and a more solemn atmosphere mark regional adult Afro-Ecuadorian wakes. The first wake is called *alavado* or *alava'o*, though the critical rite in this instance is the *último alabado* or *novenario*, held after a week or nine days. Here, at this second wake, all perform dirges (*alabados*) emphasizing the dismissal of the deceased and the conclusion of his/her spirit's sojourn in the earthly realm. Females are responsible for organizing and performing *arrullo* music for local saints' days; these are somewhat informal performances by women, singing in call-and-response form and playing *maracas* and/or *guasás*; marimba may also be present. In the saloon or dance hall, popular music such as *cumbia* or *merengue* is provided by live ensembles or recordings.

The music of the Chachi (or Cayapa) from the humid tropical region of Esmeraldas province is also represented on the recording *Música etnográfica y folklórica del Ecuador*. The principal instruments are the same as found among coastal Afro-Ecuadorians of the same province: marimba, with bamboo resonators, played by two men; double-headed *bombo* drum and single headed *cununo* drums. Clearly Chachi culture today employs a significant variety of musical tone-systems and performance media.

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Eda-Pierre, Christiane

(*b* Fort de France, Martinique, 24 March 1932). Martinique soprano. She studied in Paris, making her début in 1958 at Nice as Leïla (*Les pêcheurs de perles*). She sang Pamina at Aix-en-Provence (1959), Lakmé at the Opéra-Comique (1961) and made her début at the Paris Opéra (1962) as Fatima (Rameau's *Les Indes galantes*). In 1964 she took part in the first public performance of Rameau's *Les boréades* at La Maison de la Radio, Paris. In Chicago (1966–76) she sang Leïla, Stravinsky's Nightingale and Antonia (*Les contes d'Hoffmann*), and at Wexford Lakmé (1970) and Imogene in *Il pirata* (1976). Having sung Countess Almaviva with the Paris Opéra at the Metropolitan (1976), she made her début with the Metropolitan company as Konstanze (1980), and in Brussels (1982–4) sang three further Mozart roles: Electra, Vitellia and Donna Elvira. She created the Angel in Messiaen's *Saint François d'Assise* at the Opéra in 1983 (a part she later recorded) and sang the title role in Schumann's *Genoveva* on its French stage première at Montpellier (1985). With an attractive stage personality and a highly flexible voice, Eda-Pierre excelled above all in coloratura roles such as Konstanze (of which she made an admired recording with Colin Davis), The Queen of Night, Zerbinetta, Olympia, which she sang at Salzburg (1980), and Catharine Glover (*La jolie fille de Perth*), which she recorded for the BBC. She was also a fine interpreter of modern music and created several works specially written for her: Pierre Capdevielle's *Les amants captifs* (1960); Gilbert Amy's *D'un espace déployé* (1973); Charles Chaynes's cantata *Pour un monde noir* (1978) and his monologue *Erzébet* (1983).

ELIZABETH FORBES

Eddy, (Hiram) Clarence

(*b* Greenfield, MA, 23 June 1851; *d* Chicago, 10 Jan 1937). American organist. He studied with Dudley Buck in Hartford, Connecticut; in 1867 and for two and a half years from 1871 with Karl August Haupt and Carl Albert Loeschhorn in Berlin. Following an extended European tour, he returned to the USA and took up a series of positions as organist: in Chicago at the First Congregational Church (1874–6); at Temple Beth El, New York; and later at the First Presbyterian Church, Oakland, California

(1916–19). Between 1895 and 1903 he was resident in Paris. Eddy travelled widely in the USA, Canada, and Europe, and gave hundreds of recitals; he quickly established a reputation as the leading American concert organist of his time. He was the first American organist to give concerts extensively in Europe. He was important in elevating the standard of American organ playing and in extending its repertory; his programmes included most of the standard German repertory, including nearly all of Bach's works, and much American music. He designed three instruments, including the three-manual Johnson & Son organ in Hershey Music Hall, Chicago, on which he gave a notable series of 100 recitals with no repetitions of literature. He was also active as a teacher and composer, and compiled several anthologies of organ music (1881–1909) and an organ method (1917–20). He published an important series of reminiscences in *The Diapason* (April 1932 to May 1933).

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WILLIAM OSBORNE, BARBARA OWEN

Eddy, Duane

(*b* Corning, NY, 26 Apr 1938). American rock guitarist. He learned to play guitar at the age of five and moved to Coolidge, Arizona, in his early teens. On leaving high school (1955), he joined Al Casey's combo (Casey, guitar; Larry Knechtel, piano; Steve Douglas, tenor saxophone). With the local disc jockey Lee Hazlewood, the group produced a series of instrumental recordings. Hazlewood convinced Eddy to adopt a style that emphasized the melody, played on the bass strings, yet maintained the blues and country influences of Chet Atkins. The result was a series of hit singles, notably *Rebel Rouser* (Jamie, 1958), all with a distinctive pattern: short bursts of lead guitar and saxophone over a loping bass line and rhythm-guitar riffs. The recordings were enhanced by Hazlewood's imaginative use of various types of electronic echo. Both the production and Eddy's guitar style heavily influenced the succeeding generation of rock guitarists, notably Bruce Springsteen. Eddy went on to make recordings for RCA and other labels without Hazlewood but with less aesthetic and commercial success. He maintained a select following through successive years of touring, but only regained chart prominence with *Play me like you play your guitar* (1975) and a cover version of his own *Peter Gunn*, performed with the synthesizer group Art of Noise (1986).

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DAVE MARSH

Eddy, Nelson

(*b* Providence, RI, 29 June 1901; *d* Miami Beach, FL, 6 March 1967). American baritone and actor. He moved with his family in 1915 to Philadelphia, where he studied singing with David Bispham. He made his début in a musical play (*The Marriage Tax*) at the Philadelphia Academy of Music in 1922, and also sang roles with the Philadelphia Civic Opera and the Philadelphia Operatic Society before appearing at the Metropolitan Opera House in 1924. He spent the years 1928 to 1933 giving concert tours throughout the USA. He made his first film in 1933 and achieved fame two years later when he starred with Jeanette MacDonald in *Naughty Marietta*, the success of which led to their appearing together in seven further film musicals, including *Rose Marie* (1936), *Maytime* (1937), *New Moon* (1940) and *Bitter Sweet* (1940). Eddy made several recordings and continued to perform on radio, television and in concerts up to the time of his death.

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ROBERT SKINNER

Ede, Gilles [Aegidius] van den.

See [Van den Eeden, Gilles](#).

Edel, Yitzhak

(*b* Warsaw, 1 Jan 1896; *d* Tel-Aviv, 14 Dec 1973). Israeli composer and teacher of Polish birth. He was brought up in his grandfather's Hassidic home, where he absorbed Jewish folk and liturgical music and learnt to play the violin. A period in cosmopolitan Russia (1913–22) caused him to doubt the significance of his Jewishness, but back in Warsaw he regained his faith through Zionism. He taught music in Hebrew high schools and the Janusz Korczak orphanage, conducted the Hashomer Hatza'ir Choir, for which he arranged Jewish folksongs and composed, and founded the Hevrat Dorshei Musika Ivrit (Society for the Promotion of Hebrew Music) in 1928. In the previous year he had graduated from the State High School of Music, where he studied composition with Szymanowski, though the violin was his principal subject. He moved in 1929 to Palestine. In Tel-Aviv he worked as a teacher and choir director at the Lewinsky Teachers' Seminary until 1965, and then in the Kibbutzim seminar at the Tel-Aviv Conservatory, his aim being to develop Jewish consciousness among his many pupils. From the 1930s on, most of Edel's works were vocal, usually setting biblical texts and Israeli poetry. A deep attachment to Jewish musical

traditions is evident in almost all of his modal themes, and is fully expressed in the hazanic recitatives of his major work, the folk cantata *Lamitnadvim ba'am* ('To the People's Volunteers'). His skill in developing and transforming these favourite materials into unified classical structures is also exemplified in *Capriccio*, *Israeli Dance* and *Tehilim* ('Psalms').

WORKS

(selective list)

Orch: Hora: Paraphrase on Arise Brother, 1943; Capriccio [arr. pf work], 1946; Israeli Dance, pf/orch, 1950; Sinfonietta rusticana, 1969

Choral: Mourning La'ben (cant.), 1956; Lamitnadvim ba'am [To the People's Volunteers] (folk cant., H.N. Bialik), 1957; Eternal Love (cant.), cantor, SATB, org, 1963; c20 songs, c100 folksong arrs.

Chbr and solo inst: Galut, str qt, 1931; Divertimento, wind qnt, 1935; Sonatina, ob, pf, 1943; Capriccio, pf, 1946; Israeli Dance, pf/orch, 1950; Suite in memoriam the Polish Victims of the Holocaust, vn, vc, pf, 1947 [also arr. ob, cl, bn, pf]; Madrigal, vn/vc, pf, 1949; Caprice, vn, pf, 1950; Mixolydian Str Qt, 1957; Triptyque, pf, 1965

Solo vocal: Tehilim [Psalms], S, str qt, 1965; c20 songs with pf/orch

Principal publishers: Dvir, Israel Music Institute, Levinsky Teachers' Seminarium, Merkaz Letarbut Ulechinuch, Trans-Continental

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NATHAN MISHORI

Edelawer, Hermann.

See Edlerawer, Hermann.

Edelinck [Elinck, Elinck], Pieter

(fl c1500). North Netherlandish composer. He was choirmaster at the Nieuwe Kerk in Delft from 1504 to 1506 (his son Cornelis was a chorister at the same church 1500–06). His four known songs, all with Middle Dutch texts, are ascribed to him only in the Segovia choirbook (*E-SE*) as 'Petrus elinc' (often misread as 'Petrus eline'); all are for three voices and have the same G-Dorian tonal structure. *Verlanghen ghij* is also ascribed to Jannes Agricola, a singer active at 's-Hertogenbosch between 1486 and 1496.

WORKS

all for 3 voices

Adieu natuerlic leven mijn; ed. in Baker [on famous text and melody known from other contemporary settings; see Bonda]

Dat ic mijn lyden aldus helen moet; ed. in Smits van Waesberghe (from Maastricht fragments) and in MRM, vii (1973) (from *I-Fn* B.R.229, ascribed to Jannes Agricola); music also in *I-Bc* Q17

Hoert hier mijn liver gheselle; ed. in Baker

Verlanghen ghij doet mijnder herten pijn; ed. J. Wolf, *25 driestemmige Oud-Nederlandsche Lieder* (Amsterdam and Leipzig, 1910) (from *GB-Lbl* Add.35087) and in Smits van Waesberghe (from Maastricht fragments)

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- J.W. Bonda:** *De meerstemmige Nederlandse liederen van de vijftiende en zestiende eeuw* (Hilversum, 1996)

ROB C. WEGMAN

Edelmann, Jean-Frédéric [Johann Friedrich]

(*b* Strasbourg, 5 May 1749; *d* Paris, 17 July 1794). Alsatian composer. He studied law at Strasbourg University under the patronage of Baron de Dietrich, together with the baron's son, Philippe-Frédéric Dietrich. In about 1774 Edelmann went to Paris where he became famous as a composer, harpsichordist and teacher. Méhul and Jean-Louis Adam, father of Adolphe Adam, were among his students. 15 volumes of piano music with string accompaniment, published between 1775 and 1786, as well as his activities composing and arranging at the Paris Opéra, bear witness to his success. In 1789 Edelmann returned to Strasbourg and was appointed administrator of the Lower Rhine. At first he worked side-by-side with Philippe-Frédéric Dietrich, who was elected mayor of Strasbourg in 1790 and who played host to C.-J. Rouget de Lisle's first rendering of the *Marseillaise* in 1792. In the same year Dietrich and Edelmann joined rival political factions. Edelmann's testimony contributed to Dietrich's execution under the guillotine on 28 December 1793. Following various accusations as traitors Edelmann and his brother, the organist and keyboard maker Geoffrey-Louis [Gottfried Ludwig] Edelmann (1753–94), were also guillotined on 17 July 1794, though their names were officially cleared during the subsequent reaction against the Reign of Terror. Edelmann's

historical position has been tainted, however, by his political activities during the Revolutionary period. He was survived by Claudine Marcelline, née Caire, whom he had married on 18 June 1793, and their two sons, of whom Jean Frédéric (b 17 Feb 1795) became an influential musician in Havana.

All of Edelmann's instrumental music was written for harpsichord with string accompaniment ad libitum. While the accompanying parts remain totally dependent on the keyboard in so far as they shadow its melodic line or support its harmony, they add an expressive dimension to the performance as evidenced by numerous dynamic devices which could not be executed on a harpsichord. The evocative titles of sonata movements, such as *Les adieux d'E* (op.2 no.3), *La capricieuse* (op.7 no.1), *Avec énergie* (op.9 no.1), *Les regrets d'Herminie* (op.15 no.3), indicate Edelmann's interest in the tradition of the character piece in the manner of Couperin, his awareness of *Empfindsamkeit* as exemplified by C.P.E. Bach, and his search for instrumental representation of dramatic scenes. However, his instrumental compositions are devoid of memorable thematic invention or decisive harmonic planning. His themes are often set out in triadic figuration or in scales, while phrases are treated sequentially. The left hand usually features an Alberti bass and the overall harmonic rhythm is slow. The development sections sometimes contain unusual harmonic progressions and continuous diminution of phrases. Occasionally the recapitulation of the original theme is delayed until the end, or is omitted altogether.

Among his works for the stage, *Ariane dans l'isle de Naxos* was performed almost every year between 1782 and 1801. In the first part of the work Theseus's psychological conflict is interspersed with choruses of soldiers urging him to depart from Naxos, and in the second part Ariadne's mourning comprises a dialogue with a chorus of nymphs. Edelmann set these two dramatic scenes as short, interwoven recitatives, arias and choruses; the characters' perturbed feelings are expressed through chromatic alterations and frequent dynamic changes. The work bears stylistic similarities to Gluck's *Orphée* and *Iphigénie en Aulide* which Edelmann arranged for the piano; it falls historically into the period after Gluck's departure from Paris and before Salieri's arrival, when the success of Piccinni had reached its peak.

WORKS

printed works first published in Paris

vocal

La bergère des Alpes (scène lyrique, P.-J. Moline), Paris, Tuilleries, 20 July 1781; as op.11 (c1781)

Esther (orat), Paris, Concert Spirituel, 8 April 1781; lost

Ariane dans l'isle de Naxos (drame lyrique, 1, Moline), Paris, Opéra, 24 Sept 1782 (c1782)

Feu (ballet, 1, from P.-C. Roy: Les éléments), Paris, Opéra, 24 Sept 1782; airs (c1782)

Diane et l'amour (opéra-ballet, Moline), Paris, Jeunes-Elèves, 1802, mentioned in *FétisB*

ed., with J.-L. Adam: airs by other composers, 1v, hpd, vn, in *Délices d'Euterpe* (1778–84)

instrumental

for list of various editions with thematic index, see **Benton, FAM**

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MICHAEL FEND

Edelmann, Moritz

(*b* Greiffenburg [now Gryfów Śląski], Silesia; *d* Zittau, 6 Dec 1680). German composer and organist. His first documented position was as organist at Torgau between 1660 and 1663. From the latter year he lived at Halle, first as organist of the Ulrichskirche, then, from 1672, as organist to the court of Duke Albrecht as well as at the Liebfrauenkirche and the cathedral.

Although his duties included the composition of a considerable amount of church music, only a single work by him seems to survive, *Triumph! denn Jesu lebt*, for five voices (in *D-Z*). In 1676 he moved to Zittau, near his birthplace, to succeed Hammerschmidt as organist of the Johanniskirche. While at Zittau he composed the incidental music (now lost) to the school plays of Christian Weise. Mattheson stated that in 1673 he wrote a treatise, *Vom Gebrauch der Con- und Dissonanzen*, but this too seems not to have survived.

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GEORGE J. BUELOW

Edelmann, Otto

(b Brunn am Gebirge, nr Vienna, 5 Feb 1917). Austrian bass-baritone. He studied in Vienna with Lierhammer and Grüner Graarud, making his début in 1937 at Gera as Mozart's Figaro. From 1938 to 1940 he was engaged at Nuremberg. In 1947 he joined the Vienna Staatsoper, where he made his début as the Hermit (*Der Freischütz*). At the first two postwar Bayreuth festivals (1951, 1952) he sang Hans Sachs, recording the role in 1951 with Karajan; he again sang Sachs at the Edinburgh Festival (1952, with the Hamburg Opera) and at his Metropolitan début (1954). He sang Ochs in the first opera performance in the new Grosses Festspielhaus, Salzburg, in 1960. His repertory also included Leporello, Rocco, Amfortas, King Henry (*Lohengrin*), Gurnemanz, Plunkett (*Martha*) and Dulcamara. Apart from his genial Hans Sachs, his recordings include an exuberant Ochs in Karajan's famous 1956 *Rosenkavalier* and Pizarro in Furtwängler's 1953 *Fidelio*.

HAROLD ROSENTHAL/ALAN BLYTH

Eden, Gilles [Aegidius] van den.

See [Van den Eeden, Gilles](#).

Eden-Tamir Duo.

Israeli piano duo. It was formed in 1952 by Bracha Eden (b Jerusalem, 15 July 1928) and Alexander Tamir (b Vilnius, 2 April 1931). They both studied at the Rubin Academy of Music, Jerusalem (Tamir with Schroeder, Eden with Schroeder and Tal), graduating in 1952; in 1955 they continued studies with Vronsky and Babin at the Aspen Music Festival. They made their début in Israel in 1954, then appeared in New York (1955) and Rome (1956), where they won the 1957 Vercelli Competition; in 1957 they also appeared in London and Paris. They are directors of the Fannie and Max Targ Music Centre, Jerusalem, and senior professors at the Rubin Academy. During the 1990s they began to perform and teach regularly in China, Russia and Poland, and in 1997 they became directors of the International Duo Piano Seminary, established as a joint project of the Warsaw Academy of Music and the Rubin Academy. The duo have had considerable influence on the development of the repertory and have made an important contribution to the revival of neglected works for two pianos and piano duet, including works by Czerny, Clementi, Dussek and Hummel, and the original two-piano version of Brahms's Piano Quintet in F minor. Their many recordings include the complete music for two pianos and piano duet of Mozart, Schubert and Rachmaninoff, and works by Bach, Brahms, Debussy, Ravel, Bartók, Poulenc and Lutosławski. Besides many

works from the standard repertoires they play much contemporary music: in 1955 they gave the American première of Lutosławski's Paganini Variations, and in 1968, with Stravinsky's permission, gave the first public performance of the piano duet version of *The Rite of Spring*, which they subsequently recorded. Tamir has made several transcriptions for piano duo and duet (including those of Weinberger's *Schwanda* and Rachmaninoff's Symphonic Dances), and has written a few works for piano duo, generally using electronic and *musique concrète* elements.

WILLIAM Y. ELIAS/R

Eder, Helmut

(b Linz, 26 Dec 1916). Austrian composer and conductor. He began to study music seriously after World War II; his principal teachers included Heinrich Schiff, Orff, Fritz Lehmann and Johann Nepomuk David. From 1950 to 1967 he taught at the Linz Conservatory, where he also conducted and organized concerts of avant-garde music. He was appointed to a professorship in composition at the Salzburg Mozarteum in 1967, a post he held until his retirement in 1986. While in Salzburg, Eder was in close artistic contact with many distinguished visiting soloists and ensembles. His honours include the Salzburg music prize (1992) and commissions from the Salzburg Festival, the Easter Festival and the Mozart Week of the Internationale Stiftung Mozarteum.

A versatile and prolific composer, Eder has written in a wide range of genres and styles. In the late 1940s and early 1950s he was influenced by the neo-classicism of Hindemith and David. This was followed by a period of dodecaphonic composition that lasted into the 1960s. Later, he became preoccupied with *Klangflächen* music, writing works concerned with the depth and density of planes of sound. His openness to new techniques has been demonstrated by his electronic music experiments of 1959 and his television opera *Der Kardinal*.

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(selective list)

for complete list see Gruber and Kraus (1988)

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GERNOT GRUBER

Eder, Joseph.

Austrian firm of music publishers. It was founded by Joseph Eder (*b* Vienna, 26 July 1760; *d* Vienna, 17 Feb 1835), who originally sold fancy goods and cheap engravings by the Prague publisher Balzer in the provinces. He later became a partner in the Vienna branch of Balzer's firm, and in 1789 its proprietor. On 16 September 1789 he opened a fine art and copper engraving shop in the Trattnerhof, Vienna, which moved from there to the house 'Zum Goldenen Krone' in the Graben on 20 June 1792. With his first music prospectus on 19 April 1794, Eder began a series of isolated attempts at publishing, which gained considerable impetus when Ignaz Sauer became a partner (of Joseph Eder & Comp.) on 2 November 1796; the partnership ended in January 1798, when Sauer founded his own music publishing firm, Zu den Sieben Schwestern. Eder's brisk publishing activity is demonstrated by the fact that 511 works had appeared by 1808; the disturbances of war in 1809 and 1814, however, caused a standstill.

Eder's daughter married Jeremias Bermann (*b* 1770; *d* 2 Jan 1855), and Eder took his son-in-law into the firm in 1811 (from 25 April 1812 the firm was once again known as Joseph Eder & Comp.). At the time of the Vienna Congress (1815) numerous works appeared in joint publication with the Vienna firms Steiner, G. Cappi, Mollo, Mechetti, Maisch, Weigl and Traeg. When Eder retired in 1817 Bermann took over the business, adopting the name Besitzer der Joseph Ederschen Kunst- und Musikalienhandlung. The firm had been stagnating since 1816; despite a revival of activity that can probably be attributed to Joseph Czerný's collaboration, from 1828 it

issued printed music only sporadically. In that year Jeremias Bermann took on his son Joseph Bermann as a sleeping partner, which legal position was recorded when the firm was renamed Bermann & Son. The firm had become unimportant as music publishers, and on 19 October 1847 Jeremias Bermann returned his licence (Joseph Bermann had obtained a licence for a music business on 11 August 1847).

The firm's output consisted mainly of compositions by minor masters resident in Vienna as well as occasional arrangements of works by Haydn and Mozart; the only original edition is Beethoven's op.10 (Beethoven's 'Pathétique' Sonata and the variations on *Tändeln und Scherzen* were taken over from F.A. Hoffmeister, and *Das Glück der Freundschaft* op.88 from H. Löschenkohl). J.B. Vanhal is represented by 60 works from his late period.

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ALEXANDER WEINMANN

Edgcumbe, Richard.

See [Mount edgcumbe, richard.](#)

Edinburgh.

Capital city of Scotland. It was the seat of government until 1707. It was also the largest town in Scotland before 1800 and its artistic capital until 1880, when these features were ceded to Glasgow. Edinburgh's main periods of musical excellence were the 16th and 18th centuries, though there have been interesting local developments since the mid-1960s. The city's modern musical reputation rests largely on its annual international festival, inaugurated in 1947. A new Scottish parliament, opened on 1 July 1999, renews Edinburgh's status as a flourishing capital city.

1. General history.

During the 16th century Edinburgh's musical life revolved around the court. King James IV patronized the composer Robert Carver, whose masses and motets were probably mostly written for the Scottish Chapel Royal. A native school of partsong and instrumental composition grew up, modelled on the French and English schools but with its own passion and delicacy. An important partsong is the anonymous *Departe, departe*, a lament for the Master of Erskine, who was killed at the battle of Pinkie on the outskirts of Edinburgh in 1547. The Reformation of 1560 brought art music into disrepute. Church music was immediately reduced to unharmonized psalm tunes. Royal music-making continued at Holyrood Palace with Mary, Queen of Scots (1560s) and James VI (1580s, 1590s), but against a background of public disapproval. When James VI removed to London in 1603, art music in Edinburgh was left without a focus. A nominal Chapel

Royal was retained for some decades into the 17th century, but James brought English musicians with him for his one return visit to the city (1617), as did Charles I for his Scottish coronation (1633). An outstanding music book was published in 1635: *The Psalmes of David*, edited by Edward Millar and containing 200 harmonized metrical psalm tunes, some set in elaborate counterpoint. But the Covenantors' rise to power in 1637 prevented the book from being widely used.

After 50 years of stagnation, Edinburgh reawoke in the 1690s to the continental fashion for Italian Baroque music. The city became an important centre for private music teaching and amateur middle-class music-making, strengths it has retained to the present day. The first public concerts were probably given in 1693, and a detailed programme survives for a St Cecilia's Day concert in 1695. The Edinburgh Musical Society was formally constituted in 1728, and gave concerts weekly; it built St Cecilia's Hall in 1762. Music publishing restarted in the city in 1727, and by 1760 had grown to a significant business; notable publications at this time were Barsanti's *Concerti grossi op.3* (1742), Pasquali's textbook *Thorough-bass made Easy* (1757), the Earl of Kelly's six overtures op.1 (1761), and the songbook *The Scots Musical Museum* (1787–1803), in which many of Robert Burns's songs appeared for the first time. After 1720 Edinburgh was able to support composers of considerable merit, such as William McGibbon, James Oswald, Francesco Barsanti, Charles McLean, Domenico Corri, J.G.C. Schetky, the Earl of Kelly and Robert Mackintosh.

The Napoleonic Wars reduced Edinburgh once again to a provincial musical centre. The Edinburgh Musical Society closed in 1798, and for the next 30 years promoting concerts was a risky business. Publishing was reduced to books of national songs and parlour ephemera. At the same time, transport greatly improved, making whistle-stop tours possible for visiting virtuosos and underlining the gulf between international standards and what Edinburgh could make from its own resources. This laid the foundations for a musical inferiority complex – anything good must come from outside – which lasted into the 20th century. Since the early 19th century, Edinburgh's finest native musical talent has usually fulfilled itself in other places. One example of such talent is Alexander Mackenzie, born in Edinburgh in 1847; his autobiography describes the city in the 1870s as bustling with musical activity and visiting celebrities, but with no real opportunities for locals. He later found fame in London as a composer, became principal of the Royal Academy of Music, and invented the Associated Board examination system.

Nevertheless, by the 1880s Edinburgh's musical life had definitely improved. A main cause of this was the formation of amateur choirs: music festivals were held in 1815, 1819, 1824 and 1843, the Edinburgh (Royal) Choral Union was founded in 1858, and the orchestras initially put together to accompany choirs then gave symphony concerts as well. Contemporary Scottish compositions began to be heard (though the composers mainly lived in London), particularly works by Hamish MacCunn, whose opera *Jeanie Deans* had its première in Edinburgh in 1894. Edinburgh University set up its music faculty in 1893. Music journalism became a regular part of the *Scotsman* newspaper, and a magazine, *The Scottish Musical Monthly*, appeared for a few issues in 1894.

The early 20th century was marked by the musical ascendancy of Glasgow over Edinburgh. Glasgow founded Scotland's first and only conservatory in 1890, many of its students coming from Edinburgh; Scotland's first fully professional orchestra in 1891, which gave regular seasons in Edinburgh; the BBC Scottish Orchestra in 1935 (from 1967 the BBC Scottish Symphony Orchestra); Scottish Opera in 1962; and the Scottish Music Information Centre in 1969. Edinburgh's leading musician during this period was Donald Tovey, Reid Professor of Music at Edinburgh University from 1914 to 1940. He founded the Reid Orchestra in 1917 in order to give the city a home-based ensemble. The orchestra performed with such distinguished soloists as Suggia, Hindemith, the Aranyi sisters and Casals, and gave the premières of Tovey's opera *The Bride of Dionysus* (1929) and of his Cello Concerto (1935). Tovey's programme notes for the orchestra's concerts were collected as the renowned *Essays in Musical Analysis* (1935–9); in them Tovey complains about working conditions in Edinburgh and 'the severity of its musical climate'.

The climate changed after World War II. The Edinburgh International Festival, founded in 1947 (see §2 below) put Edinburgh back on the world's musical map. The 1950s saw the establishment of the Edinburgh Quartet and the emergence of two fine composers native to Edinburgh, Robert Crawford and Thea Musgrave. In 1969 Leonard Friedman created the Scottish Baroque Ensemble, whose imaginative programmes took daring risks with public taste. This led in 1974 to the founding of the Scottish Chamber Orchestra, which has built up an enviable international reputation. Smaller ensembles were also founded at this time, such as the New Music Group of Scotland, the McGibbon Ensemble, the Mondrian Trio and the Hebrides Ensemble. Since 1980 the Edinburgh Contemporary Arts Trust has also presented a diverse range of interesting concerts. Edinburgh's amateur musical life has continued to flourish, with regular concerts being given by such groups as the Scottish Sinfonia, Edinburgh Symphony Orchestra, Scottish Chamber Choir, Waverley Singers, and Dunedin Consort.

Buildings for music have greatly improved. In addition to the late 19th-century Lyceum Theatre and Usher Hall, St Cecilia's Hall was refurbished in 1968, the Queen's Hall in 1979, the Playhouse Theatre (3130 seats) in 1985 and the Festival Theatre (1900 seats) in 1994, so that Edinburgh now has two viable opera houses. St Mary's Music School was founded in 1972, and the state education system matched this shortly afterwards by opening special music units at Broughton High School and Flora Stevenson Primary School. Edinburgh University has attracted large numbers of postgraduate music students in recent years, and Napier University opened a school of music in 1996.

The arrival of Peter Maxwell Davies as a part-time Edinburgh resident in the late 1970s had a profound effect on the city's other composers, acting at once as a stimulus, challenge and irritant. Edinburgh, until then a comfortable provincial backwater for composers, suddenly became a working part of the competitive international scene. Adjustment to this new state was painful. The number of composers in the city nevertheless grew, notable ones being David Dorward, John McLeod, Neil Mackay and Peter Nelson (Scots), Edward Harper and Nigel Osborne (English), Hafliði

Hallgrímsson (Icelandic) and Lyell Cresswell (New Zealand), as well as such younger figures as Kenneth Dempster and Jane Gardner.

2. Festival.

The Edinburgh Festival – officially the Edinburgh International Festival of Music, Drama and the Visual Arts – was inaugurated in 1947. It usually begins in August and continues for three weeks. Its musical character has always been international in outlook. The idea of the festival grew from a suggestion by Rudolf Bing that an additional outlet be found for the Glyndebourne Festival (of which he had been the pre-war manager) when its opera productions were resumed after the war, and also from the desire to renew cultural contact with other countries. The first festival saw the deeply felt reunion of Bruno Walter with the Vienna PO, their first public concert together since the war. Bing was appointed artistic director and organized the first three festivals. He was succeeded by Ian Hunter (1950), Robert Ponsonby (1956), the Earl of Harewood (1961), Peter Diamand (1966), John Drummond (1979), Frank Dunlop (1984) and Brian McMaster (1991).

The festival came to be in a city imbued with a theological suspicion of display but blessed with a highly theatrical landscape. Besides its historical significance and distinctive architectural character, Edinburgh has the advantage for a festival of an adequate concert hall (the Usher Hall) and three principal theatres: the King's Theatre, the Edinburgh Festival Theatre and the independently owned Playhouse Theatre. Opera performances are a main feature each year. The Glyndebourne Festival company used to perform regularly, as do most of the British companies, and productions have also been brought from all over Europe and America. The Edinburgh Festival Opera, an ad hoc ensemble for specific productions, was first formed in 1973. In 1988 the Playhouse was used for the first British production of John Adams's *Nixon in China*.

Most of the principal European orchestras have taken part in the festival, as have several American orchestras and an annual succession of leading international soloists and ensembles. Direct commissions of new works have been few, preference being given to the repetition of contemporary works that have already made an impact elsewhere. The Edinburgh Festival Chorus was formed in 1965 (as the Scottish Festival Chorus) with Arthur Oldham as choirmaster, and has received widespread acclaim.

Some of the wider international contacts at which the festival has aimed were first established through dance: the 1950s saw performances by the Yugoslav Ballet, the first participants from Eastern Europe; the Azuma Kabuki Dancers, the first from Asia; and the Ballets Africains, the first illustration of an indigenous African idiom. Scotland's musical heritage has been represented through the *ceilidh*, programmes of Gaelic songs and pipe music. The earliest festivals included displays of Scottish piping and dancing on the Castle esplanade, a forerunner of the Military Tattoo, which has become one of the most popular fixtures of the festival. The annual fireworks display is accompanied by the Scottish Chamber Orchestra.

An assortment of amateur and professional supplementary entertainments, collectively known as the Fringe, has been given each year since the

festival's founding. These have included operas by Mozart, Donizetti and Menotti (1963) and Milhaud's ballet *Le boeuf sur le toit* (1966). Since 1979 a Jazz Festival and Folk Festival have run concurrently with the main festival events. The Film Festival organized a 'Music for the Movies' competition in 1991 and showed Abel Gance's 1927 film *Napoleon* accompanied by the Wren Orchestra playing a score arranged by Carl Davis from the symphonies, piano works and theatre music of Beethoven. Although there have in recent years been some attempts to separate the 'official' festival from the other festivals and the Fringe, the success of Edinburgh's cultural autumn calendar has been largely due to the juxtaposition of amateur and professional.

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Edison, Thomas (Alva)

(*b* Milan, OH, 11 Feb 1847; *d* West Orange, NJ, 18 Oct 1931). American inventor. He had only a few months of formal schooling before becoming successively a newsboy, a food hawker on trains and a telegraph operator. In 1870, with money received from the sale of telegraphic inventions, he founded a research laboratory. There he constructed the carbon telephone transmitter (1876), the cylinder phonograph (1877) and the first practical electric light (1879). These devices brought him instant fame, and he spent much of the rest of his life in their improvement; he also aided the creation of the myth that surrounds his achievements. The phonograph was a badly flawed novelty when it was first introduced, and Edison abandoned it until the late 1880s when, challenged by Charles Tainter's graphophone, he organized his own recording company. Although he portrayed himself as financially naive, Edison displayed ruthlessness and skill in the subsequent battles between companies. He clung stubbornly to his original ideas, accepting such innovations as disc records and spring-driven machines only under the pressure of competition. He also held strong opinions about music, despite his congenital deafness, and these sometimes adversely affected his choice of artists. Although his vision of the phonograph as a viable recording device for music was largely realized by others, Edison continues to be regarded, in the public mind, as the creator of the recording industry.

The record company bearing his name was established in 1889. Its first catalogue, issued in 1889–90, included works for cornet and woodwind as well as music for band. Early wax cylinders gave way to 80-r.p.m. records from 1912 to 1929, with finer-grooved, longer-playing records from 1926. Except for a small number issued in 1929, Edison's recordings used a vertical ('hill-and-dale') rather than a lateral cut and thus required special playback equipment. His insistence on personally approving artists and repertory recorded by the firm resulted in an unbalanced catalogue. Singers recorded on Edison cylinders include Bonci, Bori, Galeffi, Jörn, Selma Kurz, McCormack, Van Rooy, Scotti and Slezak; later records featured Destinn, Hempel, Giovanni Martinelli, Muzio, Elisabeth Schumann, Teyte, Urlus and Zenatello. After the closure of the business in October 1929, the equipment was used for research purposes until 1957 when it was sold to the McGraw Electric Co. CD reissues of several recordings, especially of Edison Diamond Discs and Edison Needle Records, have been produced.

For further information, see [Recorded sound](#), §1, 2.

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WILLIAM BROOKS, GEORGE L. FROW

Editing.

The preparation of music for publication, performance or study, usually by someone other than the composer. 'The ideal edition need not have all the answers but should control all the questions so that users can feel themselves in possession of the best available knowledge about this music', wrote Joel Sheveloff (1986) about the keyboard music of Domenico Scarlatti; his comment is readily extrapolated to the wider problem of editing art music in the Western tradition. This article attempts to outline the questions editors might ask about the music they edit, and by so doing address two goals: to unmask some of the 'critically based assumptions and perceptions that usually go unacknowledged' in editing (Brett, 1988), for the benefit of users of editions, and to outline a generalized theory for the editing of Western art music, most of which is closely linked with a written tradition. Musics of other cultures, especially those in which an oral tradition predominates, pose different problems for the editor. Editors in ethnomusicology have developed conventions of their own, particularly in regard to notation, that establish their work as an independent field.

1. Historical attitudes.
2. Principles of critical editing.
3. Towards a general theory.
4. Stemmatic filiation.
5. Procedures.
6. Types of edition.

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JAMES GRIER

Editing

1. Historical attitudes.

Musicology can claim an illustrious history of editorial practice. Since the formation of the Bach-Gesellschaft in 1850, for the production of a complete edition of the music of J.S. Bach, musicologists have produced an enormous quantity of distinguished editions, from the collected editions of most important composers to the monumental series and national collections. Much of this enterprise was driven by the sheer necessity of making the music accessible. But an element in the undertaking was the creation of a canon, a central core of repertory, whose texts carried the same philological weight as their counterparts in literature and political history. These editions constitute a statement, by the purveyors of the young academic discipline of music, of the seriousness and worthiness of their discipline within the academy. Even their presentation, in imposing folio volumes, reflects the gravity of their intent.

Guido Adler's discussion of editing (1919) highlights the concerns of this enterprise. Although he made stimulating comments about the role of style in evaluating variants, and the need for critical appraisal of sources, he devoted most of his attention to technical matters such as the modernization of notation and modes of indicating editorial intervention. Adler assumed that music editors employed philological methods borrowed from literary editing, and so focussed on problems with the scholarly presentation of music. Source study received much more prominence in a pamphlet by Max Friedländer (1922), who shows that a critical assessment of style provides the only guide for deciding between variant readings. Despite this promising start, no new contributions to the discourse appeared until after World War II, by which time the intellectual approach to editing had changed drastically. Musicologists were reacting to two trends in editing. The first was the production of 'performing' or interpretative editions, most commonly of keyboard music but also of music for solo instruments with keyboard accompaniment, and usually prepared by famous performers. Musicologists complained that the numerous performance instructions added by editors, such as tempo markings, dynamics, articulation, fingering and pedalling, obscured the original notation, and that, because little or no effort had been made to differentiate editorial marks from those in the source, users could not distinguish between them. Already in the last decade of the 19th century, the Königliche Akademie der Künste in Berlin was issuing editions that claimed to be free of such editorial intervention; their name for this type of edition was 'Urtext' ('original text').

Although that term is now largely discredited by scholars, the original conception was praiseworthy: to provide texts that allowed the composer's notation to speak for itself and to permit performers, especially students, to form their own interpretation based on that original text. The concept tended to become commercialized in the post-World War II period through the editions published by Henle and others (see Unverricht's discussion, Feder and Unverricht, 1959), of its unseemly use and the possible remedies afforded by the revision to West German copyright law of 1959.

The objections of the scholarly world to Urtext editions centre on the fact that they do not present what they purport to. One need not go beyond the two principal statements of the term's leading advocates. Günter Henle himself noted (1954) that sometimes an autograph and a first edition differ, in which case the editor must decide what to print; but such a text ceases to be the Urtext, the composer's own written text and becomes the editor's interpretation of it. Georg Feder (Feder and Unverricht, 1959) argues that Urtext editions must be critical editions, although he distinguishes them by their mode of presentation from the kinds of critical edition associated with the traditional collected editions and monumental series. Like Friedländer, he notes the necessity of source studies; and he affirms that Urtext editions are not what they aspire to be in his discussion of five common misunderstandings of the concept, when he notes that an Urtext edition superseded by subsequent scholarship is no longer an Urtext.

The second direction in post-World War II editing that provoked critical reaction centred on the new collected editions of the great composers. As research, largely enabled by the existence of the first wave of scholarly

editions, contributed to a deeper knowledge of repertoires and their sources, and critical appraisals of that knowledge continued, new editions were needed to keep pace with, and reflect, the latest developments. At the base of these projects lay a sharpening critical perspective. The original collected editions provided an enormous service to musical scholarship by bringing together, for the first time, the works of many important composers in a uniform edition. The post-World War II editions present substantial refinements in virtually every respect, resulting from several generations of research; these newer editions, too, already need revision and will continue to be challenged as research continues. These editions represent nodal points on the continually changing path of musical scholarship.

The initiatives of the 1950s refocused attention on the preparation of scholarly critical editions that could also be used by performers. That approach stands in marked contrast to the attitude behind the first series of these editions, starting in the 19th century, which consisted largely of philological monuments and gave less attention to performance matters (although in many cases performing material was published in parallel). Musicologists responded to the challenges by considering the relationship between music of the past and the performer. Editors were urged to jettison some of the philological purity of their texts (old clefs, for example) in order to make editions more accessible to performers. At the same time, the need for critical intervention by the editor was recognized without, however, a detailed discussion of what that entailed.

These developments led almost incidentally to a consideration of the historical relationship between composer and performer. If that relationship affects editorial practice in the present, should editors not give weight to its nature in the past? A penetrating assessment of this issue came from Klaus Harro Hilzinger (1974), influenced by the 'genetic' editing of German philology. This approach emphasizes the processes through which a work comes into being instead of the reification of a particular state of the work. Hilzinger identified the promise this conception holds for scholarly editing in music by recognizing that convention occupies a central place in communication between composer and performer via the score. The reconstitution of conventions that governed music of the past requires a consideration of the work's historical context. The interpretative editions, for example, that motivated, in reaction, Urtext editions become primary sources for the reception of the work, a kind of oral history. Alongside these developments, largely confined to German-speaking authors, with a concern for editing rooted in the philological issues surrounding the preparation of the monumental editions since the mid-19th century, came another in the postwar years, in English-speaking nations, associated with the performance of early music. Its pragmatic approach took as a point of departure the creation of clear, usable editions of old music originally written in notation no longer familiar to practising musicians. These editors gave clear precedence to presentation over critical issues.

The one publication from this period to address criticism in editing is Walter Emery's pamphlet *Editions and Musicians* (1957). Emery begins by condemning 'aesthetic and stylistic criticism' and characterizes editing as 'a quasi-science, and the more scientific it is, the better', based on 'palaeography and bibliography, and historical facts in general'. Some of

his observations, however, arise from subjective, critical observations on musical style, rather than objective bibliographical, palaeographical or historical facts; he thereby shows that critical and aesthetic sense is essential to scholarly editing. The most important contribution to date, and the only one to consider the full range of critical issues, is Georg Feder's monograph *Musikphilologie* (1987). Two central aspects of Feder's treatment elicit discussion below; first, even though Feder realized that the entire editorial process required critical thought, he persisted in dividing the process into 'lower' (bibliographic and mechanical) and 'higher' (interpretative and critical) stages; secondly he implies throughout that the goal of editing is the determination of final compositional intentions, a view seen by literary critics as the 'intentional fallacy'.

Editing

2. Principles of critical editing.

The present discussion takes the existing discourse as a point of departure for an examination of the critical aspects of editing. Because editing is critical, editions are interpretative and cannot claim to be definitive: no two editors will edit the same piece in precisely the same way. Every piece of music is created under a unique combination of cultural, social, historical and economic circumstances; an acknowledgement of those circumstances, and thus of the uniqueness of each creative product, affects the conception of all editorial projects – each piece, each source and each edition is a special case. A natural corollary is that different repertoires require different editorial methods, or even that each edition calls for a unique approach. No set of guidelines could accommodate the plurality of solutions to each editorial problem. Every project generates the editorial procedures that best represent the editor's critical engagement with the subject of the edition and its sources.

There are four principles basic to the nature of editing: it is critical in nature; criticism, including editing, is based in historical inquiry; editing involves the critical evaluation of the semiotic import of the musical text, which is also a historical inquiry; and the final arbiter is the editor's conception of musical style, which again is rooted in historical understanding.

The first tenet arises from the rich tradition of textual criticism in philology. There, every editorial decision is taken in the context of the editor's understanding of the work as a whole; and that understanding can be achieved only through critical evaluation. The establishment of the text, then, far from being mechanical, forms part of the critical dialogue between scholar and work. The meaning of the work and the reading of the text are complementary and interdependent. Editing consists of a series of educated, critically informed choices, that is, the act of interpretation; it occurs at the intersection of the composer's authority and the editor's. Composers exert their authority over sources created by themselves or under their direct supervision, although it is affected and limited by the social, political and economic institutions through which the sources are produced and disseminated. It extends, at least indirectly, to sources whose production they do not directly supervise, as the act of reproduction tacitly acknowledges. When editors come to evaluate both types of source, they apply their own authority in forming judgments about what the sources

transmit. In some cases, they must call into question the accuracy of a reading in a source. This is the point of interaction between the authority of the composer, as transmitted in the sources, and that of the editor in the course of evaluating and interpreting them. Editing therefore requires a balance between these authorities; the exact balance in any edition is the product of the editor's critical perspective on the piece and its sources, and that perspective is rooted in an appreciation of the piece's historical context.

The act of communicating the work to an audience is a fully integrated part of the creative process. By entering into this dialogue, artists abandon their autonomy and shape the work to accommodate and facilitate the act of communication. The context, social, cultural, political and economic, impinges on the final form and meaning of the work, which can be understood only as a social artefact. The same applies to the sources. Each source attests a particular historical state of the work; the editor assesses that evidence against the background of the larger historical context in which the piece was created, and the resulting text reflects his or her conception of the piece as it existed in its historical and social environment. Thus each source and each reading is considered as an individual piece of evidence for the work's history. Nevertheless, the piece begins from the composer's original conception, and through all its metamorphoses during the process of its socialization, it is the composer who is responsible for its shape. When textual criticism is undertaken within a historical frame of reference, it discerns the possible influences on the composer and how they are reflected in the sources.

This line of critical and historical inquiry focusses on the relationship between the text of a musical work and the work itself. A written text is not self-sufficient; text and work are not synonymous. For most of the Western art tradition, the act of creating a musical work consists of two stages, composing (usually synonymous with the inscription of the score) and performance. These two steps create a distinction between the work, which depends equally on the score and performance for its existence, and the text, either written (a score) or sounding (a performance) that defines a particular state of the work. The work thus exists in a potentially infinite number of states, whether in writing (the score) or in sound.

The written text, however, holds a central place in our understanding of the work. It is the principal concern of editing, which begins and ends with this physical entity. The editors' critical position observes the distinctions between work and text and between written and sounding texts, and many of the editors' critical decisions depend on their understanding of the work. Nevertheless, editing depends principally on the source texts, and ultimately a text is its product.

Notation also carries a distinctive type of meaning, for the musical text addresses not the listener but the performer. This individual, even if the composer, is a second intermediary between the work and its audience through the medium of performance; and the text functions, initially, as the means of communication between composer and performer. This relationship clarifies the nature of a musical text: it contains a set of instructions to the performer for the execution of the work transmitted. The

instructions vary in specificity, but in the Western art tradition at least some details remain at the performer's discretion. Trained musicians can imagine the sounds indicated, but that is not equivalent to reading: it is the aural replication of a performance, and the silent score-reader must interpret the notational symbols just as a performer does to re-create the work.

The nature of these interpretative processes emerges from consideration of the manner in which notation communicates. The individual symbol carries no independent meaning: its meaning arises solely from its context, from which it derives its semiotic import. This in turn derives from two complementary factors that form the semiotic framework for the notation. The first is convention; that is, the assignment of a particular meaning to a specific symbol is arbitrary. There is nothing intrinsic about the addition of a stem that requires a minim to last half as long as a semibreve but convention dictates it. The second factor is the system within which individual signs operate: the relationships between signs, the ways in which their meanings depend on the significance of one another. But more than one morphological system exists, and different systems operate within different conventions. In the common practice period, duple subdivision is assumed and triple must be indicated with a dot. In 15th- and 16th-century notation, however, triple subdivision is indicated by the mensuration with the result that the dot is not obligatory. These two systems, morphologically similar, employ different conventions for indicating triple subdivision; again, both conventions are arbitrary.

Each musical sign, therefore, carries a significance dependent on context and convention. Composers are aware of this and fix the text of their work within a framework. Once the moment of inscription has passed, however, the particular context and conventions are subject to change, and new observers will bring their own set of conventions to the interpretation of the signs. So the interpretation of these signs, in performance (where the investigation of performing practice seeks to provide a guide to interpretation) or in criticism (of which editing is a branch), is a strictly historical issue, one equally rooted in the semiotic import of each sign. The interpreter must re-create, as far as possible, the historical context and conventions applicable to the text of the work, to understand the meaning of each symbol.

The third tenet of this approach calls for an investigation of the semiotic nature of musical notation, also a historical undertaking. In the context of a historical and semiotic investigation of a piece and its sources, editing depends on the editor's conception of the work's style. Taken together, the notational symbols and their semiotic meaning generate a piece's stylistic attributes. Because editing amounts to the fixing of those symbols for a given piece, style ultimately governs many of the final editorial choices. But style does not reside in the notation alone. Because notation permits some discretion to performers, the variability of performance can exert influence on the work's style. Alongside the text, then, the performing options engendered by each work are an equal partner in determining its style.

Style exists within a historical context, and its study is also a historical undertaking: it is influenced by function, genre, existing practice and feasibility of performance. The elements contributing to style appear in a

variety of combinations, according to time, place, composer, genre and even the individual piece. Such considerations form a part of the historical investigation of the piece and govern the editor's critical evaluation of readings in its text. Ultimately, editing is a matter of the preference of one reading over another; all readings can be classified as good, possible ones or clear errors.

However, if readings are evaluated on the basis of conceptions of style that arise from the readings themselves, a 'hermeneutic circle' exists. A point of entry, however, can be found, and it depends on the editor's critical acumen and his or her sensitivity to style. As style is defined, the position of individual readings within the developing conception continually changes. All readings are 'good readings' unless shown to be false on stylistic grounds. Good readings are not necessarily authorial; that distinction emerges from a consideration of all readings within the context of the work, the composer and related works and repertoires.

Even apparently mechanical errors, such as a missing dot or an added beam that causes a bar to contain the wrong number of beats, are recognizable only because they violate conventional practices that in some measure define style. Because conceptions of style are constantly in flux, such judgments are rarely definitive or unequivocal. Moreover, there is no such thing as an 'obvious error'. Some readings will be deemed impossible within a piece's stylistic boundaries. These are 'clear' errors because, on stylistic grounds, they cannot be reasonable readings. The difference between clear and obvious errors is more than semantic: the latter apparently require no explanation, but the former do. Moreover, all these terms are relative, and a clear error for one editor may be a good reading for another with a different stylistic conception of the piece.

The final category, reasonable competing readings – that is, within the boundaries of the work's style – is often ignored. Textual critics, eager to establish an original or authorial text, have regarded all other readings as unoriginal, non-authorial and therefore errors. The common-error method of stemmatic filiation was introduced to provide a means of eliminating at least some of them. In many cases, editors simply have to choose between them, relying on their conception of the piece and its relationship with its sources.

Editing

3. Towards a general theory.

Starting from this conceptual framework, a generalized theory for editing can be proposed, within which each editor can develop a particular methodology for the project at hand. While each repertory, even each piece, presents special challenges, there is a common group of problems that underlies the process of editing irrespective of the repertory. (i) What are the nature and the historical situation of a work's sources? (ii) how do they relate? (iii) from the evidence of the sources, what conclusions can be reached about the nature and the historical situation of the work? (iv) how do this evidence and these conclusions shape the editorial decisions made during the establishment of a text? and (v) what is the most effective way of presenting the text? The remainder of this article addresses these stages in

the editorial task, examining the ways in which critical thought affects each phase.

Most critical editions are founded on a thorough knowledge of the source materials. The recent collected editions of the works of Bach, Haydn and Mozart, among others, attest to the value of source studies and also confirm that further source research will only enhance our understanding of the music, its creators and practitioners. No edition, however – existing, projected or future – is definitive. New investigations, even of well-known sources, will continue to yield new insights into the music in proportion to the imagination and erudition of the investigators. All sources are both historical documents and repositories of readings. Each source, as a physical artefact, originated in a particular historical context, which directly affects the value and significance of the source for the history of the music it transmits. The authenticity of individual readings, however, still needs verification, regardless of the source's authenticity, in establishing a text: not every reading in a given source carries equal merit.

Any investigation is affected by two features of musical sources: almost all are practical, functional documents, and their production, manuscript or printed, requires specialized, technical knowledge of notation. Musical scores enable performance, and most sources are created for use as performing materials or to serve as an intermediate stage in the production of printed performing materials. There are exceptions, such as the presentation manuscripts prepared under the supervision of Guillaume de Machaut, which contain his collected works, or, some would say, the series of collected editions undertaken in the second half of the 19th century; but these are few. The functional nature of musical sources, as opposed to other types of books (literary, historical or philosophical, for example), is demonstrated by their impermanence. Scraps of music frequently turn up as binding material and end-papers in non-music books: when these sources outlived their usefulness, and their repertoires became so outdated or expanded so much that a new book was needed, the obsolete books were destroyed and recycled.

Source research entails gathering the evidence, classifying the sources and evaluating the readings to establish the text. The first of these involves location, inspection, description and transcription. Circumstances usually dictate that the initial work of transcription is undertaken from microfilm or some other form of photographic reproduction; but photography can never reproduce all the details required by an editor and much of the detailed investigation, particularly inspection and description, must await examination of the source itself.

Modern bibliographic resources greatly facilitate the location of sources for the researcher. The editor will then need to determine which ones deserve closer consideration; the more he or she knows of the text's tradition, the better informed any judgment will be at the stage of establishing the text. Printed materials provide special problems, since copies from a press run (even apart from subsequent impressions or editions) may differ in some details: printers make stop-press corrections, engraved plates deteriorate, pieces of movable type shift or fall out, and sheets from different runs may be bound together. It is possible for significant variation to enter a printed

text, even within copies produced at the same time. A full understanding of a print's value thus depends on the examination of as many copies as possible to determine the bibliographical status of each and to establish the variability of the text.

The tasks of inspection and description primarily concern the physical state of the source: such evidence may establish or confirm specific historical facts about the source, which can affect its significance. For example, watermarks and the dimensions of ruled staves can aid its dating and identification. Few such details can be checked in photographic reproduction; the bulk of the inspection must take place in the source's repository.

In the descriptions to be published as part of the edition's introduction, form follows function. The minimum required is the positive identification of each source so that users can locate it for themselves, with full identification: for manuscript sources this includes the city and repository where the source is held, with its shelfmark; printed sources too require full bibliographic citation. For printed materials before 1800, the citation should indicate exactly which copies were consulted. Beyond this minimum, the context of the edition and its prospective audience determine the exact form of the description. It may be preferable to publish a full codicological or bibliographical description separately, especially if this led to a fuller discussion of the source's historical circumstances; but most users would appreciate a succinct account of the historical position of the sources.

The principal task when primary sources are used in editing is transcription. If this is initially done from photographic reproductions, details can be confirmed with the originals during the main inspection of the source. In photographic reproductions, shadows cast by pin-pricks look like noteheads, bleed-through or offsets may merge with text on the page, and holes in the paper permit the next or previous page to be read as part of the current one. Inspection under ultra-violet light can only be done *in situ*, although beta-radiography facilitates the reading of erasures in photographic reproductions.

Larger problems arise in transcription. No transcription is objective; yet editors need to maintain some distance between themselves and the music they are transcribing, to enable the source to speak for itself. Scholars are apt to form and impose their interpretations as they transcribe, imputing sense, reason and logic on the notational symbols; but that, regardless of its critical value, may distort the source's evidence and make it more difficult to assess its importance in the classification of the sources and the establishment of the text. A diplomatic transcription (one that records the information in the source exactly as it appears, with as many details as possible) alleviates the problem. Transcription, after all, is part of the process of gathering the evidence that will form the editor's conception of the work and its context. As editors gain experience with sources, they become aware of new interpretations.

Editing

4. Stemmatic filiation.

Stemmatic filiation can provide a powerful tool for the historical assessment of readings and sources, but it does not constitute a mechanical method for reconstructing lost archetypes. In its simplest form, the common-error method is based on the assumption that, when several witnesses agree in the same error, it is reasonable to postulate that it arose from a single common ancestor – that the error was committed once and copied into surviving witnesses, rather than made by several scribes independently. It should be emphasized that only clear scribal errors are useful for determining filiation; the sharing of good readings, no matter how rare, cannot show stemmatic relationships. Errors are most probably transmitted from the source in which they first occur (usually below the authorial original in the stemma); so shared error will signify, in most cases, common descent from that first source – a deduction central to stemmatic determinations because it can distinguish the ancestry of two (or more) sources that agree in error against others; the sources that agree in error descend from an ancestor in which the shared error was made, and was unknown to the other sources. On the basis of a few scribal errors the editor can draw up a *stemma codicum*, a ‘genealogical table’ of sources, with the help of which many readings, including reasonable competing readings, can be eliminated from consideration, together with entire sources that can be shown to have been copied from a surviving one; this process is called the *eliminatio codicum descriptorum* (the elimination of sources that are direct copies).

Not all problems are solved by a stemma, however. The sources may divide evenly between two reasonable competing readings; in such a case editors must select one or the other. Other complications affect this method, including ‘contamination’, the consultation by a scribe of more than one exemplar, and ‘conjectural emendation’, whereby scribes, unsatisfied with the reading of the exemplar, introduce one of their own invention. In such situations problematic readings, which could have illuminated stemmatic relationships, tend to be replaced by reasonable readings, which carry no stemmatic weight. Further, unlikely though it is, two scribes might make the same error independently. Any stemma based on textual evidence alone is built on assumption and probability. As an interpretative tool, it depends on interpretation itself, starting with deciding exactly what constitutes an error. Thus if a stemma does not represent absolute, objective truth, stemmatic filiation nevertheless provides a powerful tool for the textual critic.

The usual purpose of the method's application in philology is to determine, as closely as possible, the text of an authorial original. Many works fit this paradigm, and the reconstruction of the composer's text is an important task and one that stemmatic filiation can assist, particularly when the autograph does not survive; examples are Bach's cello suites and Haydn's String Quartets op.33 (Grier, 1996). For much music in the Western art tradition, however, it is impossible to restrict the definition of the work to a discrete compositional moment; composers introduce flexibility of interpretation, in the form of performance, and each performance creates a new reading. A source created under these circumstances may transmit a possible text that carries no greater or lesser authority than others.

[Editing](#)

5. Procedures.

Because the relationship between the act of composition and the transmission of the resulting piece is infinitely variable, the procedure to be followed in treating the sources and their readings will also vary. No single editorial theory can satisfactorily accommodate the multiplicity of situations that arise in editing, even though each of the discussed theories of textual criticism has value in some contexts. Stemmatic filiation provides a useful and powerful tool, especially for the elimination of some competing readings, but does not automatically generate a fully edited text; it is simply a critical aid in sorting some of the readings. It may be possible to eradicate errors with good readings from elsewhere in the stemma. This type of reconstruction has been criticized because it creates a text that never existed, and a so-called 'eclectic text', which combines readings from two or more sources, is a historical impossibility. Adherents to this argument, principally the French philologist Joseph Bédier, devised the 'best-text' method of editing, in which one source is used except where it is patently corrupt.

Where it is corrupt, however, it must be emended. This raises the question: how should the emendation be effected? A stemma, if built on stylistically defensible criteria, may provide a firm historical basis for the emendation. Nevertheless, readings that stemmatically ascend to the archetype should not necessarily displace all unique readings in the sources. Many of them preserve substantive alterations to the text that have arisen through its performance and transmission, so represent the living tradition of the piece, and at least are typical of what would have been heard performed at the time when it was in circulation, even if they do not represent a specific performance. An edition that attempted to reproduce an 'original' or 'definitive' text, however, would have to ignore such readings in favour of the reconstructed text of the archetype, and it would not reflect the idiosyncratic musical practices each repertory exhibits.

Similarly, the theory of the copy-text, a method developed principally in modern English philology, does not generate a fully independent method of editing. The most familiar form of the theory is that proposed by W.W. Greg (1950–51) to deal with editing problems in Shakespeare, where virtually all sources are printed. Greg divided the transmitted readings into their substantive and accidental components. The former carry meaning, as for example the words of a text. The latter include such matters as spelling, punctuation and capitalization, qualities that may not in themselves carry meaning. Greg reasoned that, in publication, Shakespeare did not retain absolute control over accidentals, as printers imposed their own style and otherwise altered the text. Consequently, he suggested that the editor choose one text of the work as the copy-text and follow its accidentals faithfully. Therein lies the distinction between this method and the 'best-text' method, in which a single source supplies all readings, accidental and substantive. The choice of copy-text is determined by the editor's critical appraisal of the sources. The treatment of substantives is more flexible. Greg favoured the creation of an eclectic text by drawing on all sources of the work directly associated with its author.

Despite the virtues of its attempt to deal with the historical circumstances of publication, however, the method does not address the difficulty of creating an unequivocal definition of substantive and accidental. The physical presentation, the bibliographic codes, of the work and text can carry significant meaning (McGann, 1983). It is therefore impossible to make a meaningful distinction between accidental and substantive. The problems are exacerbated when we try to transfer these concepts to music, because the semiotic nature of musical notation makes the distinction more difficult. Any graphic aspect of notation can convey meaning. So the idea of selecting a copy-text whose accidentals are to be incorporated into the edited text, already problematic in literature, becomes virtually meaningless in music.

The understanding of the work in its social and historical context, however, holds promise for editing either literature or music. Its theoretical content ends with the recognition of a work of art as a social and historical artefact. The historical context and circumstances of survival, rather than any single theory, guide the editor. Individual sources preserve texts that are faithful to the circumstances in which they were created and used. Their variants represent the way the work was or might have been performed when the source in question was used. Consequently, for many works, each source is a viable record of one form of the work, and can be treated as a 'best text'. All sources, however, may contain errors, readings that are impossible within the stylistic conventions of the repertory. These can be identified and adjusted only through the editor's knowledge of style, the transmission processes and the history of the work. No single theory, then, provides a fully self-contained method for editing, but within the historical approach each contributes valuable concepts and procedures.

The process of revision seen in a succession of sources, beginnings with alterations to the autograph, document the transformation of the work from its beginnings in the mind of the composer to a state in which the composer attempts to communicate it to a public. Copies prepared under the composer's direct supervision (so-called 'apographs') can be considered authentic, but the authentication of the source does not necessarily confirm the authenticity of its readings. Where the composer has entered a correction in autograph, its authenticity can be verified, but readings that are not changed do not signify that the composer checked them all carefully and ascertained their correctness. Performing materials that are contemporary with the composer can transmit a variety of information, including substantive changes to the text that arose from the circumstances of performance: this is particularly true of operas, where the original performing materials may differ substantially from the autographs (as they do, for example, for *Le nozze di Figaro* and *Carmen*). Other sources provide a window into the reception of a piece or a repertory by the musicians, scribes and performers who created the sources and for whom the sources were created. In many cases, the written versions exhibit only a few of the wealth of performing variants that surrounded these pieces. They do, however, reflect the types of variant that the performing environment permitted or encouraged to be added to the repertory. So each surviving version potentially possesses equal validity as a representation of the performing possibilities intrinsic to the tradition of the piece. The more open the processes of transmission are to contamination

from the oral, performing tradition and scribal independence, the more likely the editor is to rely on a single source as a 'best text', using the stemma to illuminate the historical relationship between it and the other sources.

In the final stage of establishing a text, editors may find passages where no preserved reading is convincing; they may then proceed to emend by conjecture. Even though the likelihood of recovering the composer's original reading is slight, an emendation that arises from detailed knowledge of the composer's and the piece's style might well be an improvement over an engraving, typesetting or copying error. Even compositional autographs may not be free from error (Feder, 1990; Hertrich, 1990), as Heinrich Bessler shows in his edition of J.S. Bach's Brandenburg Concertos for the Neue Bach-Ausgabe (see Grier, 1996). On the other hand, the opposite extreme, the temptation to improve on the composer, holds equal danger. An editor should not be open to the charge of printing the piece the composer would have written had he or she known as much as the editor. The editors' guide in assessing these situations is their critical acumen, their sensitivity to style and historical possibility. To their knowledge they join the synthetic ability to see relationships, not necessarily of cause and effect, between various aspects of the composer's history, his or her environment, the piece's history and environment and the source's history.

Editing

6. Types of edition.

That critical and historical engagement persists into the shaping of the presentation of the text for the edition's audience. Four types of edition should satisfy the needs of most potential users of music editions: the photographic facsimile; the edited print that replicates the original notation; the interpretative edition; and the critical edition. Many of the major sources of Western music, including works of the 20th century, are already available in photographic facsimile. All or most of the visual information presented in the source is retained and presented in the facsimile in a greater degree of detail than could possibly be reproduced by verbal description or printed replications of the original notation. Many nuances of the notation and, especially, the disposition of the notational symbols on the page, are thus clearly depicted for the benefit of those unable to consult the original sources. Moreover, some manuscripts have deteriorated and become difficult to read; earlier photographs may preserve a state of the source that is easier to read, as in the case of the autograph of Bach's Mass in B Minor.

There are, however, limitations. Photography rarely reproduces all the details of the original document, and the variables of lighting, film speed and contrast, exposure and processing ensure that two photographers are likely to create two quite different photographic records of the same source. No matter how clear the photography is, facsimiles do not completely replace the actual sources. Other problems make facsimiles unsuitable for general use as editions. Manuscripts are often difficult to read by anyone but specialists because the handwriting is not easily legible and with early music in particular an additional complication is that aspects of the notation

are unfamiliar. Such reasons make the publication of facsimiles indispensable for the further enlightenment of the musically literate public, scholarly and otherwise, but they cannot normally be used as performing materials.

The printed edition that replicates the original notation not only permits the enhancement of legibility but also allows editors the opportunity to revise and correct the text according to their critical investigations of the work and its sources. The procedure by which the text is established is a matter for the individual editor to decide. Because editions in this category constitute a form of facsimile (using printed fonts rather than photographs, as in the previous type), and because musical notation tends to be idiosyncratic from source to source, many editors will choose to base their edition on a single principal source, applying the 'best text' method. It is not easy to read these early notations and the suggested approach would surely alienate, at least initially, many prospective users of such an edition. The potential benefits, nevertheless, are significant. The performing nuances in the notation of early, non-measured music can be incorporated in the print. In mensural music, the editor need not impose the limitations of a modern rhythmic and metrical notational system that was never designed with the subtleties of perfect and imperfect values, coloration or proportions in mind. It is true that, if the music is presented in parts, as in the sources, the simultaneities between the voices of polyphony are not easily visible. This, however, might actually serve to focus more attention on the melodic aspects of the individual lines, arguably the most important aspect of these repertoires.

The interpretative edition generates a certain amount of controversy. There will always, however, be a demand for editions that record aspects of the performing style of important performers, and they play an important role in the communicating of much great music to students and to the editor's peers and colleagues. Moreover, these editions constitute repositories of information about the performance and interpretation of the work. Some scholars maintain that they transmit a kind of oral tradition of the style of performance: great performers study with great teachers, who pass on insights into the work from previous generations.

In the past, it would seem that the chief problem with these editions lies not in the addition of editorial performing indications, but that the performer/editor expends little effort to ensure that the printed text is faithful to the testimony of the sources. Occasionally, such an editor rewrites the piece to conform to his or her taste. More performers today have academic training, and exhibit a greater interest in the source materials of the repertory they perform. Ultimately, these circumstances will be reflected in any editions they may prepare.

These three classes of editions appeal to specialized audiences who require particular types of information for their specific needs. The audience for the critical edition is the general musically literate public: performer, student, scholar, and the informed amateur. A priority for such an edition is clarity in the presentation of many different types of information to the user, including pitch, rhythm, metre, instrumentation, tempo, dynamics, articulation, and even bowing, pedalling, registration, breathing or, in vocal music, literary text.

The editor must consider when to retain notational elements used in the original sources, where they differ from modern usage. The choice will depend on a balance between fidelity to the substance of the music and ease of comprehension. The availability of the photographic facsimile or the edited printed replica makes it unnecessary to retain archaic notational features from the original source. On the other hand, there will continue to be a need for modernized editions of early music, which should not be regarded as a misrepresentation of the original if the editor indicates the principles of the modernization. Such factors affect the decision as to where to place the critical apparatus and commentary. Placing them at the foot of the page makes them readily accessible to the user, but can disrupt the flow of the text by reducing the amount of space available (such is the case with the edition of Beethoven's piano sonatas prepared by Artur Schnabel, or Alfred Cortot's editions of the piano music of Chopin). Some editors present information of immediate concern to the performer on the page with detailed textual commentary in a separate appendix.

Similarly, the mode of indicating editorial intervention in the text depends on the editor's perception of the audience's needs. When they are distinguished – for example, parenthesized or presented with typographical differentiation – the user can comprehend at a glance what is added by the editor. The disadvantages are that there exists no uniform system for making such distinctions, and that any system may disrupt the visual flow of the music and distract the user. Another alternative is not to mark editorial contributions at all, a policy followed by the *Neue Mozart-Ausgabe* in cases where the text does not depend on 'authentic' sources; instead, all interventions by the editor are entered in the critical report. The text is thus relieved of clutter to facilitate reading and comprehension; the disadvantage is that the edition's users may not look in the critical report. Further, some users may take the suppression of editorial signs as an attempt to lend the editor's text a spurious authority by presenting it as if it were the composer's; the text of any critical edition, however, is strictly the editor's. So long as editors inform their audience of their policies and procedures, and apply their system consistently, they cannot seriously be accused of misleading.

The critical apparatus offers editors the opportunity to explain and defend their choice of readings. There is no need to reproduce all the notational nuances of a particular source; these are more efficiently conveyed by a facsimile. Most editors primarily report readings from the sources they have rejected in favour of conjectural emendation; and where the reading of one source is selected over others of nearly equal merit or clear errors, they defend their choice by recording the rejected readings.

An important part of any critical edition is the critical (or textual) commentary, a section often lacking in music editions and, when present, it often resembles an apparatus, including little more than an account of variant readings. In many cases, the reasoning behind the editor's decisions is not self-evident from a simple listing of variants, no matter how detailed or complete that list is. A detailed discussion of the issues and interpretative thinking that led to those decisions may benefit members of every constituency in the edition's audience – scholars, performers and the musically literate public. The critical commentary is the place for editors to

explain their course of action: they may discuss their choice of readings and their emendations together with specific points of interpretation that arise in the text.

Finally, in the introduction, the editor establishes the historical context of the piece or repertory under consideration. Detailed historical discussion might be deferred to independent studies, but any user of the edition can benefit from a brief note on the place of the piece within its composer's output, its genre or its era. This will usually be followed by a description of the sources, and a discussion of their classification and use (the inclusion of sample pages in facsimile can be useful). Then the editors can introduce a general account of the editorial method employed, presenting the point of view and the approach they have adopted. A statement about what the edition contributes to the state of knowledge about the piece and its relationship to previous editions could also find a place in the introduction.

Every aspect of editing involves the critical engagement of the editor with the piece or repertory being edited. The need for the adoption of a critical attitude derives from the fact that, in humanistic studies, there is no such thing as objectivity. In every stage of editing, including transcription, questions will arise for which there are no clear-cut answers. Editors who attempt to maintain a cool objectivity can follow one of two paths: they can merely present all the ambiguous evidence and let the user decide or they may attempt to resolve with finality every such question. The former may be a dereliction of duty; the latter may lead to the misrepresentation of evidence that is genuinely ambiguous, or does not permit a definitive interpretation. This emphasizes the need to retain a critical attitude towards the piece, the composer or the repertory, based on the kind of intimate study necessary for the preparation of an edition.

The advantage a critical edition offers its users is guidance from a scholar who has devoted time, energy and imagination to the problems of the piece and whose opinion is therefore worth considering. It should not purport to exempt users from thinking for themselves; they do not need to agree with the editor in every particular. But a critical attitude should stimulate a critical response, and that is a goal of editing: the critical investigation of the text and its readings in order to establish the likelihood of their truth within the music's historical context.

[Editing](#)

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Editio Musica Budapest (EMB)

Hungarian firm of music publishers. It was founded by the state on 1 July 1950 as Zeneműkiadó Vállalat, the successor to the Hungarian music publishing companies Rózsavölgyi és Társa, Rozsnyai, Kálmán Nádor, Ferenc Bárd, Magyar Kórus and Imre Cserépfalvi. Following the reintroduction of capitalism and multi-party democracy to Hungary in 1989–90, Editio Musica was transformed into a limited company in 1993 and was then privatized.

The first publication under socialism was Book 1 of Bartók's *Gyermekeknek* ('For children'), which represented the guiding principle of the enterprise: 'to serve Hungarian music, particularly music for the training of musicians and the education of the common man wishing to improve and advance his or her knowledge'. The first managing director, László Korvin, and the artistic director, András Rékai, had to rely on 'outworkers' for editorial and similar work; but in 1953 the firm acquired its own printing works and thus was able to make long-term plans and cooperate with music publishing companies outside Hungary. In 1955 Béla Tardos, a professional pianist and composer, was appointed director; he organized the editorial side into two separate departments, one for music and another for music literature, and encouraged the employment of professional musicians with practical ability and theoretical knowledge. From the 1960s connections were established with similar undertakings abroad, and in 1961 László Eösze

was appointed deputy director and artistic manager. After the death of Béla Tardos (1967) László Sarlós was appointed director until his retirement in 1986, when the musicologist István Homolya succeeded to the post.

EMB's publications so far amount to around 13,000 items; 5000 are continually available. It publishes annually between 50 and 60 new editions, which include contemporary music (mostly Hungarian). Important series include the new collected edition of works by Liszt, a critical edition of the complete lute works of Valentine Bakfark, Urtext editions of works by Bach, Beethoven, Corelli, Handel and Scarlatti, study scores, series of piano music and violin music, and *Early Chamber Music*. Much of EMB's present publication concentrates on pedagogical requirements, including instrument tutors, collections of repertory pieces, and music for ensembles and amateur orchestras

EMB has arrangements abroad with Boosey & Hawkes (London, New York and Artarmon, Australia), Edition Kunzelmann (Zürich), Leduc (Paris), Ricordi (Milan and Munich), Broekmans and von Poppel (Amsterdam), Real Musical (Madrid) and Buffet Crampon (Tokyo).

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JOHN S. WEISSMANN/PAUL MERRICK

Edition Russe de Musique [Russischer musikverlag; Russkoye Muzikal'noye Izdatel'stvo].

Russian music publishing firm. It was founded in 1909 by Sergey Koussevitzky and his wife Nataliya with the aim of subsidizing the propagation of new Russian music. Any losses were borne by the Koussevitzkys, and all profits accrued to the composers. The venture was highly successful, both artistically and financially. To ensure copyright protection the firm was first legally established in Berlin as the Russischer Musikverlag, with offices in Moscow and St Petersburg, and later in Paris, London, New York and Leipzig. The main office was moved to Paris in 1920. Originally, to ensure artistic integrity, selection of works was determined by majority vote of a jury composed of Skryabin, Rachmaninoff, Medtner, Ossovsky, Struve and Koussevitzky. However, their rejection of Stravinsky's *Petrushka* was reversed when Koussevitzky threatened to withdraw from the jury. Such conflicts were obviated when, in 1914, Koussevitzky purchased the firm of Gutheil, which became an autonomous branch of Edition Russe under his control. Gutheil's catalogue, begun in Moscow in 1859, already contained important works by Prokofiev and Rachmaninoff, and, at a purchase price of 300,000 rubles, it also included valuable unpublished manuscripts by Glinka, Dargomizhsky and others. From its beginning, Edition Russe offered substantial advances and profit sharing both to promising young Russian composers and to established Russian masters. Among the most noteworthy publications are Skryabin's *Prométhée* (1911, with a pictorial title-page by Jean Delville), Stravinsky's

Petrushka (1912), *The Rite of Spring* (piano duet, 1913; full score, 1921), *Oedipus rex* (1927) and *Symphony of Psalms* (piano-vocal score, 1930; full score, 1932), as well as works by Medtner, Prokofiev, Rachmaninoff and Taneyev. Other composers well represented include Arensky, Balakirev, Berezovs'ky, Catoire, Konyus, Vernon Duke, Grechaninov, Lopatnikoff, Nabokov and Ziloti. The firm also published Rimsky-Korsakov's *Principles of Orchestration* (1913; Fr. trans., 1914, Ger. and Eng. trans., 1922) and Ravel's orchestration of Musorgsky's *Pictures from an Exhibition* (1929), which was commissioned by Koussevitzky. On 1 March 1947 the catalogue of Edition Russe de Musique was purchased by Boosey & Hawkes.

ROBERT S. NICHOLS/NIGEL SIMEONE

Editions, historical.

The term 'historical edition' may be applied to any music publication that is devoted to a past repertory. The class of historical edition most valuable for the study of original versions of past music is the 'scholarly' or 'critical' edition. Prepared on the basis of a critical evaluation of all known primary sources, this class of edition is designed to present the most authoritative authentic version of its contents, with editorial material clearly distinguished from the original. The scholarly edition may be contrasted with the 'practical' or 'performance' edition, which is usually produced from unstated or secondary sources and may incorporate additions or changes designed to help the modern performer.

Historical editions are subdivided here according to content. 'Collected editions' refer to those publications that present a complete repertory, either the complete works of a single composer (also known as a 'complete edition' or 'Gesamtausgabe') or those multi-volume series in which the majority of individual volumes present a unified musical repertory derived from the same or from closely related original sources (also known as 'Denkmäler' or 'monuments'). 'Anthologies' refer to historical publications of selections and excerpts from a variety of musical sources; these are subdivided into 'extended anthologies' (containing five or more volumes published over a period of five or more years) and 'small anthologies'

Facsimile series (not, strictly speaking, editions), in which sources are reproduced with or without additional editorial comment, are included under collected editions of music.

See also [Anthology](#).

For a comprehensive list of historical editions see vol.28.

1. [Introduction: to c1850.](#)

2. [c1850–c1950.](#)

3. After c1950.

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Editions, historical

1. Introduction: to c1850.

Until the second half of the 18th century music publications were devoted principally to new or nearly new works. When an older work was printed, it was almost certainly one that was sufficiently popular to have remained in the performing repertory of the locality of the publication: for instance, works of Palestrina were still printed in 1689 in Rome (RISM 1689¹), and Tudor church music was published as late as 1641 in London (1641⁵). The awakening interest in music of the past which produced the first modern histories of music also led to the first true historical editions, and it is significant that early writers of music histories also edited historical music collections (Burney's *La Musica che si canta ... nella Cappella Pontificia*, 1771 and Martini's *Esemplare, ossia Saggio ... di contrappunto*, 1774–5). Paralleling this interest in the revival of forgotten music was the recognition that music of the past still in use ought to be presented accurately in its own terms, and editors began to search out original sources in order to produce authentic readings. Early examples of such editions are Boyce's *Cathedral Music* (1760–63) and Arnold's publication of the same name (1790). The same interest in an accurate musical text also led to efforts to produce uniform editions of the entire musical works of favourite individual composers. The first of these, also edited by Arnold, was intended to comprise the works of Handel, but was never completed (1787–97). Other early complete-works editions similarly remained unfinished: Mozart (1798–9 and 1798–1806), Haydn (1802–43), Clementi (1803–19), Beethoven (1828–45), Schubert (c1835) and again Handel (1845–58).

Apart from these unsuccessful attempts at complete editions, most historical editions of this period were small anthologies containing vocal polyphony from the 16th century onwards. Instrumental anthologies began to appear around the turn of the century in smaller quantity; they include Cartier's *L'art du violon* (1798) and Clementi's *Selection of Practical Harmony* (1801–15). By the early 19th century the success of the small historical anthology was such that more extensive publications and series began to appear, such as Latrobe's *Selection of Sacred Music* (1806–25) and the *Auswahl vorzüglicher Musik-werke in gebundener Schreibart*, published in 16 volumes under the auspices of the *Königliche Akademie der Künste* in Berlin (1835–41).

A few early editors prepared anthologies with quite specific limitations, thereby foreshadowing the future development of the historical edition. Burney's collection cited above presents only music performed in the papal chapel during Holy Week, and Vincent Novello's *The Fitzwilliam Music* (1825) confines itself to works of Italian composers found in manuscript in the Fitzwilliam Museum. A geographically selected repertory is presented

in Cichocki's *Chants d'église ... des anciens compositeurs polonais* (1838–9), and a special and cohesive repertory is singled out in F.H. von der Hagen's *Minnesinger* (1838–61). The second volume of Crotch's *Specimens of Various Styles* (c1807–9) may be considered the first history of music in examples.

Editorial criteria did not, properly speaking, exist during this early period. Each editor followed his own judgment, which was often tempered by an assumption that the integrity of the source could be superseded by his own more advanced musical knowledge. For instance, having made an agreeable piano accompaniment from a figured bass line, an early editor could see no reason to encumber his edition with the now unnecessary figuration. He was also likely to accept a single source as authoritative in attributions, and rarely sought out concordant sources. Furthermore, many aspects of early notation were clarified only by later scholars. For these reasons, early historical editions are useful today less for their content than as illustrations of the history of music scholarship.

[Editions, historical](#)

2. c1850–c1950.

A second phase in the development of historical editions may be said to have started around the mid-19th century, characterized by the publication of large collected editions in which completeness became the rule rather than the exception, and by publications in which the criteria of modern editing began to be established. The new phase was first apparent in collected editions of single composers. In 1851 the Bach-Gesellschaft issued the first volume of a critical edition of Bach's complete works, inaugurating an era of vigorous activity in complete editions that lasted until World War II. A very large number of these were published by Breitkopf & Härtel in Leipzig, with initiation dates as follows: Bach (1851), Handel (1858), Palestrina (1862), Beethoven (1862), Mendelssohn (1874), Mozart (1877), Chopin (1878), Schumann (1880), Grétry (1884), Schubert (1884), Schütz (1885), Lassus (1894), Berlioz (1899), Schein (1901), Victoria (1902), Haydn (1907) and Brahms (1926). Other sets attaining completion or substantial proportions during this period are: Purcell (1878), Sweelinck (1894), Rameau (1895), Obrecht (1908), Josquin des Prez (1921), Scheidt (1923), Monteverdi (1926), Monte (1927), Musorgsky (1928), M. Praetorius (1928), Lully (1930), Byrd (1937) and Pergolesi (1939), as well as several smaller complete presentations, such as Adam de la Halle (1872) and Machaut (1926). While some series failed to attain their goal of completeness (such as the Lassus edition of 1894–1926, which ceased before publishing any masses, and the Haydn edition of 1907–33, abandoned after 11 volumes), most are at least reasonably complete, and many remain the standard reference editions of today.

Collected editions of other kinds also first appeared during this period. An early example of the new type which became a model for later publications is Chrysander's *Denkmäler der Tonkunst* (1869–71). Two features of this edition that have become standard in later large-scale publications are the preparation of individual volumes by different editors, coordinated by a general editor, and sub-series (in this case, the complete works of Corelli, proposed, but not completed in this series). Eitner's more extensive

Publikationen älterer Praktischer und Theoretischer Musikwerke (1873–1905) shows the same tendency to completeness within individual volumes or sub-series. Less praiseworthy is his double numbering system (volume and Jahrgang), a practice used widely in later collected editions and one that has created confusion for both librarians and researchers.

The repertory of collected editions is generally limited, often to a specific geographical region. *Denkmäler deutscher Tonkunst*, initiated in 1892 by a committee of German musicians including Chrysander, Brahms, Spitta, Joachim and Helmholtz, with the support of the German government, was the first major national series. It was soon followed by the *Denkmäler der Tonkunst in Österreich* (1894), also supported by government funds, under the general editorship of Guido Adler. So predominant did the geographical orientation of series become that many bibliographic lists of historical editions observe a subdivision by country (as in the excellent listing by Basso cited below).

Multi-volume anthologies, even those not attempting to present complete works, sources or repertoires, continued to appear, exemplified by the well-known publication of Maldeghem (*Trésor musical*, 1865–93). This and other anthologies remained for decades the only modern sources of a sizable body of music, particularly the Renaissance repertory, not then available in complete works or collected editions.

Apart from these more scholarly publications, a tremendous growth in music publication to fill the needs of amateur music-making became evident in the second half of the 19th century, after the introduction of wood pulp paper and a period of expansion for the middle class. One or more major publishers in each country (e.g. Breitkopf & Härtel, Ricordi and Schirmer) created millions of inexpensive copies of original works or arrangements. Transcriptions of whole operas for voice and piano, for example, were issued simultaneously with first performances. Such publications are exemplified in the first half of the 20th century by various multi-volume series edited by A.E. Wier.

The growing awareness in this period that a modern edition should mirror the composer's intention in terms of his own time rather than repaint it in terms of the editor's time is demonstrated by the development of more sophisticated techniques of editing. Although the individualistic and intuitive approach continued to be used, particularly in performing editions, editors increasingly felt it important to indicate original notation (such as ligatures and continuo figures) as well.

Because some works became so overburdened with editorial marks, professional musicians and serious amateurs began to rely on the new 'Urtext' editions, which provided close readings of the original source. Whether Urtext or not, editors often included commentary in prefaces, footnotes and sometimes in separately bound pamphlets (in German 'Kritischer Bericht' or 'Revisionsbericht'). The need for supplementary material such as translations of texts in obsolete languages, evaluation of multiple sources, thematic lists of related works, performing problems, biographies of obscure composers, related music (e.g. the model of a parody mass), and facsimiles of original sources, varies with the nature of the music concerned.

Editions, historical

3. After c1950.

A new phase in historical editions started shortly after World War II with a strong upsurge in the number of new publications and a renewal of activity in many dormant series. This growth can be attributed partly to the solid foundation laid by earlier historical editions, which had to some extent stimulated an interest in the study of historical musicology. Equally important were the advances in reprographic techniques, which enabled scholars to consult a variety of widely distributed sources by means of relatively inexpensive microfilms or prints, and publishers to produce editions and facsimiles more economically and reprint important earlier editions for wider distribution.

An important trend in this period has been the reassessment of many older complete-works sets, leading in some cases to revisions of existing editions (e.g. the works of Purcell, 2/1961–, and Victoria, 2/1965–) and in others to the appearance of supplementary series containing material previously omitted (e.g. Hess's 14-volume supplement to the old Beethoven edition and the Leipziger Ausgabe of Mendelssohn's works). But the most important result of critical re-examination has been the commencement of entirely new complete editions under the direction of international committees of scholars, such as the new complete works of Bach (initiated in 1954), Handel (1955), Mozart (1955), Beethoven (1961), Chopin (1967), Corelli (1976), Rossini (1979) and Vivaldi (1982). Most of these new editions propose a broader coverage than their predecessors, including such material as the composer's arrangements of other works, early versions, sketches, documentary or pictorial biographies, and facsimiles.

Numerous other complete-works series have been launched in this period for composers whose works have not previously been published in this way; these include the complete works of Telemann (1953), Schoenberg (1966), Hindemith (1975), Grieg (1977), Janáček (1978), Elgar (1981), J.C. Bach (1984), Berg (1984), Debussy (1985), C.P.E. Bach (1989) and Gade (1995). Many are extensive separate publications (e.g. the complete editions of several Russian composers published by the Moscow State Music Publishers), while others are embedded in other series, distributed over several volumes (e.g. the Morales edition in volumes of Monumentos de la Música Española published from 1952 to 1971) or in actual sub-series (e.g. the Berwald edition in Monumenta Musicae Svecicae). Extremely important in this last category is Corpus Mensurabilis Musicae, a collected edition devoted mainly to complete editions of medieval and Renaissance composers whose extant output is generally small.

Activity in the publication of other collected editions has paralleled that in complete-works editions. A high proportion of these cover a specific geographic or chronological repertory: there are several new national sets as well as a growing number devoted to smaller local divisions, such as territories, counties or cities.

Three types of publication previously found only occasionally have appeared after 1950 in great quantity. The first is the edition that includes

both editorial information needed by the scholar and that required for a modern performance, while retaining the relatively inexpensive format of the typical performing edition. Early examples of this type (such as *Das Chorwerk* initiated in 1929 and *Hortus Musicus* in 1936) are in this period joined by *Diletto Musicale* (1955), the various *Recent Researches in Music* series (beginning with those for the Renaissance and the Baroque in 1964), *Le Pupitre* (1967), *Musica da Camera* (1973) and *Early Music Library* (1987). A second type of modern publication which was rare in earlier periods is the extended series devoted exclusively to music theory (e.g. *Corpus Scriptorum de Musica*, 1950–) or translations (e.g. *Music Theory Translation Series*, 1963). The third type of publication that grew very rapidly in the 1960s with the increased access to primary sources, technical improvements in the industry, and the low cost of production was the facsimile series. Before this time, only *Paléographie Musicale* (1889) had attained substantial size. Examples of a field that has become dominated by a few major publishers, particularly in the USA, are *Broude's Monuments of Music and Music Literature in Facsimile* (1965), *Garland's Italian Opera 1810–1840* (1977) and *Renaissance Music in Facsimile* (1986).

In the late 1980s several factors precipitated a reduction in the number of scholarly editions. In addition to the high cost of producing limited editions and fierce competition in the industry, libraries and academic institutions – the main customers for scholarly sets – have seen the withdrawal of governmental support for the arts in general and been affected by budget restraints. Reductions in the funding for acquisitions of this kind (particularly with the shift in American colleges and universities towards ethnomusicological studies) as well as in the staff and student populations that would possibly buy such editions for themselves have led to delays in some series and the demise of others.

A comprehensive list of historical editions is printed in vol.28.

[Editions, historical](#)

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Edler, Arnfried

(b Lüdenscheid, 21 March 1938). German musicologist and organist. After completing a diploma in church music and music pedagogy at the Musikhochschule, Saarbrücken (1963–4), he studied musicology at the universities there and at Kiel, where he took the doctorate in 1968 with a dissertation on the interpretation of myths in 19th-century music. He continued as an assistant lecturer and organist at Kiel, where he completed the *Habilitation* in 1978. He was professor of musicology at the Musikhochschule in Lübeck (1979–89) and was appointed professor at the Hochschule für Musik und Theater in Hanover in 1989. His *Habilitationsschrift*, which examines the changing relationship between social conditions and the history of composition from the Reformation until the 20th century as regards organists of northern Germany, marks a departure from the methodology of his dissertation, which followed 19th-century traditions of scholarship. His other writings include a monograph on Schumann (1982) and a detailed history of keyboard music (1997); he has also edited the piano concertos of A.C. Kunzen, J.W. Hertel (*Norddeutsche Klavierkonzerte des mittleren 18. Jahrhunderts*, Denkmäler norddeutscher Musik, v–vi, Munich, 1994) and C.P.E. Bach. His wide interest in diverse topics and methods of enquiry is documented in his numerous writings.

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FRIEDHELM KRUMMACHER

Edlerawer [Edelawer, Erdelawer, Edlerauer], Hermann

(*b* c1395; *d* c1460). German composer, active mainly in Austria. A clerk of the diocese of Mainz, he matriculated at the University of Vienna, 1413–14, where in 1445 he delivered an address by Aeneas Sylvius Piccolomini. From 1439 or 1440 until perhaps as late as 1449 he was Kantor of the collegiate church of St Stephan, Vienna. Legal documents and payments of expenses suggest that he was a civic dignitary with a wide range of extra-musical responsibilities and an extensive local network of patrons; his coat of arms is preserved on his seal attached to a number of letters patent. In 1457 he became supervisor of the watch on one of the city gates.

Edlerauer's surviving music is all preserved in *D-Mbs Clm 14274*, with whose main scribe and compiler, Hermann Pötzlinger, a student at the University of Vienna from 1436 to 1439, he may have been closely connected. Much of the music is unelaborate and survives in only two parts, though fauxbourdon should be added to *Verbum bonum* and probably also to the Credo and *Que corda nostra*, a setting of alternate verses of the Pentecost sequence *Sancti spiritus*. *Lauda Syon* is a more ambitious work in three parts (except for the verse 'In figuris', which is in fauxbourdon); sections of the contratenor missing from *D-Mbs Clm 14274* are present in the unattributed concordance in Trent manuscript 93 (*I-TRcap*), and vice versa.

WORKS

all appear with ascriptions in *D-Mbs Clm 14274*

Kyrie dominicale, 2vv (superius paraphrases either Kyrie XV, 'Dominator Deus', or XVI)

Credo dominicale, 2vv (superius closely follows Credo I: the following 'Amen', 3vv, is unrelated)

Lauda Syon, 3vv (sequence; also in Trent MS 93, *I-TRcap*; superius paraphrases chant, with migration to T)

Que corda nostra, 2vv (sequence, text by Notker; superius paraphrases chant, with migration to T)

Verbum bonum, 2vv (sequence; chant in T marked 'Faulx bourdon', with migration to superius)

Beata viscera, 2vv (superius closely follows chant)

[textless on f.103], 2vv (form like that of a rondeau)

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IAN RUMBOLD

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Austrian firm of music publishers, founded as [Van Ghelen](#).

Edlund, Lars

(b Karlstad, 6 Nov 1922). Swedish composer, teacher, conductor and harpsichordist. After attending the Ingesund Music School and the Stockholm Musikhögskolan (1942–7) he went to study at the Basle Schola Cantorum and elsewhere. He was a church organist (1948–60) and was then appointed to the Stockholm Musikhögskolan as teacher of aural training, the subject of his internationally known *Modus novus* and *Modus vetus*. In 1967 he founded the Camerata Holmiae, an ensemble of vocal soloists, which he conducts.

Initially a composer only of liturgical music, after his move to Gotland in 1971 he produced a number of original and intense pieces, both sacred and secular. His melodic lines on carefully chosen texts are often built in long cantilenas, oscillating between Gregorian-inspired elements and early Baroque polyphony, and, in particular, taking inspiration from the music of Monteverdi, whom he reveres.

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ROLF HAGLUND

Edlund, Mikael (Bengt Olof)

(b Tranås, 19 Jan 1950). Swedish composer, son of Lars Edlund. He played in rock and jazz groups before studying musicology in Uppsala (1970–72). In 1972–5 he studied composition with Lidholm and Mellnäs at the Royal College of Music in Stockholm. From 1975 to 1979 he was a board member of Fylkingen, and their producer between 1979 and 1980. In 1978 he became a board member of the Swedish section of the ISCM. He established the Kammarmusikgruppen in Stockholm in an attempt to bring together the best musicians in the country to perform new music.

He formulates his own music slowly and carefully and demands similar care on the part of the musicians in an endeavour to make the music sensually tangible and clearly structured. He already showed maturity in the work that marked his breakthrough, *The Lost Jugglery*, performed at the ISCM Festival in Stockholm in 1978; it is a musical role-play with built-in conflicts between a dominant composer, a neurotic piano soloist, a clown figure as percussionist, a cellist lacking in independence and a motherly singer. International success came with Edlund's string quartet *Brains and Dancin'* (1981), which again set nervous intensity against sensual intoxication in brilliantly structured form. His orchestral début came in 1991 with the dramatically structured *Ajar*.

WORKS

Orch: *Vad är emellan och emellan vad* [What is between and between what], big band, 1973–4; *Ajar*, 1988–91; *Upplöst fönster* [Dissolved Window], str, 1986–96

Chbr: *Trio sol, cl/s sax, bn/t sax, pf*, 1980; *Brains and Dancin'*, str qt, 1981; *Jord* [Earth], 5 perc, 1982; *Små fötter* [Small Feet], gui, 1982; *Music*, double wind qnt, 1983–4; *Orchids in the Embers* (Tango for Y. Mikhashoff), pf, 1984; *Fantasia* (över en stad), pf, 1982–6; *Blå trädgård* [Blue Garden], pf trio, 1992–4; *Fanfara*, tpt, 1995; *Un punto nel cortile*, fl, 1997; *Violinsolo*, 1998

Vocal: *The Lost Jugglery*, Mez, 2 perc, pf, vc, 1974–7; *Leaves*, 4 S, 4 Mez, pf, elec pf, hp, 7 perc, 1977–81

Incid: *Ombudsnationalen*, music for an exhibition, 1975; *Bostadslösa*, TV-film music, 1980, collab. P. Lindgren; *Terra nova*, theatre music, vv, insts, 1980, collab. Lindgren

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- R. Haglund:** 'Mikael Edlunds alternativ: musik som det nödvändigt goda', *Musikrevy*, xli/1 (1986), 10–19
- L. Reimers:** 'Mikael Edlund, en tonsättare', *Nutida musik*, xxxi/4 (1987–8), 32–43
- S. Dahlstedt:** 'Sinnlighet och tid: ett perspektive på Mikael Edlunds musikskapande', *Artes*, xvii/2 (1991), 112–20
- M. Strömberg:** 'Mikael Edlund håller dörren på glänt', *Konsertnytt*, xxviii/8 (1991–2), 14–17

Edmund

(fl 1396–7). English composer. The song *Thys yol the beste red* for two voices in *GB-Cu* Add.5943 is ascribed 'Quod Edmund'. The probable provenance and date of the manuscript strongly support identification with the Edmund who was *informator choristarum* at Winchester College in 1396–7. The 14th-century motet *Sub Arturo plebs* commemorates 'Edmundus de Buria' as an excellent tenor and a favourite at court; he is recorded in Edward III's household from 1359 to 1370, but is probably not identifiable with the composer.

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HarrisonMMB

L.S. M[yers], ed.: *Music, Cantelenas, Songs, Etc. from an Early Fifteenth Century Manuscript* (London, 1906)

B. Trowell: 'A Fourteenth-Century Ceremonial Motet and its Composer', *AcM*, xxix (1957), 65–75

E.J. Dobson and F.L.I. Harrison: *Medieval English Songs* (London, 1979)

R. Rastall, ed.: *Two Fifteenth-Century Song Books* (Aberystwyth, 1990)

DAVID FALLOWS

Edmunds [St Edmunds], John

(b San Francisco, 10 June 1913; d Berkeley, 9 Dec 1986). American composer. He was educated at the University of California, at the Curtis Institute with Rosario Scalero, at Columbia University and at Harvard (MA 1941); subsequently he studied privately in England with Arnold Goldsbrough and Thurston Dart. Among his awards are the Joseph H. Beards Prize (1937), a Fulbright scholarship (1951), a grant from the Italian government (1954–6), a Folger Shakespeare Library grant (1967), a fellowship from the American Council of Learned Societies (1968) and a Guggenheim Fellowship (1969). He taught briefly at Syracuse University and at the University of California, Berkeley. With his wife Beatrice Quickenden and a colleague, Leonard Ralston, he founded the Campion Society in San Francisco (1946–53). From 1957 to 1961 he was in charge of the Americana collection in the New York Public Library. From 1968 to 1976 he worked in England, returning in 1977 to San Francisco, where he concentrated on arranging and transcribing English song and poetry of the 17th century.

Edmunds is himself a songwriter of the first rank: Varèse noted his 'happy combination of sensibility and technique', and other composers to have valued his work include Cowell, Rorem, Flanagan and Bacon. English and Irish poetry have inspired most of his songs, especially Middle English poetry and the work of W.B. Yeats. His awareness of the past gives to many of his own works a special, otherworldly quality. Eight of the songs from *Hesperides* (1935–60) are built on ground basses as are his *Psalms of David* (1960), which includes *The Lord is my Shepherd* set to a 16th-century pavan rhythm (3/2+2/2+3/2). Surpassing all others of Edmunds's

songs is perhaps *The Drummer*, a requiem for a young soldier. After 1960 Edmunds wrote mainly choral works and ballets. (*GroveA*, J. Behrend)

WORKS

(selective list)

stage

The Pastoral Kingdom (The Shepherd's Maze) (masque, Middle Eng.), nar, boys'/female chorus, fl, va, kbd, perc, 1963, rev. 1974; Jehovah and the Ark (children's ballet), nar, 2 pf, solo dancers, 1968, rev. 1973 as The Voyage to Ararat, collab. E. Bacon, rev. 1979; The Parliament of Fowls (children's ballet), 1974, rev. 1976 as Rookmaster, collab. Bacon

choral

The Sandison Hymnal, 1957–62; The Adams Book of Carols, 1957–72; The Urban Muse [after tunes of 1400–1700] (J.M. Neale, I. Watts, J. Ruskin and others), Bar, chorus, org, perc, 1965, rev. 1975 as The Cities of Heaven and Earth, spkr, chorus, org; Hymns Sacred and Profane (H. Vaughan, J. Clare, H. Melville, others) [after tunes of 1400–1700], nar, Mez, chorus, org, perc, 1966, rev. 1975 as The Praise of the Created World

song sets

The Curlew (W.B. Yeats), 1935–6; The Fortunate Isles (J. Lydgate, W. Shakespeare, J. Dryden and others), 1935–60; Greenbuds (A.E. Housman), 1935–7; Hesperides (R. Herrick, Shakespeare and others), 50 songs, 1935–60 (1975), rev. 1983; The Phases of the Moon (Yeats), 1935–52; The Faucon (Middle Eng., W. Blake, Housman, Yeats and others), 24 songs, 1939–44 (1978), rev. 1983 [songs from previous collections]; The Rising of the Sun (Middle Eng.), 1939–60; The Tower (Yeats), 1945–6; Byzantium (Yeats), 1948; 7 Pss of David, Mez/Bar, pf, 1960, incl. The Lord is my Shepherd; Boreas, 32 songs, 1983, incl. The Drummer (T. Hardy)

Folksong arrs.: The Parson's Farewell, 12 Amer. songs, 1v, pf, 1936–65; An Acre of Land, 24 Eng. songs, 1v, pf, 1939–65; Die friesche Welt, 24 Ger. songs, 1v, pf, 1958–65; Fleur-de-lis, 12 Fr. songs, 1v, pf, 1959–63; The Williamsburg Cycle, 10 18th-century Virginian songs, S, Bar, B, obbl vv, insts, 1964; The Flowers of the Field (Amer., Eng., Irish, Fr., Ger.), 64 songs, 1v, pf, 1978

editions

The Major Epoch of English Song: the 17th Century from Dowland to Purcell (MS, 1940–76, *Lbl*)

Venetian Operatic Arias in the mid-17th Century (MS, 1956–76, *GB-Lbl*)

The Garden of the Muses (New York, 1985)

Many arias, cants., and songs by J.S. Bach, A. Scarlatti, Vivaldi and others; many other unpubd edns

Principal publishers: Concordia, C. Fischer, Lawson-Gould, R.D. Row, World Library of Sacred Music

WRITINGS

with A. Mann: *Steps to Parnassus* (New York, 1941, rev. 2/1965 as *The Study of Counterpoint*) [part trans. of J.J. Fux: *Gradus ad Parnassum*, Vienna, 1725]

with G. Boelzner: *Some Twentieth Century American Composers: a Selective Bibliography* (New York, 1959–60)

A General Report on the New York Public Library's Americana Music Collection and its Proposed Development in Lincoln Center for the Performing Arts (New York, 1961)

JEANNE BEHREND/MICHAEL MECKNA

Edo.

[Now Tokyo, Japan]. See [Tokyo](#).

Edomites, music of the.

See [Jewish music](#), §II, 3.

Edson, Lewis

(*b* nr Bridgewater, MA, 22 Jan 1748; *d* Mink Hollow, NY, 1820). American composer. A blacksmith by trade, he was teaching singing schools as early as 1769. Shortly after the start of the American Revolution his family moved to Lanesboro, Massachusetts, where he served as chorister in the Anglican church and became widely known in the area as 'the great singer'. His whereabouts are unknown between 1791, when he sold his Lanesboro property, and 1806, when he turned up in Mink Hollow. Edson's 26 known compositions were introduced in a variety of tunebooks, including *The Social Harmonist* (New York, 1801–3) of his son Lewis Edson jr, also a composer. The first collection to include Edson's music was Simeon Jocelyn and Amos Doolittle's *The Chorister's Companion* (New Haven, 1782); his three fusing tunes published there, 'Bridgewater', 'Greenfield' and 'Lenox', would prove to be the most frequently printed American pieces in tunebooks issued up to 1810. The sturdy vigour of their melodies and the apt way in which they set their texts surely contributed to their popularity. Lewis Edson jr's music manuscript, at the New York Public Library, includes two tunes by his father, one of which 'Resurrection' was never published.

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I. **Lowens**: *Music and Musicians in Early America* (New York, 1964), 178–93

K. **Kroeger, ed.**: *Three New York Composers: the Collected Works of Lewis Edson, Lewis Edson Jr., and Nathaniel Billings*, MNAN, iii (1995)

NYM COOKE

Education.

See [Music education, classical](#); [Conservatories](#); [Schools](#) and [Universities](#).

Edvina [Martin], (Marie) Louise (Lucienne Juliette)

(*b* Montreal, 1880; *d* London, 13 Nov 1948). Canadian soprano. She studied with Jean de Reszke in Paris. She made her début as Marguerite (*Faust*) in 1908 at Covent Garden, where she sang every season until 1914, and again in 1919, 1920 and 1924. She was the first London Louise, Thaïs, Maliella (*I gioielli della Madonna*), Francesca da Rimini (Zandonai) and Fiora in *L'amore dei tre re* (Montemezzi). Her repertory also included Tosca, Desdemona and Mélisande. She sang with the Boston Opera (1911–13), appearing also in its Paris season in 1914; in Chicago (1915–17); and once at the Metropolitan (1915) as Tosca. Her last operatic performance was in that role at Covent Garden in 1924. Her pure, refined singing was enhanced by her attractive stage personality. Among her recordings, her 'Depuis le jour' from *Louise* stands out for its delicacy and imagination.

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H.H. Harvey: 'Maria Louise Edvina', *Gramophone*, xxx (1952–3), 7 [with discography]

HAROLD ROSENTHAL/ALAN BLYTH

Edwards (i)

(*fl* c1520). English composer. Four parts of his five-part setting of *Terrenum sitiens regnum*, commemorating the Holy Innocents, survive (GB-Cu Peterhouse 471–4); it is notable for the dramatic setting of the phrase 'Vindica, Domine, sanguinem sanctorum tuorum' which occurs three times in the course of the text in the manner of a burden. Edwards must be distinguished from Edward Martyn, whose setting of *Totius mundi domina* occurs in the same manuscripts. Since so many musicians named Edwards are known in this period no plausible attempt at identification can be made.

ROGER BOWERS

Edwards (ii) [Mrs Mozeen; first name unknown]

(*fl* 1737–53). English soprano and actress. A pupil or protégée of Kitty Clive, she appeared first as a child in a pantomime at Drury Lane (1737) and was principally associated with that theatre until 1748. She had two seasons with Handel: 1740–41 at Lincoln's Inn Fields, where she created the parts of Clomiris in *Imeneo*, and Achilles in *Deidamia*, and sang in revivals of *L'Allegro, il Penseroso, Acis and Galatea* and *Saul*; and 1743 at Covent Garden, where she played one of the Philistine and Israelite Women at the première of *Samson* and sang 'I know that my Redeemer liveth' in the first London performance of *Messiah*. The parts Handel

composed for her indicate a flexible light soprano with a compass of *d'* to *b''*.

Miss Edwards was very active in London theatres, especially in works by Arne and Samuel Howard, and in pantomimes and songs between acts; she also acted in straight plays, including Shakespeare; like Mrs Clive, she sometimes included specially composed songs. About April 1746 she married a Drury Lane actor, Thomas Mozeen (*d* 1768). In 1748 she was engaged for the Smock Alley Theatre, Dublin, and sang there until 1752, appearing in William Boyce's *Chaplet*, Handel's *Acis and Galatea*, and often as Polly in *The Beggar's Opera*. She separated from her husband soon afterwards, and in February 1753 was acting in a play by Mrs Centlivre at Bath. She is said to have had a charming voice and manner, but to have been hampered by timidity on the stage.

WINTON DEAN

Edwards, F(rederick) G(eorge)

(*b* London, 11 Oct 1853; *d* London, 28 Nov 1909). English organist and writer on music. While a student at the RAM he was organist of the Surrey Chapel, migrating in 1876 with the pastor and congregation to the newly built Christ Church, Westminster Bridge Road. In 1881 he transferred to St John's Wood Presbyterian Church, where he remained as organist until 1905; during this period he produced several editions of Nonconformist church music and wrote programme notes for oratorios. Edwards's most lasting contribution, however, was as a music historian. Besides books on hymn tune origins, London musical places and Mendelssohn's *Elijah*, he wrote important articles on cathedrals and on the English Bach revival for the *Musical Times*, some 21 entries on 19th-century musical figures for the *Dictionary of National Biography*, and further articles for the second edition of *Grove's Dictionary*. In all his work, but especially as contributor to the *Musical Times* from 1891, and its editor from 1897, he showed considerable care in searching out original sources and witnesses. The British Library holds 13 volumes of his papers; among the correspondents are Elizabeth Mounsey, Marie Benecke, Stanford, Parry, Elgar, Stainer, Sullivan and Grove.

WRITINGS

with R.E. Welsh: *Romance of Psalter and Hymnal: Authors and Composers* (London, 1889)

'Mendelssohn's Organ Sonatas', *PMA*, xxi (1894–5), 1–16

Musical Haunts in London (London, 1895)

The History of Mendelssohn's Oratorio 'Elijah' (London and New York, 1896)

Many contributions to *MT* (1891–1909 *passim*), *DNB* and *Grove2*

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Papers: GB-Lbl Add.41570–74; Egerton 3090–97)

Obituary, *MT*, li (1910), 9–11

P.A. Scholes: *The Mirror of Music, 1844–1944: a Century of Musical Life in Britain as reflected in the Pages of the 'Musical Times'* (London, 1947)

Edwards, George (Harrison)

(*b* Boston, 11 May 1943). American composer. He was a student of Richard Hoffmann at Oberlin College (BA 1965), Milton Babbitt and Earl Kim at Princeton University (MFA 1968) and Donald Martino at the Berkshire Music Center. He taught theory at the New England Conservatory (1968–76) before joining the music department at Columbia University (Chair 1996–9; MacDowell Professor from 1997). His honours include a Rome Prize Fellowship (1973), a Naumberg Recording Award (1974) for *Kreuz und Quer*, two Guggenheim fellowships and five residencies at the MacDowell Colony. His Second String Quartet was a winner of the 1983 League of Composers–ISCM National Competition. His music, most of which is for small ensembles, is highly polyphonic, chromatic, motivically developed and challenging to performers. Its textures range from the dense and eventful, as in *Kreuz und Quer* (1971), to the attenuated and lacy, as in *Exchange-Misère* (1974). These two works, his First String Quartet (1967) and *Veined Variety* (1978), have been recorded. He has written articles on contemporary music and Haydn string quartets.

WORKS

Orch: 2 Pieces, 1964; Giro, 1974, Moneta's Mourn, 1983; Heraclitean Fire, str qt, str orch, 1987; Pf Conc., 1990

Vocal: The Captive (M. Proust), S, 14 insts, 1970; 3 Hopkins Songs (G.M. Hopkins), 2 S, 2 pf, 1972; Wild Air (Hopkins), Ct, 4 rec, 1975; Veined Variety (Hopkins), S, 4 players, 1978; The Leaden Echo and the Golden Echo (Hopkins), 3 female vv, 9 insts, 1979; A Mirth but Open'd (G. Herbert), song cycle, S, pf, 1986; The Resurrection of the Wheat (W. Whitman), S, pf, 1993

Chbr and solo inst: Bits, 11 insts, 1966; 2 Pieces, pf, 1967; Str Qt no.1, 1967; Double Play, 2 pf, 1970; Kreuz und Quer, 5 insts, 1971; 2 Bagatelles, pf, 1972; Suspension Bridge, vc, 1972; Monopoly, 17 ww, pf, perc, 1973; Exchange-Misère, fl + pic + a fl, cl + b cl, vn + va, vc, pf, 1974; Sonda, fl, pf, 1975; Draconian Measures, pf, 1976; Gyromancy, 7 insts, 1977; Northern Spy, 9 insts, 1980; Str Qt no.2, 1982; Suave mari magno, pf, 1984; 5 Etudes, pf, 1985; Trio, hn, vn, pf, 1987; Parallel Convergences, 11 insts, 1988; Plus ça change ..., 7 insts, 1992; Czeched Swing, pf, 1994; The Isle Is Full of Noises, 6 insts, 1995; Trio, cl, va, pf, 1999

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R. Black: '... and Each Harmonical has a Point of its Own ...', *PNM*, xvii/1 (1978–9), 126–30

DAVID WRIGHT

Edwards, Henry Sutherland

(*b* Hendon [now in London], 5 Sept 1828; *d* London, 21 Jan 1906). English writer and critic. He had some early success as author or collaborator for several farces, extravaganzas and pantomimes (*Noureddin and the Fair Persian*, 1849, *Little Red Riding Hood*, 1858, and *The Goose with the Golden Eggs*, 1859). He also wrote novels, which were not successful, and miscellaneous journalism, political as well as musical. In the 1850s he

contributed to Henry Vizetelly's *Illustrated Times* and was sent to Russia as its correspondent for the coronation of Aleksandr II in 1856. Later, for *The Times*, he was correspondent in Poland (1862 and 1863) and wrote reports on the Franco-Prussian War in 1870.

His later journalism was often on musical subjects and by the 1860s he was part of the circle of critics associated with the powerful J.W. Davison, music critic for *The Times* and the *Musical World* (William Howard Glover, Desmond Ryan, Campbell Clarke, Joseph Bennett). He followed Glover as music reviewer for the *Morning Chronicle* and also wrote notices of operatic performances for the *Pall Mall Gazette* and, later, the *St James's Gazette*. Among his many books were *The Russians at Home and the Russians Abroad* (1861), *History of the Opera* (1862), *The Germans in France* (1874), *Rossini and his School* (1881) and *The Prima Donna: her History and Surroundings* (1888). His *Personal Recollections* were published in 1900.

ROBERT BLEDSOE

Edwards, Julian

(*b* Manchester, England, 11 Dec 1855; *d* Yonkers, NY, 5 Sept 1910). English conductor and composer. He studied in Edinburgh under Herbert Oakeley and in London under George Macfarren. The Royal English Opera Company hired him as conductor in 1880. He immigrated to the USA in 1888 and became an American citizen in 1900. In New York he worked mainly as a conductor of operettas, and composed almost two dozen of his own. His *Brian Boru* (1896) became popular, causing him to be compared to Michael William Balfe. Of his five serious operas only *King René's Daughter* (1893), on the same plot as Tchaikovsky's *Iolanta*, had much success. His books and scores were given to the New York Public Library by his widow in 1914. (*DAB*, A. Elson)

WORKS

(selective list)

all published in vocal score

Victorian (op, 4, J.F.R. Anderson, after H.W. Longfellow: *The Spanish Student*); Sheffield, 6 March 1883 (London, 1883)

Jupiter, or The Cobbler and the King (comic op, 2, H.B. Smith); New York, 14 April 1892 (Cincinnati, 1892)

Friend Fritz (after Erckmann-Chatrian); New York, 26 Jan 1893 (Cincinnati, 1893)

King René's Daughter (lyric drama, 1, J. Edwards, after H. Herz); New York, 22 Nov 1893 (Cincinnati, 1893)

Madeline, or The Magic Kiss (comic op, 3, S. Stangé); New York, 31 July 1894 (Cincinnati, 1894)

Brian Boru (romantic op, 3, Stangé); New York, 19 Oct 1896 (Cincinnati, 1896)

The Wedding Day (comic op, 3, Stangé); New York, 8 April 1897 (Cincinnati, 1897)

Dolly Varden (comic op, 2, Stangé, after C. Dickens: *Barnaby Rudge*); London, 1901 (New York, 1901)

The Patriot (tragic op, 1, Stangé); Boston, 1907 (New York, 1907)

4 sacred cants., incl. Lazarus (G. Newman), solo vv, 4vv chorus, orch (New York, 1907)

2 secular cants.; many songs, incl. Sunlight and Shadow, 9 songs, lv, pf (Cincinnati, 1894)

MSS in US-NYp, WC

ERIC BLOM/JUNE C. OTTENBERG

Edwards [Edwardes], Richard

(*b* Somerset, Feb or March 1525; *d* London, 31 Oct 1566). English poet, dramatist and composer. He was admitted to Corpus Christi College, Oxford, in May 1540 and joined the newly founded Christ Church in 1546. By 1557 he was a member of the Chapel Royal. In 1561 he was appointed Master of the Children; several of his plays were performed by the Children. At his death he was succeeded by William Hunnis.

Edwards's great reputation in the 16th century (he was mentioned with approval in a number of sources from 1563 to 1600) was based less on his music than on his activities as a poet, dramatist and courtier. His posthumous poetical miscellany *The Paradyse of Daynty Devises* (1576), including about 20 of his poems, was the most popular of the Elizabethan miscellanies. Its contents were described by the printer as 'aptly made to be set to any song in .5. partes, or song to instrument', and several settings of poems from it are known. Edwards's only surviving play, *Damon and Pithias* (performed 1564), is of interest as an early example of English tragi-comedy and of the choirboy play. It called for the use of instruments, including trumpets and regals, and both it and the lost *Palamon and Arcite* (performed 1566) contained songs.

Edwards's extant compositions are few. The Mulliner Book contains a keyboard arrangement of a song, *O the syllye man*, with an attribution to him; the words, by Francis Kinwelmarsh (beginning 'By painted words'), are in the *Paradyse*. Two anonymous pieces in the Mulliner Book, *In goinge to my naked bedde* and *When grypinge griefes*, are usually attributed to Edwards on the strength of his authorship of the words, as are two manuscript settings, *When May is in his prime* (with viols) and *In youthlye yeeres* (with lute; perhaps originally with viols). *When grypinge griefes* was quoted in part by Shakespeare (in *Romeo and Juliet*, Act 4 scene v). A song from *Damon and Pithias*, 'Awake, ye woeful wights', exists in a manuscript arrangement for voice and lute; in the play it was accompanied by regals. There is a setting of the Lord's Prayer by Edwards in Day's Psalter of 1563; the tune is the 'Vater unser', melody later used by Bach (first printed in Valentin Schumann's *Geistliche Lieder*, 1539; first English printing in *Psalmes of David*, 1560). A motet, *Terrenium sitiens*, at Peterhouse, Cambridge, is possibly by Edwards.

In goinge to my naked bedde has been famous since Hawkins printed it in 1776. It has a markedly melodic top line and a well developed 'modern' tonality, like many contemporary consort songs, and it may well have been sung as such. Its texture, in which simple harmonic writing alternates with imitation, is of a type found in Italian and Dutch pieces of the time. Some of

the attractive sequences are stock Italian material, but the rhythmic effect is distinctive and English because of the masculine rhymes. *When May is in his prime* is a lively, tuneful piece with clever, complex rhythms; the 'poulter's measure' of the verse is reproduced in the music with unusual accuracy. The surviving song from *Damon and Pithias* is an interesting early example of a type of play song whose function is analogous to that of the rhetorical set speech.

WORKS

sacred

Lord's Prayer, 4vv, 1563⁸ (on 'Vater unser im Himmelreich')

Terrenium sitiens, motet, 5vv, GB-Cp (inc., doubtful, possibly by Edwards)

secular

O the syllye man; In goinge to my naked bedde; When grypinge griefes: partsongs arr. kbd, GB-Lbl (anon.); 1 ed. in EM, xxxvi (1924, rev. 2/1961); 2 ed. in MB, i (1951, rev. 2/1954)

Awake, ye woeful wights (Edwards: *Damon and Pithias*, 1564); In youthlye yeeres, anon.: 1v, lute, Lbl; 1 ed. P. Warlock (London, n.d.)

When May is in his prime, 1v, 4 viols, Och, Lbl (anon., inc., T only); ed. in MB, xxii (1967)

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Le HurayMR

G.E.P. Arkwright: 'Elizabethan Choirboy Plays and their Music', *PMA*, xi (1913–14), 117–38

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H.E. Rollins, ed.: *The Paradyse of Daynty Devises* (Cambridge, MA, 1927)

B. Pattison: *Music and Poetry of the English Renaissance* (London, 1948/R, 2/1970), esp. 55–6

M. Frost: *English & Scottish Psalm & Hymn Tunes c.1543–1677* (London, 1953)

P. Brett: 'The English Consort Song, 1570–1625', *PRMA*, lxxxviii (1961–2), 73–88

M.E. Joiner: *Music and Rhetoric in English Drama of the Later 16th and Early 17th Centuries* (diss., U. of Cambridge, 1967)

J.H. Long: 'Music for a Song in "Damon and Pithias"', *ML*, xlviii (1967), 247–50; see also *ML*, xlix (1968), 98–100, 304–6

E.J. Dent: 'The Sixteenth-Century Madrigal', *The Age of Humanism, 1540–1630*, NOHM, iv (1968), 33–95

N. Fortune: 'Solo Song and Cantata', *The Age of Humanism, 1540–1630*, NOHM, iv (1968), 125–217

T.R. Waldo: 'Music and Musical Terms in Richard Edwards's "Damon and Pithias"', *ML*, xlix (1968), 29–35

MICHAEL SMITH

Edwards, Ross

(b Sydney, 23 Dec 1943). Australian composer. After attending the NSW Conservatorium, Sydney, he enrolled at the University of Sydney, studied composition with Meale and worked as assistant to Sculthorpe, and then studied with Maxwell Davies and Veress at the University of Adelaide. His music was heard at the ISCM festivals at Stockholm (1966) and Basel (1970), and he moved to Britain for further studies with Davies in 1970. This was followed by a period living in a farmhouse in Yorkshire, and he returned to Australia in 1972. From 1973 he taught at the University of Sydney (taking the DMus in 1991), but he has chiefly been a freelance composer, filling commissions for the ABC orchestras, the major Australian contemporary ensembles and occasionally ensembles such as the Fires of London. He was Australia Council Don Banks fellow (1989–90), then an Australia Council creative arts fellow (1990–93 and 1995–7)

Edwards at first wrote music using the acerbic, atonal techniques favoured by his teachers in the late 1960s; these early works are for solo or chamber groups, such as the *Monos* series for solo instruments (1970–72). But in isolation in Yorkshire during 1971 he crafted a more independent and distinctive language, seeking its sources in nature or in techniques beyond the constraints of European serialism, and aimed at more effective communication with the listener. His language came to espouse two principal styles. The first is characterized by a mood of serenity and meditation, at times influenced by the static patterns of certain Asian musics, as in *Mountain Village in a Clearing Mist* (1973) and *The Hermit of the Green Light* (1979). The second is a more vibrant, rhythmically energetic mood, often drawing its materials from coastal NSW, as he became interested in the arrangement into abstract patterns of natural elements such as the sounds of insects. *The Tower of Remoteness* (1978) and *Yarrageh* (1989) are examples, as are, best known, the *Maninyas* series (1981–8), which began with a set of nonsense syllables and appealing melodic fragments, from which he produced works of great gaiety and rhythmic buoyancy. 'I've evolved a highly subjective method of topographical symbolism', he has written. 'The art of composition has come to represent a ritualistic search for the life force underlying our sterile, material society'. His orchestral works, including the widely played Piano Concerto (1982), the *Maninyas* Violin Concerto (1988) and the Symphony 'Da pacem Domine' (1990–91) have gained him wide attention. Austere and compelling, his has become one of the most convincing voices of Australian music.

WORKS

(selective list)

Stage: *Christina's World* (chbr op, 1, D. Hewett), 1983, rev. 1989; *Sensing* (dance), 1992–3

Orch: *Mountain Village in a Clearing Mist*, 1973; *Pf Conc.*, 1982; *Maninyas* (Vn Conc.), 1988; *Yarrageh* (Nocturne), perc, orch, 1989; *Aria and Transcendental Dance*, hn, str, 1990; *Sym. 'Da pacem Domine'*, 1990–91; *Conc.*, gui, str, 1994–5; *Enyato III*, 1995

Choral: 5 Carols from 'Quem quaeritis', SSAA, 1967; *Antifon*, SATB, brass sextet, org, 2 perc, 1973; *Ab estatis foribus*, SATB, 1980; *Flower Songs*, SATB, 2 perc, 1986–7; *Dance Mantras*, 6vv, drum, 1992

Chbr: *Shadow D-Zone*, fl, cl, perc, pf, vn, vc, 1977; *The Tower of Remoteness*, cl,

pf, 1978; Laikan, fl, cl, perc, pf, vn, vc, 1979; Maninya II, str qt, 1982; 10 Little Duets, 2 high insts, 1982; Maninya III, wind qnt, 1985; Reflections, pf, 3 perc, 1985; Maninya IV, b cl, trbn, mar, 1985–6; Ecstatic Dances, 2 fl, 1990; Ecstatic Dance II (va, vc)/(2 vn)/(2 va)/(vn, va), 1990; Prelude and Dragonfly Dance, perc qt, 1991; Black Mountain Duos, 2 vc, 1992; Enyato I, str qt, 1993; Veni Creator Spiritus, double str qt, 1993; 4 Bagatelles, ob, cl, 1994; Enyato IV, b cl, perc, 1995; Binyang, cl, perc, 1996

Solo inst: Monos I, vc, 1970; Marimba Dances, 1982; Ulpirra, rec/pic/cl, 1993; Enyato II, va, 1994; Gui Dances, 1994; Raft Song at Sunrise, shakuhachi, 1995

Kbd: Monos II, 1970; 5 Little Pf Pieces, 1976; Kumari, 1980–81; Etymalong, 1984; 3 Children's Pieces, 1986–7; Pond Light Mantras, 2 pf, 1991; 3 Little Pf Duets, 1992; Sanctuary, 2 pf, gongs, 1995

Solo vocal: The Hermit of the Green Light, C/Mez, pf, 1979; Maninya I, C/Mez, vc, 1981; Maninya V, C/Mez, pf, 1986; Nos qui vivimus, T, vc, 1995

Film: Paradise Road, 1996

Principal publishers: Albert Publishing, Boosey & Hawkes, Currency Press, Universal

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R. Edwards: 'An Emotional Geography of Australian Composition', *Sounds Australian*, no.34 (1992)

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P. Stanhope: 'Ritual in the Music of Ross Edwards: an Introduction', *Sounds Australian*, no.37 (1993), 21–4

WARREN BEBBINGTON

Edwards, Sian

(b West Chiltington, West Sussex, 27 May 1959). English conductor. After gaining her diploma at the RNCM she studied conducting in London with Charles Groves and Norman Del Mar, and later in Leningrad with Ilya Musin. Her other teachers included Neeme Järvi. In 1984 she won first prize in the Leeds International Conducting Competition, which led to engagements with various British orchestras, and two years later she made her operatic début with Scottish Opera, in Weill's *Mahagonny*. Edwards conducted *La traviata* at Glyndebourne in 1987, and the following year became the first woman to conduct at Covent Garden, with a rare production of Tippett's *The Knot Garden*. She subsequently opened the 1989–90 Covent Garden season with *Rigoletto*. In 1988 she conducted the world première of Mark-Anthony Turnage's opera *Greek* at the Munich Festival, with further performances at the Edinburgh Festival. Her first appearance at the ENO was in Prokofiev's *The Gambler* in 1990; three years later she was appointed the company's music director. She left this post in December 1995, at a time when the ENO was suffering management problems, and has since maintained her activities as a freelance conductor with many orchestras in Europe and America. Her

recordings include Judith Weir's *Blond Eckbert* and orchestral works by Mozart, Tchaikovsky and Michael Berkeley.

JESSICA DUCHEN

Eeden, Gilles van den.

See [Van den Eeden, Gilles](#).

Eeden, Jan [Jean Baptiste] van den

(*b* Ghent, 26 Dec 1842; *d* Mons, 4 April 1917). Belgian composer and pianist. The son of a shoemaker, he first studied the piano, singing and music theory at the Ghent Conservatory, and in 1864 continued his composition studies at the Brussels Conservatory, where he was taught counterpoint by Fétis. He came second in the Belgian Prix de Rome in 1865 with a cantata *De wind* and in 1869 won the competition with *Fausts laatste nacht*, using the prize money to visit France, Germany, Italy and Austria; as a result, his music became strongly influenced by Wagner. On his return to Belgium he was one of the first musicians to join Peter Benoit's cause in pressing for a Flemish national music culture and music education. In 1878 he succeeded Gustave Huberti as director of the music academy at Mons, which under his administration was promoted to the status of conservatory (in 1884). He was elected to the Belgian Royal Academy in 1911. With the outbreak of World War I he moved to England, but returned to Mons in September 1915 to resume his post at the conservatory.

WORKS

(selective list)

many MSS in B-Bc

Stage: Numance (op, 4, M. Carré, C. Narrey), Antwerp, 1898; Rhéna (op, 4, Carré), Brussels, 1912 (Brussels, 1912)

Large choral: *De wind* (cant.), 1865; *Jacques Van Artevelde* (orat), c1865; *Le jugement dernier* (Het laatste oordeel) (orat), 1867; *Fausts laatste nacht* (cant.), 1869; *Brutus* (orat), 1874; *Roland de Lassus* (cant.), 1894

Other vocal: *De oogst* [The harvest], chorus (Brussels, 1877); *Le rêve*, chorus (Brussels, 1894); songs

Inst: *Suite*, E♭, orch, 1874; *De geuzenstrijd der XVIe eeuw* [The Dutch Protestant Uprising of the 16th Century], sym. poem, 1876; chbr and kbd works

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PATRICK PEIRE

Effective length.

See [Speaking length](#).

Effinger, Cecil

(*b* Colorado Springs, CO, 22 July 1914; *d* Boulder, CO, 22 Dec 1990). American composer and inventor. He studied mathematics at Colorado College (BA 1935), harmony and counterpoint with Frederick Boothroyd (Colorado Springs, 1934–6) and composition with Boulanger in Paris (1939). He played first oboe in the Colorado Springs SO (1934–41) and Denver SO (1937–41). He taught at the Colorado College (1936–41, 1946–8), served as conductor of the 506th US Army Band (1941–5) and taught at the University of Colorado in Boulder (1948–81, composer-in-residence 1981–4), where he became the head of the composition department. He formed a lifelong friendship with Roy Harris, beginning in 1941. In 1954 Effinger patented the ‘Musicwriter’ typewriter (see [Printing and publishing of music](#), §I, 5(iv)), which he manufactured and sold worldwide for 35 years. He also invented the ‘Tempowatch’, the only device that can accurately determine the tempo of music as it is being performed.

As a composer he was prolific (168 works); among his most popular compositions are his choral works, several of which are large scale and based on sacred subjects, including *The St Luke Christmas Story* (1953), *The Invisible Fire* (1957) and *Paul of Tarsus* (1968). Many others use poetry by Colorado laureate Thomas Hornsby Ferril. Of these, *Four Pastorales* for oboe and chorus is the most frequently performed. Effinger created a large body of chamber and symphonic works, among them the *Little Symphony* (1945), *Symphony for Chorus and Orchestra* (no.4, 1952), the *String Quartet* no.5 (1963) and the series *Landscapes*. Although he used dissonance, he never abandoned consonant harmonies, referring to his idiom as ‘atonal tonality’. His instrumental works contain lyrical string melodies, lilting woodwind figurations and traditional developmental forms. Many of his works reflect his native Rocky Mountain region in their choice of text, programmatic titles and pastoral style that he associated with western themes.

WORKS

Stage: *Pandora’s Box* (children’s op, 1, S. Monsour), 1961; *Cyrano de Bergerac* (op, 3, D. Sutherland, after E. Rostand), 1965; *The Gentleman Desperado* (music theater, 2, Sutherland), 1976; *incid music*

Syms: Little Sym. no.1, 1945; no.1, 1946; no.2, 1947; no.3, 1952; no.4, chorus orch, 1954; Little Sym. no.2, 1958; no.5, 1958

Other orch: *Western Ov.*, op.12, 1942; *Suite*, vc, chbr orch, 1945; *Pf Conc.*, 1946; *Sym. concertante*, hp, pf, orch, 1954; *Tone Poem on the Square Dance*, 1955; *Landscape*, brass, str, 1966; *Capriccio*, 1975; *Toccata*, chbr orch, 1980; *Landscape II*, 1984; *Landscape III*, 1987; *Capriccio*, chbr orch, 1989; c21 others

Band: Interlude on a Blues Tune, 1944; Silver Plume, 1961; c15 others, incl. arrs. of orch works

Other chbr and solo inst: *Prelude and Toccata*, ob, pf, 1940; *Va Sonata*, 1944; *Pf Sonata*, 1946; *Pf Sonata*, 1949; *Nocturne*, accdn, 1954; *Dialogue*, cl, pf, 1957;

Solitude, sax, pf, 1960, arr. eng hn, chbr orch, 1978; Pf Sonata, 1968; Fantasia agitato, cl, pf, 1972; Pf Trio, op.88, 1973; Rondo, pf, trio, 1975; Cloud Forms, fl choir, 1982; Intrada, brass qnt, 1982; 10 Miniatures, pf, 1982; Divertimento, ob, bn, 1983; Fl Sonata, 1985; other kbd and chbr works

Choral and solo vocal: The St Luke Christmas Story, solo vv, SATB, org, chbr orch, 1953; The Glorious Day is Here (Bible), SATB, org, 1955; The Invisible Fire (orat, T. Driver), solo vv, SATB, orch, 1957; Set of Three (T.H. Ferril), chorus, brass, 1961; 4 Pastorales (Ferril), chorus, ob, 1962; Paul of Tarsus (orat, Bible), SATB, str, org, 1968; The Long Dimension (Ferril, Effinger), SATB, orch, 1970; Waterbug and Owl (Ferril), chorus, cl, 1982; Canticles (e.e. cummings), Bar, fl, pf, 1984; In Praise of Musicke (various texts), chorus, pf, db, drums, 1984; Sonnet at Dusk (Clark), chorus, str, 1984; The Blue Anvil (Clark), 1989; Dawn of a Christmas Day (1990); many others, incl. sacred choral pieces

Principal publishers: Augsburg, Elkan-Vogel, C. Fischer, Gray, Jensen, Presser, G. Schirmer

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LAWRENCE WORSTER

Effrem [Efrem], Mutio [Muzio]

(*b* Bari, 4 Nov 1549; *d* Naples, after 1626). Italian composer and musician. According to his own testimony, he was for 22 years in the service of Carlo Gesualdo, Prince of Venosa, and his long period in Naples led to him later being called a Neapolitan musician. Beginning in December 1615 he served for three and a half years at the court of Mantua with the title of *maestro di cappella* of the ducal *camera*. From 3 June 1619 to October 1622 he was a musician at the grand-ducal court in Florence. He returned in 1623 to Naples, where he seems to have remained for the rest of his life. He is last heard of in 1626 with the appearance in Naples of the posthumous book of six-part madrigals by Gesualdo that he prepared for publication and for which he wrote the dedication. His musical production was slight: a three-part villanella, a madrigal for four voices, five for five voices and one for two sopranos and continuo. Except for one of the five-part madrigals (see below) these pieces appeared in collections (1574⁶, 1582¹², F.A. Baseo's *Il primo libro de madrigali a cinque voci* (Venice, 1582), 1591¹⁸, 1609¹⁶ and 1617³). The two in the 1617 collection were composed for the production of *La Maddalena, a sacra rappresentazione* that [Giovanni Battista Andreini](#) wrote for Mantua in 1617 (Monteverdi was among the others who wrote music for it).

Effrem is, however, chiefly remembered not for his music but for his *Censure ... sopra il sesto libro de madrigali di M. Marco da Gagliano*, which circulated for several years in manuscript before being printed in Venice in 1623. It is a book of spectacular bad temper in which the violence of the attack on Gagliano's music and on him personally is almost without parallel. In it the 14 five-part madrigals of Gagliano's sixth book are reprinted in score with a running commentary on errors in part-writing, incorrect cadences, misuse of chromaticism, breaking of the modes and a

general confusion of genre, in which the madrigal is mistaken for the canzonetta, as the conservative Effrem saw them. He also accused Gagliano of plagiarizing passages from Gesualdo's fifth and sixth books of madrigals. Specifically, Effrem claimed that sections of Gagliano's *Chi sete voi che saettate* and *Oime tu piangi o Filli* were taken from Gesualdo's *Felicissimo sonno* and *Tu piangi, o Filli mia* respectively. In both cases the resemblances are insignificant and, in fact, Effrem actually recommended Gesualdo's music as a compositional model for Gagliano. Furthermore, the very freedoms of part-writing and chromaticism for which the conservative Effrem so bitterly denounced Gagliano are exhibited much more markedly in Gesualdo's music. Effrem included a madrigal of his own in the *Censure* as a demonstration of good counterpoint, but it displays several of the errors that he condemned in Gagliano's work. The most significant outcome of the *Censure* appears to have been Effrem's dismissal from his position in Florence; perhaps he did not foresee that an attack on Gagliano, *maestro di cappella* to the Grand Duke of Tuscany, would be regarded as an attack on the Medici court itself.

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*Solerti*MBD

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EDMOND STRAINCHAMPS

Egardus [Engardus]

(fl c1400). South Netherlandish composer. He may be identifiable with Johannes Ecghaerd, who was succentor of St Donatian, Bruges, in 1370–71. Although Egardus's works appear in five manuscripts with strong papal or conciliar associations, his presence in Italy is not confirmed by archival documents. The Gloria 'Spiritus et alme' (in four fragmentary manuscripts, *I-Pu* 1225 and 1475, *I-GR* 197 and *NL-Uu* 1875, olim 37; ed. in PMFC, xiii, 1987) employs strict organization by talea, while a second Gloria (*I-MOe* α.M.5.24; ed. in PMFC, xii, 1976) is marked by flexible text setting and rhythmic imitation. The canonic *Furnos reliquisti/Equum est* (*MOe*

α.M.5.24; ed. in PMFC, xiii, 1987) has been described both as a musical epistle and as 'a joke'.

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- K. von Fischer:** 'Bemerkungen zur Überlieferung und zum Stil der geistlichen Werke des Antonio Zacharias da Teramo', *MD*, xli (1987), 161–82
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ROBERT NOSOW

Egedacher.

German family of organ builders. They were active mainly in Bavaria, Salzburg, Upper Austria and the Tyrol. Christoph Egedacher (*d* c1661) lived in Straubing and was highly reputed as an organ builder. He built organs for Freising Cathedral (1624); St Ignatius, Landshut (1641–2); Velden, near Landshut (1642); St Johannes, Erding (1643); the Benedictine abbey, Lambach (1653–7); and the pilgrimage church of the Schmerzhaftige Muttergottes, Deggendorf (1660). As the specifications of the Freising and Erding organs show, Christoph Egedacher carried on the south German tradition of the 17th century with a predominance of Diapason choruses both in the manuals and in the Pedal. His son Christoph the younger (*b* Straubing, 19 May 1641; *d* Salzburg, 6 April 1706) obtained the freedom of the city of Munich in 1663. In 1669 he moved to Salzburg, where he became court organ builder in 1673. He built numerous organs, including for St Andreas, Kitzbühel (1668); the abbey of St Emmeram, Regensburg (1669); Grossgmain (1672); the Benedictine abbey, Mondsee (1678); Benediktbeuern Abbey (1686); Brixen im Thale (1696); the Theatinerkirche, Salzburg (1697; placed totally in the parapet); and the Cistercian convent at Waldsassen (1699). His masterpiece was the great organ built for Salzburg Cathedral (1702–3). Unlike his father, Christoph the younger mostly reduced the Pedal stop-list of his organs to one or two registers (Subbass 16', Octavbass 8').

Johann Christoph Egedacher (*b* Munich, 3 Jan 1666; *d* Salzburg, 13 Sept 1747), son of Christoph the younger, travelled to Trent in 1703 to study the famous organ of S Maria Maggiore. He rebuilt and enlarged his father's organ in Salzburg Cathedral and provided it with a detached console of three manuals, one of the first ever built. Its specification, influenced by the Trent organ, includes Harpa 16', Fagott 8', Scarpa 4', the undulating Piffaro and Heerpaucken, as well as Vogl-Gesang. In 1718, after having visited Andreas Silbermann in Strasbourg in 1716, he rebuilt the Salzburg Cathedral organ again. His numerous organs include Stuhlfelden (1706); Kollegienkirche, Salzburg (1708–9); Obermauern (1713); the Cistercian abbey, Salem, near Konstanz (Our Lady's Organ, 1714–16; and Trinity

Organ, 1719–20); Burghausen (1717); Neumarkt, near Salzburg (1729); Prien (1738); and the Carmelite church, Linz (1741). His brother Johann Ignaz (*b* c1675; *d* Passau, 20 June 1744) worked independently. He went to Passau where he married Maria Franziska Freund, daughter of Leopold Freund, in 1709 and eventually took over the Freund workshop. He built organs for Passau Cathedral (1715–18, two swallow's nest organs in the crossing; and 1732–3, main organ); St Michael, Passau (1720–22); St Pölten Cathedral (1722); the pilgrimage church at Stadl-Paura, near Lambach (1722–3; three organs); the Cistercian abbey, Zwettl (1731); and the Benedictine abbey, Vornbach (1732). In Zwettl and St Pölten he placed all registers of the manuals in the parapet, with the organist facing the altar. The broken octave (with F \square and G \square) in the pedal as well as the 'gallantry registers' in the third manual of the Zwettl organ indicate the overcoming of old traditions and the turn towards a new musical style.

Johann Rochus Egedacher (*b* Salzburg, 5 Aug 1714; *d* Salzburg, 14 June 1785), son of Johann Christoph, was the last owner of the Salzburg workshop. His organs appear to have been influenced by the works of his uncle, Johann Ignaz. He built instruments for the parish church, Bressanone (1739–40); Mariapfarr (1757); Berndorf (1766); Michaelskirche, Salzburg (1770); Seekirchen (1776); Tittmonig (1779); and Radstadt (1785). He also built stringed instruments; one of his clavichords is owned by the Heimatmuseum, Bad Aussee, Austria. The family's organ building activity declined during his era.

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ALFRED REICHLING

Egeland Hansen, Finn.

See [Hansen, Finn Egeland](#).

Egenolff, Christian

(*b* Hadamar, 26 July 1502; *d* Frankfurt, 9 Feb 1555). German printer. He enrolled as a student at the University of Mainz in 1516, probably remaining there until 1519. In 1528 he established a printing business in Strasbourg. In 1530 he moved to Frankfurt, where he was accepted as a citizen in the same year and began printing in 1530 or 1531. During the years 1538–43 he also maintained a subsidiary firm in Marburg where he was official university printer. He soon left this branch in the hands of his

assistant, Andreas Kolbe, and returned to Frankfurt. After his death the firm was continued by his widow Margarethe until 1572, when she divided it among his heirs, who continued publishing under the name Egenolff until 1605.

Egenolff was the first printer of any importance in the city of Frankfurt, which was to become one of the main centres of the trade in the later 16th century. His production of about 500 works was large for his time; it included works in a great variety of fields such as medicine, science, history and the classics. His music publications, though a very small part of the total output, reflect his close ties to the humanistic movement and to the leaders of the Reformation. The earlier edition of Horatian odes (1532) was dedicated to Gerardus Noviomagus and the second (1551¹⁷) was compiled by Petrus Nigidius, both prominent teachers in Marburg. Egenolff's most valuable contribution to music lies in the various collections of secular songs. Many of the circumstances surrounding their origin and publication remain obscure. Unlike earlier song collections such as those printed by Oeglin, Schoeffer and Arnt von Aich, they are not connected with the repertory of a particular court. Egenolff apparently compiled and edited them himself, contrary to the practice of the contemporary Nuremberg publishers Forster and Ott. In spite of, or perhaps because of, their great popularity, virtually none of Egenolff's collections has been preserved intact. Generally entire partbooks are missing, and in some cases only a single partbook remains. Since the title, printer's mark, date of publication and complete text were generally included only in the tenor partbook, its frequent loss has been particularly unfortunate. Although these publications can be traced to Egenolff by a comparison of the type-forms and woodcuts used, their titles can no longer be determined, and dates remain a subject of speculation often leading to controversy. On the basis of watermarks Bridgman considered that the three Paris discant books (c1535¹⁴) were published between 1532 and 1535, whereas Müller and Berz placed them after 1536. A possible criterion for chronology may be found in Egenolff's use of two very different arrangements of the song texts. In the two collections dated 1535, *Gassenhawerlin* (1535¹⁰) and *Reutterliedlin* (1535¹¹), a text incipit is included with the music in each partbook and the complete text is written below the melody only in the tenor voice. The Paris books, which have text incipits, may also fall within this category. In the remaining collections each voice is underlaid with the first strophe. Since this group includes second editions of works first published in 1535 and 1536, it must be later.

Egenolff was the first German printer to employ the single-impression technique developed by Attaignant and is also noted for his frequent use of woodcuts for illustrations and initials, particularly in the song collections. Although modern scholars have tended to compare the quality of his work unfavourably with that of his Nuremberg contemporaries, Formschneider and Petreius, there can be no doubt as to the success and influence of his musical publications.

MUSIC PUBLICATIONS

(selective list)

all published in Frankfurt

christian egenolff

P. Tritonius: *Odarum Horatii concensus* (1532) [reprint of Oeglin edition of 1507]

Gassenhauerlin (1535¹⁰) [39 German songs]

Reutterliedlin (1535¹¹) [38 German songs]

Gassenhauer und Reutterliedlin (c1535¹³/R 1927, using the 3 extant partbooks (ATB) of the individual collections and the discant of the combined edn.) [88 German songs; expanded edition of first two collections]

Graszliedlin (c1535¹²) [28 German songs]

[3 discant partbooks] (c1535¹⁴) [43 chansons, mainly French; 36 Flemish songs; 68 songs in various languages; for description, incipits and concordances see Bridgman]

[*Liederbuch*] (c1535¹⁵) [56 German songs]

[*Liederbuch*] (1536⁸) [65 German songs; repr. of Schöffler & Apiarius edition of 1534]

J. Spangenberg: *Hymni ecclesiastici duodecim* (1550)

P. Nigidius, ed.: *Geminae undeviginti Odarum Horatii melodiae* (1551¹⁷)

B. Waldis: *Der Psalter, in neue Gesangs weise und künstliche Reimen gebracht* (1553)

heirs of christian egenolff

Gassenhauer, Reuter und Bergliedlin, Christlich moraliter, unnd sittlich verendert ... durch Herrn Henrich Knausten (1571)

W. Ammon: *Libri tres odarum ecclesiasticarum* (1578)

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MARIE LOUISE GÖLLNER

Egeria [Aetheria, Etheria, Eucheria]

(fl late 4th century ce). Pilgrim nun of Spain or Gaul. Her diary, containing a detailed description of ancient Jerusalem liturgy, survives in a single 11th-century manuscript copy, which was discovered at Arezzo by G.F. Gamurrini in 1884. He attributed the work to one St Silvia, sister of the Roman prefect, Rufinus – hence its earlier title ‘Peregrinatio Silviae’ – but it is now thought to be by a Spanish or Gallican nun, Egeria (the preferred spelling), mentioned by the 7th-century abbot Valerius. From references in the text to contemporary persons and events, liturgical historians have come to date the time of Egeria's pilgrimage to between 381 and 384.

The diary begins with remarks about Egeria's visits to eastern ecclesiastical centres such as Mount Sinai, Alexandria and Constantinople, but the bulk of the text consists in a description of the liturgy at Jerusalem. First the daily and weekly Offices are depicted in great detail, providing our best knowledge of the composite monastic and ‘cathedral’ Offices of the late 4th century. There follows, after a break in the manuscript, an account of special services throughout the liturgical year, beginning with the Epiphany and including the feast of the Presentation, Lent, Holy Week, Easter and its octave and Pentecost and its octave. The document breaks off during a description of the octave of *Encaenia*, that is, the dedication feast (13 September) of the buildings at Golgotha. Throughout the diary the stationary character of the liturgy at Jerusalem is made clear by Egeria's consistent mention of the various sites at which the different services were observed. Of particular musical interest is her persistent use of terms such as ‘psalms’, ‘hymns’ and ‘antiphons’, although these are not employed in such a way as to clarify their precise meaning. Whatever the limitations of the document, it must rank as one of the single most important sources for the study of early Christian liturgy.

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JAMES W. MCKINNON

Egerton, Julian

(*b* London, 24 Aug 1848; *d* Bilsington, 22 Jan 1945). English clarinettist. In spite of contracting polio at the age of eight, Egerton had a long and energetic playing life. He retired when he was 70, but was invited to broadcast at the age of 83 and then played on into his 93rd year. He studied first with his father, William Egerton (1798–1873), a Coldstream Guards clarinettist, and then with George Tyler (1835–78), who played for the Philharmonic Society. Tyler's widow sold his Fieldhouse clarinets to Egerton; these were of ebonite, in one piece, and had 13 solid silver keys. Egerton played in the private bands of Queen Victoria and King Edward VII, and was first clarinettist under Dannreuther, Manns, Richter and Sullivan. In April 1892 he played in Brahms's Quintet, the first Englishman to do so. His style had charm, delicacy and subtlety of rhythmic detail. Egerton taught at the RCM and Kneller Hall, numbering among his pupils Charles and Haydn Draper. Two of his sons were also clarinettists.

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PAMELA WESTON

Eger von Kalkar, Heinrich

(*b* Kalkar, 1328; *d* Cologne, 20 Dec 1408). German monk, mystic and theorist of Gregorian chant. He studied in Cologne and later in Paris where he obtained the BA in 1355 and the MA in 1356. He taught in Paris for another seven years, after which he accepted a canonry at St Georg in Cologne and another at St Suitbertus in Kaiserswerth. In 1365, however, he entered the Carthusian order at the Charterhouse of St Barbara in Cologne, making profession there in 1366. From 1367 to 1372 he was prior of Munnikhuizen, near Arnhem, and his spiritual influence there was such that it led to the conversion of Geerte de Groote, the future founder of the *Devotio moderna*. Holding office successively at Roermond (1372–7), Cologne (1377–84) and Strasbourg (1384–96), he became one of the leading figures of his order. During the last years of his life he returned to the Cologne Charterhouse.

Eger is known for his short compendium, *Cantuagium*, written in Cologne in 1380 (ed. with facs., H. Hüschen, Cologne, 1952), which sums up the theory and practice of Gregorian chant as understood in his day. It was one of the fruits of his Parisian labours and is known to exist in six manuscripts. Eger dealt only with monophonic liturgical chant, dismissing polyphony and instrumental music as 'lascivia'. He drew heavily on his masters Boethius, St Augustine, Hieronymus de Moravia 'et aliorum musicorum ecclesiasticorum'. The work was probably written to instruct members of the Carthusian order. Eger's other works include a short history of his order, a treatise on rhetoric, and various spiritual and mystical writings influenced by such masters as Bernard of Clairvaux, Hugh of St Victor and the Dominican Meister Eckhart.

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MARY BERRY

Egge, Klaus

(*b* Gransherad, Telemark, 19 July 1906; *d* 7 Mar 1979). Norwegian composer. In Oslo he studied the piano with N. Larsen, the organ with Arild Sandvold and composition with Valen; later he was a composition pupil of Gmeindl at the Berlin Hochschule für Musik (1937–8). During the period 1933–4 he worked as a singing master at various schools in Oslo, and he also edited *Tonekunst* (1935–8). After the war he played a prominent part as president of the Norwegian Composers' Society, music critic for the Oslo newspaper *Arbeiderbladet*, president of the Scandinavian Composers' Council and vice-president of the Conseil Internationale des Compositeurs. Among the honours he has received are the Norwegian state artist's award (1949), the Order of St Olaf (1958) and membership of the Swedish Music Academy.

Egge's output is generally divided into three periods. During the 1930s he quickly evolved an individual style linking ideas from folk music with conventional forms. After about 1939 his writing became more venturesome, although folk music remained the fundamental source. Tonally functional harmony was replaced by a harmony based on the 5th or 4th. The pitch structure is generated from unlike tetrachords, drawn from modes, making possible a retention of tonality – though with frequently shifting tonal centres – while all 12 notes are employed. This new manner is best displayed in the three Phantasies on folk rhythms for piano, the piano trio, the First Symphony (dedicated to the memory of Norwegian seamen killed in World War II) and the Piano Concerto no.2. The Second Symphony introduced a third period in which folk elements had less significance. Egge now approached 12-note music but kept his feeling for tonality, as in the Fourth and Fifth Symphonies whose themes are developed from 12-note series. In these works, and also in the Symphony no.3, motivic working is strongly emphasized. Other important works of this third period are the Second Piano Sonata and the concertos for violin and cello. Throughout his career Egge has given importance to counterpoint; the starting-point is always the melodic line. At the same time his music is marked by a masculine rhythm that is often the driving force of a movement.

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Vocal: Lyric Suite, op.8, male chorus, 1936; Sveinung Vreim, op.11, sym. epic, chorus, orch, 1938; Fjell-Norig, op.15, 1v, orch, 1941; Noreg-songen, op.16, chorus, orch, 1941; Draumar i stjernesnø, op.18, 1v, orch, 1943; Elskhugskvede, op.19, 1v, orch, 1942

Chbr: Sonata, op.3, vn, pf, 1932; Str Qt, op.5, 1933; Wind Qnt, op.13, 1939; Pf Trio, op.14, 1941; Duo concertante, op.23, vn, va, 1950

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HANS MAGNE GRAESVOLD

Eggebrecht, Hans Heinrich

(*b* Dresden, 5 Jan 1919; *d* Freiburg, 30 Aug 1999). German musicologist. He studied at the Gymnasium in Schleusingen, Thuringia, where his father was superintendent. After military service in World War II he studied music education in Berlin and Weimar and took his teacher's certificate in 1948. He then studied musicology with Münnich, Hans Joachim Moser and Marius Schneider and in 1949 received his doctorate in Jena with a dissertation on Melchior Vulpius. From 1949 to 1951 he was assistant lecturer under Vetter in the music history department of Berlin University. After working in Freiburg on the Mainz Academy's *Handwörterbuch der musikalischen Terminologie*, he held a scholarship from the Deutsche Forschungsgemeinschaft and taught musicology at the University of Freiburg (1953–5); in 1955 he completed his *Habilitation* at Freiburg with a work on musical terminology. The same year he became an external lecturer at Erlangen University; in 1956–7 he taught musicology at the University of Heidelberg. In 1961 he succeeded Wilibald Gurlitt as professor of musicology at Freiburg University. He was visiting lecturer at the University of Berne in the winter term of 1972–3. In 1964 he was appointed editor of *Archiv für Musikwissenschaft* and from 1966 he presided over the governing body of the Walcker-Stiftung, editing its series and publication. In 1965 he was made a full member of the Mainz Akademie der Wissenschaften und der Literatur, a member of the Österreichische Akademie des Wissenschaften and he has been awarded an honorary doctorate by the universities of Brno (1987) and Bologna (1990). He retired in 1988.

Encouraged by Gurlitt, Eggebrecht made a rigorous study of musical terminology, bringing a historical basis to previously unhistorical, normative definitions. This resulted in his editorship of the Sachteil of the *Riemann Musik Lexikon* (1967–72) and of the *Brockhaus-Riemann-Musiklexikon* (1978–89). He also became editor for the *Handwörterbuch der musikalischen Terminologie* for the Mainz Academy in 1972. One of the underlying precepts of Eggebrecht's work as a historian was his conviction that the musical thought expressed in compositions must be viewed together with that found in theoretical and aesthetic writings, and comprehended as a unity. Thus his early inclination towards the history of ideas, which found expression in his writings on Bach, Schütz and the Mannheim School and, subsequently, medieval polyphony, has since been gradually expanded towards the viewpoint of social history. His book *Zur Geschichte der Beethoven-Rezeption* (1970) is an ideological criticism as well as a contribution to the history of ideas. Eggebrecht was always concerned about the actual practice and consequences of musicology; he participated in the topical discussions on music education, on the meaning and function of musical analysis and in the controversy over the *Orgelbewegung*. His book *Musik im Abendland* (1991) summed up his thoughts on, and contributions to, musicology. Many important studies, particularly on medieval theory and new music, came from his 'Freiburg school'.

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CARL DAHLHAUS/CHRISTIAN BERGER

Eggen, Arne

(*b* Trondheim, 28 Aug 1881; *d* Baerum, Akershus, 26 Oct 1955).
 Norwegian composer and organist. After training as a teacher he studied at the Kristiania Conservatory with Elling, Lindeman and Johnson (1903–5). He continued his studies with Krehl (composition) and Straube (organ) at the Leipzig Conservatory (1906–7) and in 1909–10 he made study tours under a Norwegian state scholarship. He worked as an organist in Bragernes, Drammen (1908–24) and in Bryn and Tanum, Akershus (1924–55), also appearing as a recitalist in Norway and Sweden. One of the founders of TONO (the Norwegian performing rights society), he was president of that institution (1928–30) and of the Norwegian Composers' Association (1927–45). From 1934 he received a state pension. His opera *Olav Liljekrans* and other works are influenced by Norwegian folk music, and he also used Baroque forms, notably in the *Ciaconna* for organ or orchestra, which is one of his finest works. However, he is best known as one of the leading Norwegian composers of songs, in which genre he employed a Grieg-influenced, nationalist style.

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Ops: *Olav Liljekrans*, 1931–40, Oslo, 1940; *Cymbelin* (after W. Shakespeare), 1943–8, Oslo, 1948

Choral and vocal: *Liti Kjersti*, melodrama, 1915; *Mjøsen*, chorus, orch, perf. 1916; *Ave maris stella*, S, chorus, org, 1927; *Kong Olav*, orat, 1930

Inst: *Ciaconna*, org, perf. 1917, orchd; *Sym.*, g, perf. 1920; 2 sonatas, vn, pf; *Suite*, vn, pf; *Vc Sonata*; pieces for org and pf

Songs, incl. *Aerer det evige forår i livet*, *Barn Jesu i en krybbe la*, *Det gulnar*, *Høst*, *Lauvet*, *So skal gjenta hava det*, *Solfager*, *Sporvån*, *Til ødyemarki*, *Som vind på heidi*

Eggert, Joachim (Georg) Nicolas

(*b* Gingst, Rügen, 22 Feb 1779; *d* Thomestorp, nr Linköping, 14 April 1813). German composer and conductor, active in Sweden. His first lessons were with local musicians, and in 1794 he moved to Stralsund to study with Friedrich Gregor Kahlow and Ferdinand Fischer; in 1800 he resumed his training in Brunswick. In 1802 he was appointed Kapellmeister at the court theatre in Mecklenburg-Schwerin, but he resigned after a few months owing to a legal dispute. He was appointed to the *hovkapell* in Stockholm as a violinist in 1803; he was also acting *kapellmästare* from 1808 to 1812. During this period he introduced Mozart's operas and Beethoven's symphonies to Swedish audiences; his two dramas with song were staged in Stockholm (1809, 1812); and four of his symphonies were performed there. His students included Erik Drake, Ludvig Passy and Johan Martin de Ron.

In 1811 he began to collect Swedish folk instruments and songs in an attempt to introduce them into nationalist stage works, but this activity was curtailed by his early death from tuberculosis. Eggert's musical style is bold and original, with striking orchestration (particularly in the five symphonies, often using massive percussion and brass forces), considerable dynamic shadings and advanced harmonic language. His string quartets display exceptional knowledge of counterpoint and part-writing, in a style that is close to that of late Haydn and Beethoven. Many of his instrumental works were published by Breitkopf & Härtel during his lifetime.

WORKS

MSS in S-Skma unless otherwise stated

printed works published in Leipzig

stage

Morena i Spanien, eller Barndomens välde [The Moors in Spain, or Childhood's Choices] (drama with song, 3, R.C.G. de Pixérécourt, trans. M. Altén), Stockholm, Dramatiska, 6 May 1809

Svant Sture och Märta Lejonhufvud (historical drama with singing, 5, P.A. Granberg), Stockholm, Dramatiska, 31 Oct 1812

other works

Vocal: cants. for the celebration of peace between Sweden and Russia, 1809, and Prince Karl Johan's arrival in Stockholm, 1810; 3 other cants., occasional pieces for ens, songs

Orch: 5 syms.: C, g, E♭; c (1812), d (inc.); funeral music for Duke Adolf Fredrik of Östergötland; coronation music for King Carl XIII; Mozart wind serenade arr. 2 bn, orch (lost); other works

Chbr: Sextet, f/F, cl, hn/basset-hn, vn, va, vc, db, 1807 (1818); 3 str qts [op.1], C, f, F (1807); Trio, 3 bn, 1807; Trio, E♭; hp, hn, bn, 1810; Sextet, f/F, 2 vn, 2 va, vc, db, 1811; Pf Qt, g, op.3 (1811); 3 str qts [op.2], B♭; g, d (1812); Str Qt, E♭; S-L; 4 other

str qts; other works

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B. van Boer: *The Symphony in Sweden Part II* (New York, 1983)

BERTIL H. VAN BOER

Egidius.

A name appearing frequently in musical sources from the 14th and early 15th centuries that refers to several musicians, including [Egidius de Murino](#), [Egidius de Pusiex](#), [Gilet Velut](#) and [Gilles de Bins dit Binchois](#).

'Magister Egidius' is named in the Modena manuscript (*I-MOe* α.M.5.24) as the composer of the ballade *Courtois et sages* (also in *F-Pn* n.a.fr.6771) with an acrostic 'Clemens', probably referring to Pope Clement VII (1378–94). In the same manuscript the ballade *Franchois sunt nobles* is ascribed to 'Magister Egidius ordinis heremitorum Sancti Agustini' (both works are ed. in *PMFC*, xx, 1982). 'Magister Egidius Augustinus' is credited with the ballade *Roses et lis ay veu en une fleur* in the Chantilly manuscript (*F-CH* 564; a fragment of it is also in *NL-Lu* 2720; Reaney, pp.76–7, connected the song with the wedding of Jean, Duke of Berry, in 1389; it is ed. in *PMFC*, xviii, 1981). All three songs are in three voices and are so similar in style that it would be perverse to attribute them to different composers. (All three songs are ed. in *CMM*, liii/1, 1970.)

Five two-voice ballatas in the Squarcialupi MS (*I-FI* 87) are preceded by the ascription 'M. frater Egidius et Guilelmus de Francia' and an illuminated capital representing the two (see [Guilielmus de Francia](#) for editions, work-list and illustration). Their clothing in the miniature suggests that Guilielmus, at least, was an Augustinian monk and therefore that it may be possible to identify this Egidius with those mentioned in the Chantilly and Modena manuscripts. But two of these ballatas are elsewhere (*F-Pn* it.568) ascribed to Guilielmus alone, and Pirrotta (*CMM*, viii/5, 1964, p.ii) has suggested that only the texts are by Egidius (which would make this a unique occurrence, at this period in Italy, of poet and composer being jointly named).

'Egidius de Thenis' is named in the lost Strasbourg manuscript (*F-Sm* 222) as the composer of a song *Sy liefstich is der mey* (ed. in *Cw*, xlv, 1937/*R*) and of a Sanctus setting that was copied into the manuscript twice and has its tenor and contratenor in canon. In musical style these works seem to belong to the second decade of the 15th century, and it is unlikely that this Egidius is to be identified with any of those mentioned above.

'Egidius des Burces' is named as a musician in the 14th-century motet *Musicalis scientia*; Hoppin and Clercx suggested three possible identifications from around 1350.

'Egidius de Aurolia' is named in the motetus of the 14th-century motet *Alma prolis religio/Axe poli* in a context that led Harrison (PMFC, v, 1968) to suggest he was the writer of the text.

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DAVID FALLOWS

Egidius [Aegidius] de Murino [Morino]

(fl mid-14th century). Theorist. He was the author of the short treatise *De motettis componendis* (*CoussemakerS*, iii, pp.124–8; partial critical edn in Leech-Wilkinson, i, 18–20). In most sources this is combined with the *Tractatus de diversis figuris*, usually attributed to [Philippus de Caserta](#) but considered as the work of Egidius in three out of four manuscripts in this integrated form. Hoppin and Clercx discovered an Egidius Morini who was a bachelor in civil law and student at the University of Orléans. He received a canonicate with expectation of a prebend at Le Mans in 1337. This date would fit quite well with the style of the music discussed in the treatise on motets, though another man of the same name received a canonicate at Nivelles in the Liège diocese in 1378; he came from Amiens. The place name Morino or Murino refers to the diocese of La Théroanne in northern France.

Egidius is praised, together with such famous theorists as Jehan des Murs and Philippe de Vitry, in two motets listing names of musicians: *Musicalis scientia/Scientie laudabili* and *Apollinis eclipsatur/Zodiacum signis/In omnem terram*. No compositions can be specifically attributed to him, though he may be identical with one or other of the composers called [Egidius](#), in particular Magister Egidius Augustinus, the author of several rhythmically complex ballades, or Magister Frater Egidius who collaborated with Guilielmus de Francia in the composition of five ballades in *I-FI* 87.

The treatise on motets is refreshingly practical and primarily concerned with the rhythmic organization of the tenor, also of the contratenor in four-voice works. The upper voices, triplum and motetus, are only mentioned in conjunction with the rhythmic plan of the tenor and contratenor. The discussion of textual underlay is particularly interesting, since it draws attention to the fundamental distinction between melismatic and syllabic

text-setting. If the tenor was divided rhythmically into four identical sections, the text would be placed in the motetus so that it was divided into those four sections. Depending on the length of the text and the number of notes, there might be lengthy melismatic phrases or syllabic, parlando passages. Egidius gives examples of various types of rhythmic pattern used in tenors, starting with notes of the same value and continuing with combinations of black and coloured notes, dotted notes and rests. The term *colorare* is used for dividing the work into isorhythmic sections, and the word *ordinatus* where only one type of note value is involved. The short section at the end of the treatise on the forms of ballades, rondeaux and virelais was probably originally separate, as in the Seville manuscript.

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For further bibliography see [Motet](#).

GILBERT REANEY

Egidius de Pusiex [Egidius]

(*d* 1348) Priest and composer. This name appears together with 'Magister Henricus' in Coussemaker's copy of *F-Sm* 222 (fac. in *TM*, ii, 1977) above a 14th-century motet dedicated to St Ida of Boulogne (1040–1113), the mother of three crusaders and an ancestor of Gui de Boulogne (*d* 1373) and Pope Clement VII (1378–94). This motet, *Portio nature/Ida capillorum/Ante thronum Trinitatis* (ed. in *CMM*, xxxix, 14; *PMFC*, v, 5), may have been composed for the nomination of Gui de Boulogne as cardinal at Avignon in 1342. In any case, the work dates from before 1376 since it is entered in the first section of the index of *F-Pn* 23190 (olim *SERRANT*). It is also transmitted (anonymously) in *F-CH* 564, *I-IV* 115 and *NL-Lu* 342A (inc.). The author of the text, 'Henricus' (Henricus), is named in the text of the motetus, and may be identifiable with one of several composers of this name whose works are included in *F-Sm* 222 (see [Henricus](#)), or with the [Henricus Helene](#) of the motet *Apollinis*

eclipsatur/Zodiacum signis lustrantibus that, like *Portio/Ida*, is preserved in *I-IV* 115. The name Egidius de Pusiex, presumably indicating the composer, has been identified with a priest ('Egidius de Puisieus', *d* 1348) who was chaplain and familiar to Hugues Roger de Beaufort, a nephew of Pope Clement VI.

Though *Portio/Ida* survives only as a four-part setting, paleographical evidence in *I-IV* 115 suggests that it was originally composed for three voices and later updated by the addition of a new contratenor; examination of musical variants between the different sources confirms that the motet was reworked and modernized in the later 14th century. The work is isorhythmic, and has a quadripartite form with successive diminution (6:4:3:2), a feature more typical of motets of the later 14th and early 15th centuries; however, a similar structure is present in a Gloria, also found in *I-IV* 115, that may have provided a model for the motet. The celebrated motet *Sub Arcturo/Fons citharantium* (composed before 1373; see [Johannes Alanus](#)), which also features multipartite construction, may well have drawn its inspiration from *Portio/Ida*. (For another motet that shares its chant melody with *Portio/Ida*, see C. Wright, *JAMS*, xxvii, 1974, pp.306–15.)

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URSULA GÜNTHER/YOLANDA PLUMLEY

Egidius [Johannes Aegidius; Juan Gil] de Zamora

(*fl* c1260–80). Spanish theorist. A Franciscan, lector at Zamora and tutor to the son of Alfonso el Sabio, Egidius is thought to have written his *Ars musica* about 1270. It is dedicated to John, minister-general of the Franciscan order. Very conservative and depending greatly on the *auctoritas* of Boethius, Plato, Nicomachus, Guido, Isidore, the Egyptians and the Bible, and also on the works of al-Fārābī, the treatise deals with conventional matters of music theory, such as the monochord, mathematical proportions, solmization, Greek theory, mode and ethos. A long section mainly concerning instruments resembles a glossary and incorporates description, etymology and symbolism: it repeats, almost verbatim, some chapters in the treatise of Bartholomeus Anglicus, who himself drew on earlier sources. Egidius, however, added references to the guitarra, qanūn and rabr (?rebec), instruments probably well known in

Spain. Further, he added a note on the word 'organa' in its special meaning of organ: 'This instrument alone is used by the church in its various chants, in proses, sequences and hymns, other instruments having generally been rejected owing to their abuse by minstrels'.

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ANDREW HUGHES/R

Egizziello.

See [Conti, Gioacchino](#).

Egk [Mayer], Werner (Joseph)

(*b* Auchsesheim, nr Donauwörth, 17 May 1901; *d* Inning, nr Munich, 10 July 1983). German composer. After an early childhood in Auchsesheim, he moved with his parents to Augsburg where he received his first formal musical education. In 1920 he moved again, this time to Erbach, where he studied the piano and singing. His earliest compositions, settings of texts by Werfel, Hofmannsthal and Rilke among others, date from this period. While serving as a private music tutor to the Knote family (1920), he pursued intensive studies in musicology and music theory. In 1921 he settled in Munich where he became a pupil of Orff and music director of the Schaubühne. He returned briefly to Augsburg in 1922 before becoming a philosophy student at Munich University.

After his marriage in 1923, Egk spent time in Italy, an experience that inspired works such as the String Quartet (1923), Music for Small Orchestra (1925–6) and the *Kleine Symphonie* (1926). As an instrumental composer, he pursued a style emphasizing contrast and rhythmic vitality through the use of ostinato, passacaglia and other contrapuntal techniques. His approach to tonality is free and flexible, exemplified by the combination of D major and E \flat minor in the Coda of the *Kleine Symphonie* finale. The Passacaglia for Strings (1923) and the Violin Concerto (1928) are also noteworthy.

Between 1927 and 1929 Egk established contact with Kurt Weill, Hans Flesch, Bertolt Brecht and Erwin Piscator. The dramatic works that followed, for which Egk often served as his own librettist, embrace a range

of genres from marionette theatre (*Wasif und Akif*, 1928) to radio documentary (*91 Tage und vier Minuten*, 1930). His radio opera *Columbus* (1932) combines the styles of historical documentary, oratorio and opera; other works quote 15th- and 16th-century Iberian music. Resident in Munich from 1931, he completed the oratorio *Furchtlosigkeit und Wohlwollen* (1931, rev. 1959), produced by Hermann Scherchen to varied criticism. In contrast, his first major opera, *Die Zaubergeige* (1935) was very successful. Influenced by Bavarian folksong, the primarily diatonic nature of the music adhered to aesthetic guidelines prescribed by Joseph Goebbels through the Reichsmusikkammer. Within these limits, Egk produced engaging characterizations, using dance rhythms and varying degrees of chromaticism to aid in the representation of different characters. In 1936 he was appointed conductor of the Staatsoper, Berlin, a position he held until 1941, and was commissioned with Orff to provide music for the Berlin Olympic Games.

Egk's next opera *Peer Gynt* (1938) provoked controversy in the Nazi press. Criticism was quieted by Hitler's attendance at the performance and his declared approval of the work, but the opera was not produced in the Third Reich after 1940. The ballet *Joan von Zarissa* (1940) and a stage version of *Columbus*, however, were performed. Other works from these years include the comedy *Das Zauberbett* (1945–6) and the song cycle *La tentation de Saint Antoine* (1946). Though never a member of the Nazi party, Egk was required to face denazification tribunals in the final year of the war; he was exonerated in 1947.

The productive five years that followed saw first performances of the ballets *Abraxas* (1948), *Ein Sommertag* (1950) and *Die chinesische Nachtigall* (1953), and the première of orchestral works such as the First Sonata (1948), the French Suite (1950) and *Allegria* (1952). Egk was also active as a conductor, served as director of the Hochschule für Musik, Berlin (1950–53), and was president of the performing rights society GEMA. In 1954 he signed a 20-year conducting and composing contract with the Bayerische Staatsoper.

Irische Legende (1955), produced at the Salzburg Festival under Szell, with a cast featuring Borkh and Fischer-Dieskau, marks the beginning of a series of important Egk premières at major European festivals. Based on a short story by W.B. Yeats, the work is particularly notable for the intensity of its propellant ostinatos. *Die Verlobung in San Domingo* (1963), which reopened the Munich Nationaltheater, presents elements of racial conflict and rebellion. The libretto, a plea for racial tolerance, is accompanied by a score pulsating with an eclecticism that includes Caribbean instruments (e.g. bongo drums) and references to the blues. Egk's creative energies were also focussed on the production of the ballets *Danza* (1960) and *Casanova in London* (1969), and a new version of *Irische Legende*.

During the last 15 years of his life, Egk composed primarily instrumental works. The most successful of these include the Second Orchestral Sonata (1969), *Divertissement* for ten wind instruments (1974) and Five Pieces for Wind Quintet (1975). Among his awards are the arts prizes of Munich (1949) and Berlin (1950), election to the Bavarian Academy of Arts (1951) and honours from Bavaria (1962, 1966, 1972), Berlin (1966), Augsburg

(1971) and Donauwörth (1972). He served as president of the Deutscher Musikrat (1968–71) and the International Confederation of Performance Rights (1976–8), and participated in music festivals internationally.

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ANDREW D. MCCREDIE

Egli, Johann Heinrich

(*b* Seegräben, 4 March 1742; *d* Zürich, 19 Dec 1810). Swiss composer and music teacher. He was taught music by Johannes Schmidlin and on his own studied the works of J.P. Kirnberger, F.W. Marpurg and C.P.E. Bach, which strongly influenced his own compositions. From about 1760 he lived in Zürich, where he played the violin in the collegium musicum but earned his living as a sought-after teacher of singing and the piano. His many friends included the musician H.G. Nägeli and the poet-pastors Jakob Hess and J.C. Lavater; Egli set many poems (notably on patriotic themes) by Lavater, who was a leading figure in religious aspects of the *Sturm und Drang*.

Egli's songs are largely indebted to the Berlin lied school, with an emphasis on naturalness and simplicity that appealed to the Swiss middle class. He differed from his Berlin models, however, in that he also wrote a large number of choral compositions and (musically weaker) cantatas. Although Refardt regarded the nature songs as Egli's best works, the numerous patriotic pieces were of major importance in the development of solo and choral song in German-speaking Switzerland, particularly in their influence on H.G. Nägeli. Egli's *Zwölf Kinderlieder* (1789) show his interest in teaching. Four of his pieces are still in the hymnbook of the German-Swiss Reformed Church. He published more than 400 of his own songs and

edited a two-volume anthology, *Musikalische Blumenlese für Liebhaber des Gesangs und Claviers* (1786–9), including songs by C.P.E. Bach, J.A.P. Schulz, C.G. Neefe and J.F. Reichardt.

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JÜRIG STENZL

Eglinton, 12th Earl of [Montgomerie, Hugh]

(*b* Coilsfield, Ayrshire, 29 Nov 1739; *d* ?Coilsfield, 15 Dec 1819). Scottish composer. He combined a political career with amateur music-making and

composition. He was MP for Ayrshire from 1780 until his succession to the title in 1796, and later became Lord Lieutenant of Ayrshire and a Knight of the Thistle.

In his spare time he played the cello and composed. He published a set of three duets for flutes or violins anonymously in about 1775, a set of *New Strathspey Reels* in 1796, and also wrote several songs. Arne dedicated the glee *Let not Rage* to him, and John Riddell, a local fiddler, wrote him the celebrated slow air *Coilsfield House*. His best-known composition is the dance tune 'Ayrshire Lassies'. John Turnbull edited a posthumous *Selection of Songs and Marches* by him (Glasgow, c1838).

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DAVID JOHNSON

Egmond, Max (Rudolf) van

(*b* Semarang, Java, 1 Feb 1936). Dutch bass-baritone. He studied at the Hilversum Muzieklyceum with Tine van Willigen, and won prizes in competitions at 's-Hertogenbosch, Brussels and Munich. He began his career in 1954 in the *St Matthew Passion* at Naarden and subsequently appeared as a concert singer and recitalist throughout Europe and North and South America. His operatic performances, mostly with Netherlands Opera, included the world première of Jurriaan Andriessen's *Het zwarte blondje* (1962), Antony Hopkins's *Three's Company* (1963), Quinault in *Adriana Lecouvreur* (1966), Pluto in Agazzari's *Eumelio* (1974) and Meraspes in Handel's *Admeto* (1977). He was professor of singing at the Amsterdam Muzieklyceum (1972–80) and at the Sweelinck Conservatorium Amsterdam (1980–95), and in 1978 became a professor at the Baroque Performance Institute, Oberlin, Ohio. He has also given masterclasses in Baroque performance practice and the art of the lied. Van Egmond retired from public performance in 1995. His affinity with Baroque music, particularly that of Bach, and his thorough knowledge of authentic performance practice are reflected in his many recordings, notably of Bach cantatas (under Harnoncourt and Leonhardt) and the Passions, Monteverdi's *Orfeo* and *Il ritorno d'Ulisse*, Lully's *Alceste* and Handel's *Admeto*. His warm, gentle timbre and superb diction are also well displayed in his recordings of Schubert and Schumann lieder.

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ELIZABETH FORBES

Egressy, Béni [Galambos, Benjámín]

(*b* Sajókazinc [now Kazincbarcika], 21 April 1814; *d* Pest, 17 July 1851). Hungarian composer, librettist, dramatist, translator and actor. He began

his career as a schoolteacher and in 1834 became an actor in Kolozsvár (now Cluj-Napoca, Romania) and Kassa (now Košice, Czech Republic). From 1837 he worked in the newly opened Hungarian Theatre in Pest (renamed the National Theatre in 1840). In 1838 he went on foot to Milan to study singing. About 1840 he returned to Hungary and continued his work in the National Theatre in Pest. He wrote the libretto for Ferenc Erkel's first opera *Bátori Mária* (1840) and also for Erkel's chief works *Hunyadi László* (1844) and *Bánk bán* (1861); while working for the theatre, he translated more than 50 French plays and 19 Italian and French opera librettos into Hungarian.

As a composer Egressy was self-taught, learning the rules of musical notation and harmony through practice. From 1842 to 1851 he wrote comedies and popular plays with songs and dances for the National Theatre. These works are distinguished by melodic invention and excellent powers of dramatic description; the music is rooted in the spiritual and secular song traditions of the reformed college of Hungary, the German lied and the Hungarian instrumental *verbunkos*. From these traditions he tried to create small forms in a unified national popular style. With his songs and dances for the theatre in particular, he soon found wide popularity throughout the country and came to be regarded as a pioneer of the Hungarian national popular song and *csárdás*.

In 1843 Egressy won first prize in a composition competition with his setting of Vörösmarty's poem *Szózat* ('The Appeal'). This work is recognized as a second Hungarian national anthem and was later arranged or used as a quotation by Liszt, Mosonyi, Erkel, Volkmann, Dohnányi, Kodály and Járdányi. Egressy was also the first who set to music poems by the most important Hungarian poet of his time, Sándor Petőfi.

In 1846, when Liszt visited Pest, he was greeted by Egressy's *csárdás Fogadj isten* ('Welcome!'), published that year with a dedication to the celebrated virtuoso. Liszt used this music in his Hungarian Rhapsody no.10, dedicated to Egressy. Another melody, *Hej, haj, magyar ember*, was used in Liszt's Hungarian Rhapsody no.12 as well as in Brahms's Hungarian Dance no.15.

Egressy took part in the war of Hungarian independence in 1848–9 and was wounded there. In 1849 he was appointed field music director in the fortress at Komárom, where he composed the march *Komáromi utóhangok* ('Epilogue in Komárom').

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all first performed at National Theatre, Pest

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Falusi lakodalom [A Village Wedding Feast] (comedy, 3, I. Jakab), 19 May 1844

Mátyás deák [Student Matthew] (comedy, 3, I. Balog), 19 June 1844

Két Barcsay [The Two Barcsays] (drama, 4, M. Jósika), 27 July 1844

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Doppler

A szökött színész és katona [The Escaped Actor and Soldier] (popular play, 3, V. Haray), 11 July 1845

A királyné és a kalandorok [The Queen and the Adventurers] (tragedy, 5, H. Laube), 11 Oct 1845

A jeggyűrű [The Engagement Ring] (popular play, 3, J. Szigeti), 30 Nov 1846

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A szép juhász [The Pretty Shepherd] (popular play, 3, Szigeti), 11 May 1850

Világismeret [Knowledge of the World] (comedy, 3, L. Dobsa), 30 Nov 1850

Két Sobri [The Two Sobris] (popular play, 3, Egressy), 11 Jan 1851

other works

Pf: numerous pieces, mostly pubd in Pest, 1842–57, incl. csárdás, Hungarian folk tunes, friss dances

Songs: Ablak alatt [Under the Window], 6 songs (M. Tompa, S. Petőfi); Nemzeti dal [National Song] (Petőfi), 1848; Országgyűlési szózat [A Parliamentary Appeal] (J. Garay); Szózat [The Appeal] (M. Vörösmarty), 1843; many others

Choral: Szózat (Vörösmarty), male vv, 1843; Szent Dávid Zsoltári [Psalms of David], chorus, org, 1849

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Egüés, Manuel de

(*b* S Martín del Río, 3 June 1657; *d* Burgos, 11 April 1729). Spanish composer. He was choirmaster at Lérida Cathedral when, on 23 November 1685, he successfully competed for the same post at Burgos. In October 1691 he went to Zaragoza, again as choirmaster at the cathedral, but in February 1692 returned to Burgos, where he remained until his death.

Egüés's inspiration, technique and style make him one of the leading Spanish composers of the Baroque. He mainly used the 'stile severo', although his solo melodic writing is often florid and of a virtuoso character. His choral music shows both imitative and chordal techniques. He made more use of instruments than most Spanish composers of his time, although (as was then normal in Spain) he used them less for their individual technical or expressive characteristics than in a vocal manner, in groups or 'coros'. His polychoral works are mostly for 12 voices in three choirs, but a *Miserere* for Maundy Thursday has 16 voices divided into four choirs. His *Salves en romance*, short compositions usually paraphrasing some section of the *Salve regina* or other Marian texts such as the *Ave maris stella*, are of special interest; they were sung after Divine Office had finished at the altar before an image of the Blessed Virgin, and their devout beauty places them high among Spanish religious works. His essay 'Parecer acerca la controversia de Valls' was printed in Joaquín Martínez's *Elucidación de la verdad* (Valladolid, n.d.).

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181 villancicos, 176 in *E-BUa*, 2 in *Mn*, 1 each in *Bc*, *PAL*, *SD*

8 motets, 14 *Salves en romance*, *BUa*

7 pss, 6 in *BUa*, 1 in *Bc*

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JOSÉ LÓPEZ-CALO

Egypt, Arab Republic of (Jumhuriyat Misr al-Arabiya).

Country in North Africa at the south-eastern end of the Mediterranean Sea, with its capital at Cairo. Although its total area is close to one million km², its cultivated and settled area, which includes the Nile valley and delta and the oases, is only about 35,500 km². The two main districts are Lower Egypt (around the delta region) and Upper Egypt. Of its total population of about 68 million (2000 estimate), about 85% are Muslim, with Christians of various sects the largest minority. Most of the population is now at least partly of Arab descent, but there are some distinct ethnic minorities, notably the Nubians in southern Egypt and the nomadic Berbers in the desert areas.

The art music of Egypt since contact with Islam has been part of the mainstream of Arab music in the Middle East and is discussed along with other aspects of Middle Eastern art music in [Arab music](#), §I. However, Egypt's pre-Islamic musical history and its continuing popular traditions are local to the country itself and are therefore discussed under the present heading. This article also includes some consideration of the development of Arab music in Egypt during the 19th and 20th centuries.

I. Ancient music

II. Classical and popular traditions

ROBERT ANDERSON (I), SALWA EL-SHAWAN CASTELO-BRANCO (II, 1, 2, 4), VIRGINIA DANIELSON (II, 3)

Egypt

I. Ancient music

The importance of music to the ancient Egyptians can hardly be exaggerated. Ihy was the god who presided over the art, but many of the greatest Egyptian deities, such as Amun, Hathor, Isis and Osiris, had musical associations. It was no accident that when describing Cleopatra at the Battle of Actium, Virgil (*Aeneid*, viii.696) has her rattling the 'native sistrum', the instrument most associated in the Roman mind with Egyptian rites. Osiris himself is dubbed 'the fair sistrum player' in a papyrus (probably 4th century bce), containing the Songs of Isis and Nephthys, and from Dynasty 21 (c1070 bce) great political influence was wielded at Thebes by the divine wives of Amun, royal princesses whose duties included playing the sistrum before the god. Although idiophones provided Egypt's earliest and most characteristic instruments, temple scenes, tomb paintings and museum collections testify abundantly to the variety and richness of Egyptian music-making. (For a discussion of the Egyptian art of cheironomy see [Cheironomy](#), §2.)

1. Literary sources.

2. Iconography.

3. Surviving instruments.

BIBLIOGRAPHY

Egypt, §I: Ancient music

1. Literary sources.

Classical authors preserved many traditions about ancient Egyptian music. Plutarch recorded that Thoth (Hermes) invented it (*De Iside et Osiride*, 352.3) and that Osiris used it extensively in his civilizing mission throughout the world (356.13), although there were notable restrictions on its employment in his worship (Strabo, *Geography*, xvii.1.44). Plato, supposed to have studied in Egypt, extolled the excellence of Egyptian musical standards (*Laws*, 657), and Pythagoras is said to have investigated musical theory there (Iamblichus, *De vita Pythagorae*, iv). Dio Cassius (*Roman History*, xxxvii.18) stated that Egyptian music was closely connected with astrology. Plutarch commented on the significance of the sistrum's structure (*De Iside et Osiride*, 376.63) and on the fact that the inhabitants of Busiris and Lycopolis made no use of the trumpet because its braying sound recalled the god Seth (Typhon), whose colour resembled that of an ass (362.30). Diodorus Siculus attributed the discovery of the lyre to Thoth (*History*, i.16) and commented on the dangers of effeminacy through indulgence in music (i.81). Herodotus mentioned the aulos (ii.48) and an Egyptian song identical with the *linos* he knew from other parts of the Near East (ii.79; see [Linus](#)). He also described the music at annual celebrations at Bubastis (ii.60). For the Ptolemaic period and later, Strabo mentioned the licentious use of the aulos (*Geography*, xvii.1.17); Athenaeus (v.201–2) referred to a choir of 600 with 300 harpers in the reign of Philadelphus (285–246 bce), the outstanding musicianship of the

Alexandrians (iv.176), and the effect one of the citizens made in Rome with his performance on the trigōnon. Important Alexandrian contributions to the Hellenistic heritage were the invention of the hydraulis by Ctesibius (*fl* c270 bce) and the treatise *Harmonica* by Hero of Alexandria (*fl* 150 ce).

To what extent Egyptian music influenced the classical world is uncertain. The vast time-span of Egyptian history made a great impression on the Greeks and Romans, whose literature often alludes to the debt they thought they owed to many branches of Egyptian learning, including music. This evidence, however, must be treated with caution: it concerns only the latest periods of ancient Egyptian history, when Pharaonic civilization was already in decline; its elements are often fanciful and bizarre; its method is unscientific; and it is based on theories that Egyptian archaeology has so far done little to corroborate.

The literature of Egypt itself also abounds in musical references: in the last of the stories concerning King Cheops and the magicians, for example, a group of goddesses appears disguised as a party of itinerant musicians; and the tribulations of Wenamun were alleviated only by the presence of a female Egyptian singer at Byblos. There is praise of the art on a stela of Wahankh Intef II (Dynasty 11, c2100 bce; New York, Metropolitan Museum); and the texts survive of many Egyptian songs, such as those concerning love (about 60), the shepherd's lot (in two Old Kingdom tombs) and workers in the field (e.g. in the tomb of Paheri at El-Kab dating from the New Kingdom), and those suitable for performance at a banquet (e.g. the Song of the Harper). Above many musical scenes are the names of the instruments played and the words sung, but there is no hint of notation.

[Egypt, §1: Ancient music](#)

2. Iconography.

Throughout Egyptian history the musical iconography has been rich. The significance of prehistoric dancing figures in rock drawing or on pottery (Naqada 2 period, before 3000 bce) is not easy to interpret, and the suggestion that the sticks held by two men on a contemporary pot from El-Amra are clappers can be only conjectural. However, there can be no doubt about the fox with an end-blown flute on the Ashmolean ceremonial palette from Hierakonpolis (Protodynastic, c2900 bce; fig.1). Whether the neighbouring giraffe and ibex are in fact dancing, and whether or not Mesopotamian influence may be detected, the scene is nevertheless a playful example of the music-making that was so prevalent in Egyptian life and that can be seen depicted in at least a quarter of the 450 private tombs of the Theban necropolis.

From the time of the Old Kingdom (c2575–2134 bce) the main instruments represented in the tombs are the end-blown flute played obliquely, a pipe (single or double) of the clarinet type using a single reed, and the harp; usually there are also singers and often dancers. At this period the players are mostly male, although women are sometimes seen at the harp (e.g. in the tomb of Mereruka at Saqqara, dated to Dynasty 6, c2323–2150bce, where in front of her husband the Princess Seshseshet accompanies her own song). Larger combinations include the group from the mastaba of Werirenptah (Dynasties 5–6; from Saqqara, now in the British Museum), in which two singers, apparently emphasizing the rhythm with their hands, are

joined by a flautist and harpist (all male), while in a lower register four dancers face two singers (all female); and a scene in the tomb of Ibi at Deir el-Gebrawi (Dynasty 6) comprising seven male harpists. The tomb of Kagemni (Dynasties 5–6; Saqqara) may contain the earliest representation of a trumpet player, participating, perhaps, in a ritual scene.

During the Middle Kingdom (c2040–1640 bce) the chamber groups tend to be smaller and to contain more women. Sometimes a singer is accompanied only by hand-clapping or by a harp. In Ukhhotep's tomb at Meir (Dynasty 12, c1991–1783 bce) a long end-blown flute and large harp accompany a man who sings holding his left hand against his left ear (an attitude still commonly seen in Egypt). In the tomb of Amenemhat at Beni Hasan (Dynasty 12) three singers are accompanied by two harps, a sistrum and a rattle (the group is female except for one of the harpists), and the approximately contemporary tomb of Khnumhotep at the same site contains the first Egyptian scene with a lyre (fig.2).

In the New Kingdom (1550–1070 bce) new instruments of increased variety are used by the Egyptian chamber groups. The lute and lyre appear, together with a pipe of the oboe type (usually double and splayed at the distal end) with a double reed, in combination with various types of drum and tambourine and, in military scenes, the trumpet. In the tomb of Paser at Thebes, for instance (contemporary with Amenhotep II, 1427–1401 bce), are found an angular harp, an arched harp, a lyre and lute; certain rooms of the royal palace at El-Amarna apparently devoted to music are shown in the tomb of Ay (reign of Akhenaten, 1353–1335 bce), where lutes, harps and lyres of various shapes and sizes seem to have been stored, with female musicians at practice on some of them. Two banquet scenes originally from Thebes (Dynasty 18, c1550–1307 bce; British Museum) distinguish the two main types of Egyptian lute and show the double reeds with which the splayed double oboe-type pipes were sounded; in both instances the instrumentalist's hands appear to be crossed (fig.3). A lively dance scene from a tomb at Saqqara (Dynasty 19, c1307–1196 bce; Egyptian National Museum) shows eight girls with tambourines and two others, each with two pairs of clappers or castanets (fig.4).

Many Egyptian instruments were closely associated with animals, but a papyrus in Turin (Dynasty 19) is clearly satirical in intent. On it an ass plays a large harp of the kind made familiar from 'Bruce's Tomb' (that of Ramesses III, c1194–1163 bce, at Thebes); a double oboe-type pipe is in the hands of a monkey; a crocodile strums the lute, and a lion the lyre (fig.5). Of equal vivacity is a scene on a steatite bowl in the British Museum (Persian period, 525–404bce): five performers (three male) approach a kiosk of the goddess Hathor, one with a large round tambourine, the second with a lyre, the third with a pair of clappers, the fourth with the lower part of her dress wound round one arm, while with the other she slaps her buttocks, and the fifth with a double pipe of the clarinet type (fig.6). Herodotus's description (ii.60) of licence at Bubastis is aptly recalled.

For further illustration, see [Cheironomy](#), fig.1; [Clappers](#), fig.2; [Harp](#), fig.2; [Lute](#), fig.4b; and [Trumpet](#), fig.1.

3. Surviving instruments.

Many ancient Egyptian musical instruments still exist. Among the earliest idiophones are clappers in the Egyptian National Museum, mostly decorated with animal heads and dating from Dynasty 1 (c2920–2770 bce); bearded human heads also appear in the Protodynastic period. But the commonest type of clapper (mostly of bone or wood) is in the form of a human hand with the head of the goddess Hathor below, and with the handle shaped as a forearm, an animal's body or a plant-derived architectural feature. Pairs of clappers mounted on a handle are also found, as are castanets, though only from the Late period (the 1st millennium bce). Bronze cymbals of three main kinds (large, plate type; medium-size, cup type; small, clapper type) and crotala (small cymbals mounted on wooden or metal handles) date mainly from the Greco-Roman or Coptic (Christian) periods. Bells, used mainly for ritual or apotropaic purposes, also came late to Egypt; they are mostly of bronze, although more precious metals are sometimes used. The body of the bell is often ornamented with a head of the god Bes or a mythological animal. Jingles and rattles (of plaited straw, for instance, or terracotta) are found rarely, but the latter date back to the prehistoric period. In the arched sistrum (usually of metal) and the sistrum in the form of a *naos* or shrine (mostly of faience), the central feature is a Hathor head. Decoration often includes a cat (sacred to the goddess Bastet) and the uraeus (the snake associated with Edjo, Hathor and Sekhmet). The ends of the metal rods used for the mounting of the sounding-plates may be shaped to represent the uraeus or a bird's head. There is a model alabaster sistrum inscribed with the titles of King Teti (c2323–2291 bce) in the Metropolitan Museum (fig.7).

The earliest Egyptian membranophone is a palm-wood drum from Beni Hasan, cylindrical in shape (Dynasty 12; Egyptian National Museum); other examples are barrel-shaped and of bronze. The tambourine or frame drum has two main forms: it is either round, or rectangular with concave sides. The former type varies considerably in size and is often associated with the god Bes (e.g. a New Kingdom statuette in the British Museum) or outdoor ceremonies; a pair of richly decorated covering skins, inscribed with the name of the goddess Isis and dating from the Late period, is in the Egyptian National Museum. The rectangular kind was much used at New Kingdom banquets and was always played by women.

Less common aerophones include the terracotta rhytons characteristic of the Greco-Roman period, the two trumpets (one bronze or copper, one silver) from the tomb of Tutankhamun (1333–1323 bce; Egyptian National Museum) with richly decorated bells, and toy instruments such as an ocarina in terracotta (Egyptian National Museum) moulded into the shape of a monkey. Surviving end-blown flutes date back to the Middle Kingdom; a damaged example from Beni Hasan (Egyptian National Museum) is 91 cm long. Larger instruments have been found, and some less than half the size. The number of playing holes is usually four to six (with three to eight as the extremes). The classification of pipes requiring either a single or double reed is more difficult, if only because the reeds rarely survive.

Fewer instruments of the clarinet type (attested from the Old Kingdom) appear in collections than of the oboe type introduced in the New Kingdom. The Egyptian National Museum possesses a wooden box of the New Kingdom that once contained, according to the *Journal d'entrée*, four 'flûtes', two 'roseaux' (reed pipes) without holes, and a pair of straws possibly intended for the fashioning of reeds.

Of the main chordophones, the Egyptian lyre appears to date from the New Kingdom and to have been an Asiatic import. There are two types, symmetrical and asymmetrical, both with a rectangular soundbox. An example of the latter type, with fragments of the original stringing, was found at Deir el-Medina (Dynasty 18; Egyptian National Museum). The history of the Egyptian lute is similar. Of the two distinct sizes, the longer has a soundbox of wood (the earliest soundbox of this type, perhaps Dynasty 17, c1640–1550 bce, is in the Metropolitan Museum), the shorter of tortoiseshell. The slender neck was usually fretted and appears to have acted both as a fingerboard and as a basis for the attachment of the strings (two or three in number and normally played with a plectrum), which were raised above the soundbox by a tailpiece. The lute of the singer Harmose, found near the rock tomb of Senmut, is characteristic of the smaller type (Dynasty 18; Egyptian National Museum).

Harps may be divided into two groups, the arched or bow harp and the angular. The latter seems to have been another New Kingdom Asiatic import and appears less frequently in collections (there is a large example of uncertain date in the Egyptian National Museum); originally a right-angled triangle in shape, the instrument later tended to have three acute angles. The arched harp is attested from Dynasty 4 (c2575–2465 bce) onwards and is most easily classified by the shape of its soundbox. During the Old Kingdom a soundbox resembling a shallow spoon or spade was preferred; during the Middle Kingdom a deeper, oval type like a ladle developed; and a smaller boat-shaped type is characteristic of the New Kingdom. These shapes did not supplant one another. The harps vary considerably in size and in number of strings. Museum collections provide representative examples of each type; a particularly fine model harp, perhaps from the tomb of Ani at Thebes and elaborately decorated, closely resembles the instruments illustrated in votive scenes (Dynasty 18; British Museum; fig.8).

Experiments have been carried out on the spacing of holes in Egyptian aerophones, and attempts have been made to reconstruct the stringing of the chordophones; but only in the case of the Tutankhamun trumpets and certain idiophones can there be any sure knowledge of how an ancient Egyptian instrument sounded. Many theories have been put forward, but so far they are without adequate foundation.

See also [Anatolia](#); [Mesopotamia](#); [Rome](#), §I.

[Egypt](#), §I: [Ancient music](#)

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II. Classical and popular traditions

1. General background.
2. Arab music.
3. New music in the 20th century.
4. Western music.

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1. General background.

In 20th-century Egyptian conceptualizations of music, its domains and styles and the terms used to designate them are multifarious, reflecting individual perspectives, social status, political conjuncture, religious convictions, commercial interests, changing musical referents and academic concerns. Egyptian music historians and theorists and some urban musicians use the term *mūsīqā* both as a generic designation for a wide range of musical domains and as a specific term referring to Arab instrumental music, as distinct from *ghinā'* (vocal music). However, not all domains of expressive culture in which words and organized 'music sounds' are central are conceptualized as 'music'.

For most Egyptian Muslims, Qur'anic recitation (a highly elaborate vocal rendition of the holy text) lies outside the sphere of music. The Qur'an is the word of God as it was revealed in Arabic, and the ideal recitation should involve both reciter and listener in the contemplation of God's revelation. Qur'anic recitation occupies a central place in Egyptians' thoughts and daily lives, and the Egyptian style of Qur'anic recitation enjoys prestige, popularity and authority throughout the Muslim world. It is termed *qirā'a* (reading) or *tilāwa* (recitation) and is conceptualized as a unique and separate art, although it shares several of the expressive features of Arab secular music, including melodic modes, improvisation and vocal artistry. This perception is attributed by religious authorities and most Muslims to the divine nature of the Qur'anic text and the religious intent of its performance. It is maintained through the reciter's respect for the primacy of the holy text performed according to the rules of *tajwīd* (a system that governs proper recitation by regulating phonetics, timbre, rhythm, tempo, beginning and pause), and his avoidance of fixed melodies or rhythmic patterns. Many musicians began their careers as Qur'an reciters and regard Qur'anic recitation as a haven for the preservation of the essential characteristics of Arab music.

Musicians and audiences make broad distinctions between Western and Arab musics, rural and urban styles, and religious and secular vocal expressions; but the Western paradigms of art, popular and folk music are not applicable to Egyptian musical production, and there are no local terms analogous to 'art music' or 'popular music'. In Cairo indigenous musics can

be conceptualized as a central sphere of overlapping and interrelated musical styles characterized by the fluidity of their musical and conceptual boundaries and by constant changes in musical content, behaviour, discourse and meaning.

Since the 1930s the phrase *al-mūsīqā al-‘arabiyya* (Arab music) has been used as a generic term to designate musical idioms that are composed and performed by Arabs and that adhere to the norms of Arab music style as perceived by musicians and audiences. It replaced the term *al-mūsīqā al-sharqiyya* (oriental music). Within Arab music a number of styles, repertoires and performance practices are distinguished. From the mid-19th century until World War I the terms *maghna* (singing) and *tarab* (a state of heightened emotion that results from an effective performance) were used to refer to a repertoire, style and performance practice influenced by Turkish music and patronized by the Egyptian aristocracy and the urban upper class. After World War I, the demise of this repertoire and some of the performance practices associated with it catalyzed revival efforts and engendered new conceptions and terms. In the 1930s musicians and journalists referred to the *maghna* repertoire as *al-qadīm* ('old'); during the 1930s and 1940s *al-qadīm* was contrasted with *al-jadīd* ('new'), a term generally associated with a repertoire and style created by [muhammad ‘Abd al-wahhāb](#), who consciously embraced the influence of Western music. Various musical styles intended for the entertainment of large audiences were created in urban areas and disseminated through several media, including the musical theatre (1870s–1920s), sound recordings (c1904–c1950), musical films (1930s–1950s), radio (1934–c1980) and music cassettes (from the 1980s). Largely shaped by these media, many urban styles are syncretic, drawing upon elements of *maghna*, Islamic hymnody, rural styles and Western music.

During the 1960s government-sponsored revival and modernization efforts brought about another new conception and term, *al-turāth* ('heritage'). This incorporated repertoire composed and recorded at least 50 years earlier from *al-maghna* or *al-qadīm*, now fixed and performed by large choral and instrumental ensembles using Western notation. With the founding of the Arab Music Ensemble in 1967, the generic term *al-mūsīqā al-‘arabiyya* (first used to designate the 1932 Arab Music Conference in Cairo) acquired a specific sense synonymous with *al-turāth*. During the 1980s and 1990s the temporal boundaries and stylistic requirements of the repertoire of the ensembles that revived and disseminated *al-turāth* were extended, incorporating a selection of popular vocal compositions (*aghānī*) from the 1950s and 1960s, which drew upon Western music.

Islamic hymnody (*al-inshād al-dīnī*) comprises several genres of intoned or sung religious poetry and is a vital domain of expressive culture that is intended as a form of worship. It features several characteristics common to Qur'anic recitation and Arab music, including the central role of the solo vocalist, melodic creativity, melodic modes (*maqāms*) and the precise enunciation of texts. The *qasīda* is the central poetic genre; the religious *muwashshah* (metric song), *ibtihāl* (supplication), *madīh* (praise for the Prophet Muhammad) and *qissa* (story) are also part of the *inshād* repertoire. There are also colloquial styles that use popular forms such as the *mawwāl* and *zajal*. Regarded as a form of worship, *inshād* is performed

on numerous occasions, including annual religious holidays (notably the birthday of the Prophet), the holy month of Ramadan, saints' festivals, weddings, circumcisions and memorials. The *inshād sūfī* also includes choral *inshād* and is a sub-category of *inshād dīnī*, which may incorporate explicitly Sufi themes or occur in Sufi contexts. Since the early 1970s Firqat Al-Inshād Al-Dīnī, a government-sponsored group modelled on the Arab Music Ensemble, has regularly performed modernized versions of *inshād dīnī* repertory in Cairo concert halls.

Non-Muslim minorities have distinct religious musical expressions. The Coptic community is the largest minority group and has preserved a self-contained chant repertory stylistically related to Arab music. Greek, Syrian, Armenian and other Eastern Orthodox communities have also maintained distinct religious chant traditions, and Jewish chant and other genres of religious music also flourished until the departure of the Egyptian Jewish community during the 1950s.

Many musical styles and repertoires rooted in or evocative of rural life have been created and disseminated in rural and urban areas. Often termed *baladī* ('country') or *sha'bī* ('folk'), this domain includes vocal genres such as the *mawwāl* and epic songs, as well as song and dance repertoires central to rural social life and ritual. The term *sha'bī* has also been used by the media to identify urban popular musics that use elements of rural music styles and textual themes that focus on the daily lives of their target audiences, the Egyptian rural and urban working classes. The 'folklorized' repertoires performed by formally structured groups representing particular regions or the entire country are also incorporated in a broad domain which local researchers and cultural politicians have designated *fann sha'bī* ('folk art'). This term is also applied to handicrafts and oral poetry.

Within urban areas, especially in Cairo and Alexandria, Western art music has maintained a presence since the early 19th century. Its impact on Arab music theory and practice has been particularly apparent since the early 20th century. The conceptualization of Western art music by cultural politicians and Western-trained Egyptian musicians as a 'world music' (*mūsīqā 'ālamīyya*) and the association of Western culture with modernity has legitimated a steady investment in the institutionalization of Western music since the 1930s. It has also fostered the development by Egyptian composers of contemporary Egyptian musical idioms modelled on selected 19th- and 20th-century Western styles (see §4 below).

Various Western popular music styles have won a following among sections of the Egyptian urban youth and have influenced developments within the more modernizing trends of Arab music.

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2. Arab music.

- (i) General characteristics.
- (ii) 'Maqām'.
- (iii) 'Īqā'.
- (iv) Formal organization.
- (v) Ensembles and performance practice.
- (vi) Learning and musical transmission.

(vii) 19th-century overview.

(viii) 20th century overview.

(ix) Composers and performers.

Egypt, §II, 2: Classical & popular traditions: Arab music

(i) General characteristics.

Arab music is prominent in urban areas, especially Cairo. Urban musicians and informed audiences consider it a source of theoretical knowledge and indigenous musical creativity. Vocal genres predominate; monophony enhanced by heterophonic accompaniment, which may include unisons and parallel octaves, is especially popular. The compositional process starts with the selection or commissioning of a text by a composer or solo vocalist who works closely with the poet; the composer is expected to use melodic invention within the appropriate *maqām* (see (ii) below) to bring out the meaning of the text.

In performance the solo vocalist (*mutrib*; fem. *mutribah*) is supported by an accompanying ensemble. In response to an audience of connoisseurs (*samīʿ*), the *mutrib* interprets both text and melody through appropriate elaboration of the *maqām*; use of modulation, ornamentation, melodic improvisation and cadences (*qafḷa*); and manipulation of the text through the repetition and segmentation of words and phrases. While the basic outline of the melody, text and rhythmic pattern remain unaltered, all other aspects of the musical composition are modified in performance, depending upon the performer's mood and understanding of the text and the verbal and gestural feedback that he receives from the *samīʿ*. An effective interpretation, which results partly from the close interactive communication between the *mutrib* and his *samīʿ*, can induce *tarab*, a state of heightened emotion or ecstasy felt by musicians and audience that is central to Arab music performance. Within *tarab* culture, performer and audience are bound by a common emotional experience to which both contribute.

In Arab music the *tarab* aesthetic thrived in the performances of certain artists until the late 20th century. Western influences, the advent of the media and the modernization of the heritage of Arab music fostered the development of new styles and performance practices, but *tarab* remained a central feature of the performance of *inshād dīnī* and certain *baladī* genres.

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(ii) 'Maqām'.

Maqām (pl. *maqāmāt*) is the fundamental principle for pitch organization in Arab music and related musical domains. Literally meaning 'place' or 'position', the term designates a modal entity found throughout a vast geographical area stretching from North Africa to West and Central Asia. In contemporary Egyptian music theory *maqām* is presented as a scale divided into two tetrachords (*agnās*; sing. *gins*) and duplicated at the octave. A scale of 24 equal tempered quarter-tones forms a collection of pitches from which many *maqāmāt* may be derived. Until the early 20th century each of these pitches was named, but subsequently European

note names and European notation with some modifications were gradually adopted.

At the beginning of the 21st century *maqām* is a melody type, the characteristics of which include a hierarchy of pitches, variant intonation and specific melodic shapes that largely determine the melodic contours of improvisation and composition. Tetrachords are often used as a basic framework for melodic elaboration. Typically the lower tetrachord is developed, followed by the upper tetrachord; the melody may modulate to other *maqāmāt* before returning to the lower tetrachord of the original *maqām*. Prominence is usually given to the tonic and its octave (*daragat al-rukūz*), on which a *maqām* often begins and ends; there is at least one other dominant note (*ghammāz*), which is often the fifth degree of the scale. Characteristic melodic motifs are associated with some *maqāmāt*, especially in cadential formulae (*qafilāt*), and are used to highlight important notes. While some *maqām* degrees are fixed, others are variable; variability is designated by the generic term *sika*, which some musicians regard as a distinctive feature of specific *maqāmāt*, by regional or personal styles, tonal focus, melodic direction or aesthetic impulse during performance. A *maqām* is also distinguished by its place in the *maqām* system; when an intervallic structure is transposed, it is perceived as another *maqām* and is given another name.

Modulation plays a central role in *maqām* practice and helps to define the structure of many compositional genres. Composers and performers display their technical mastery and understanding of *maqām* aesthetics through appropriate use of modulation, which proceeds on the basis of an established system of relationships between *maqāmāt*, in which they are grouped according to their common tonics and tetrachords. Most modulations occur between *maqāmāt* with a common tonic or tetrachords; alternatively, a composer may use a common note as a pivot to move from one *maqām* to another.

In recent decades changes in *maqām* theory and practice in Egypt have reflected the influence of Western models. There has been a move towards equal temperament, and the number of *maqāmāt* in use has decreased from the 52 documented by the 1932 conference to less than 20 in the 1980s and 1990s.

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(iii) ‘Īqā’.

Most pre-composed genres are set to rhythmic cycles (*īqā’*, pl. *īqā’āt*) that alternate strong and weak beats and silences. Each beat is represented by one of two types of drum strokes that vary in intensity; *dum* designates the deep sound produced by hitting the centre of the drum and *tek* the clear high-pitched sound produced by hitting the edge of the drum with the fingertips. In live performances percussionists add rhythmic ornamentation to the *īqā’*. Egyptian music theorists generally classify *īqā’āt* as simple (*basīta*; those divisible into binary units) or compound (*murakkaba*; those which have ternary or asymmetric rhythmic cycles). In pre-composed vocal genres the choice of *īqā’* is influenced by the metrical structure of the song text; in turn, the *īqā’* may influence melodic structure. The number of *īqā’āt*

in use has decreased from the 19 documented by the 1932 conference to less than 10 in the 1980s and 1990s.

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(iv) Formal organization.

Until the 1930s the *maghna* consisted of a *wasla* (literally 'extension'), a multi-sectional 'compound form' comprising several vocal and instrumental compositions and improvisations in the same *maqām* and concluding with a climactic vocal composition, the *dawr* or *qasīda*. The performance of a *wasla* usually lasted one hour; an evening (*sahra*) might include up to three *waslāt*.

The *wasla* was performed by a solo vocalist accompanied by a small instrumental ensemble (*takht*) and began with a *taqsīm* on the *'ūd* (fretless short-necked lute), a rhythmically free solo instrumental improvisation introducing the *maqām* and displaying the instrumentalist's musicality and technical skills. This was followed by the *samā'ī*, an instrumental composition in cyclical form (ABCBDB etc.) played by the *takht*. A second *taqsīm* on the violin or *nay* (end-blown cane flute) followed, providing a transition to the *muwashshah*, a metric vocal composition in strophic form setting a classical Arabic poem; this was performed by the chorus and accompanied by the *takht*. A *taqsīm* on the *qānūn* (trapezoid plucked zither) was immediately followed by the *layālī*, a rhythmically free vocal improvisation on the words *yā layl yā 'ain* ('oh night, oh eye'), and the *mawwāl*, a love poem in colloquial Arabic often associated with rural culture. The *wasla* culminated with a vocal composition, usually a *dawr*, a vocal genre developed by 'Abd al-Hamūlī (1855–1901) and Muhammad 'Uthmān (1855–1900), which disappeared by the 1930s. It opened with a metric pre-composed section (*madhhab*), which was usually sung by the chorus and was followed by the *dawr*, a solo section in which the vocalist improvised. Sometimes the *dawr* included a *hank*, in which the solo improvisation was punctuated by responses from the chorus drawn from the pre-composed melody. Occasionally a *wasla* might end with a *qasīda* (pl. *qasā'id*), a quintessentially Arab poetic genre; its literary texts in classical Arabic featured hemistiches with a single poetic meter and rhyme and were through-composed. The themes of the *qasīda* included religious or historical topics, nature and love. The composition of *qasā'id* continued until the late 20th century.

The multi-sectional *wasla* structure using a single *maqām* was well suited to the development of *saltana* (the performers' total involvement in the atmosphere of the *maqām*) and the subsequent inducement of *tarab* in performers and audience. The *wasla* was shortened in the 1930s as a result of time limitations imposed by the recording industry and radio, and disappeared altogether by the 1940s; but its basic structure and aesthetic continued in prominent artists' live performances of vocal genres such as the *ughniyya*. Characterized by a flexible structure, internal repetition and colloquial language, the *ughniyya* incorporated many elements of the *wasla*; it included pre-composed instrumental introductions and interludes as well as instrumental and vocal improvisation, and provided solo vocalists with an opportunity to display their virtuosity.

Two other vocal genres developed in the 1920s and 1930s, partly shaped by the music media. The *taqtūqa*, a strophic song opening with a refrain, was set to a short melody that was easy to memorize; its texts were in colloquial Arabic and focussed on love, marriage, feminine beauty and political issues such as women's rights and national freedom. The through-composed *monologue* evolved from the vocal pieces of the music theatre; it used colloquial Arabic, expressing emotions such as love and sadness.

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(v) Ensembles and performance practice.

A *takht* (pl. *takhut*, ensemble; Persian 'stand' or 'platform') accompanied solo vocalists in *maghna* from the late 19th century until the 1930s. A *takht* consisted of from two to five male instrumentalists and a chorus of four or five vocalists known as *sannīda* ('supporters') or *tabr'* (followers). *Takht* instruments included a *qānūn*, an 'ūd, a *nay*, a Western violin called *kamān* or *kamanja*, and a *riqq* (frame drum); leadership was usually provided by the *qānūn* player.

The solo vocalist (*mutrib*) was the central figure in *takht* performances, which featured much solo vocal improvisation, both within composed pieces and as separate items (*layālī*). With the exception of the *riqq* that performed the basic rhythmic cycle (*īqā'*), *takht* instrumentalists provided a heterophonic accompaniment, an ornamented version of the melody that was termed *tarjama* (literally 'translation'). In addition the *takht* performed instrumental introductions and interludes within vocal compositions, instrumental compositions such as the *samā'ī* and the *bashraf*, and instrumental improvisation (*taqsīm*). The *sannīda* (chorus) sang refrains and other fixed sections in vocal compositions. Many *qānūn* players formed ensembles named after them, which could be hired to accompany solo vocalists, and some famous singers had their own *takhts*. Typical settings for performances by *mutrib* and *takht* included weddings, festive occasions and other social gatherings in the homes of the wealthy. Live performances were characterized by the *tarab* aesthetic.

A female ensemble (*takht al-'awālim*) existed concurrently with the *takht*; in the the 19th century the *takht al-'awālim* performed exclusively for women and differed from its male counterpart in both style and instrumentation.

The size and composition of *takht* ensembles changed during the first quarter of the 20th century, influenced by the use in musical theatre of larger ensembles featuring western instruments. The small *takht* with its relatively limited timbral range was considered inadequate to illustrate musically the events and emotions represented on stage. Music media also supported the development of larger ensembles; during the 1930s the Egyptian State Radio Broadcast Station sponsored large ensembles as part of its policy of promoting instrumental music. Large ensembles were also used in musical films.

By the mid-1930s a new kind of ensemble named *firqa* (pl. *firaq*) had been established. The solo vocalist continued to play a central role; larger numbers of *takht* instruments (except the *riqq*) were used, and new instruments were added. In the 1930s a *firqa* typically included three or four violins, and this number increased to about 15 by the 1960s; the *qānūn*,

the *ūd* and the *nay* were doubled, and new instruments were introduced, including the *tabl* (drum), the cello and the double bass. Occasionally the accordion, the clarinet, the flute, the saxophone, the electric guitar and various percussion instruments might be used. A male, female or mixed chorus that might exceed 15 singers was also added to the *firqa*. In some *firqa* the *qānūn* player continued to lead, while others had a Western-style conductor.

Despite its large size the *firqa* maintained the norms of performance practice of the *takht*. The soloist played a central role; instrumentalists generally doubled the solo vocalist and a small core of them performed *tarjama*, especially during long improvised passages (*istirsāl*). *Tarab* remained an essential feature of performance practice.

In 1967 the Egyptian Ministry of Culture founded Firqat Al-Mūsīqā Al-‘Arabiyya (Arab Music Ensemble; AME), which was dedicated to the revival and performance of *turāth*, the heritage of Arab music. The concept of *turāth* was central to the changes engendered by the AME; rather than a fixed corpus of practices, it is an ongoing creative reinterpretation of the past, in which former cultural products and practices are reconfigured and new ones are added, resulting in an essentially new form of cultural production.

The AME introduced radical changes in performance practice, establishing new aesthetic values for Arab music. Its goals and the model that it created for the performance of Arab music represented the implementation of a national cultural policy that emphasized the revival and preservation of the nation’s cultural heritage and the modernization of cultural life through the emulation of Western models. ‘Abd al-Halīm Nuwayra (1916–85), a composer trained in Arab and Western music, conducted the AME from 1967 until 1985 and played a decisive role in constructing a model for its *turāth* performances. A chorus of up to 12 men and 12 women replaced the solo vocalist, and improvisation was eliminated. (During the 1990s the solo vocalist was reinstated in certain performances, with limited or no opportunities for improvisation). The instrumental section maintained the structure of the *firqa*, comprising about 12 violins, two cellos, a double bass, a *qānūn*, an *ūd*, a *nay*, a *riqq* and a *tabla*, and the conductor was established as its leader. Using Western notation, *turāth* was transcribed from performances by older musicians and occasionally from early recordings; the instrumentalists and the conductor used the resulting ‘scores’, while vocalists learnt the repertory directly from older musicians or conductors and performed from memory. Instrumentalists played the melody in unison, doubling the vocalist; only the *riqq* and other percussion instruments were allowed to add ornamentation to the basic *tqā’*. The concert hall became established as the performance setting, and the norms of Western orchestral performances were observed, including fixed and printed programmes, silent listening and formalized applause. Like the *wasla*, programmes began with an instrumental piece and ended with a large-scale vocal composition such as a *dawr* or *qasīda*; in between, a variety of shorter vocal compositions such as the *muwashshah* and *taqtūqa* were included.

This model for the performance of Arab music had notable success in Egypt and throughout the Arab world, in which it was widely emulated (fig.9). For its supporters and audiences the AME symbolized modernity rooted in tradition, one of the pillars of Egyptian national ideology since the 1952 revolution. The AME and similar ensembles also contributed to the legitimation of cultural institutions and state authority and created a new arena for the performance of Arab music of high social status.

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(vi) Learning and musical transmission.

Until the beginning of the 20th century, Arab music was learned informally through listening, emulation and participation. For many musicians, participation in Qur'anic recitation and *inshād* provided an opportunity to master *maqām* and develop skill in melodic improvisation. A few prominent musicians provided private instruction for young apprentices. The importance of attentive listening was emphasized; oral transmission prevailed both in the training of apprentices and the introduction of new compositions to more accomplished musicians. Many musicians favoured the *ūd* as a pedagogical instrument and the ideal tool for a composer.

During the early decades of the 20th century the teaching of Arab music was institutionalized. This process also involved the integration of Western music as part of the training of Arab musicians and a gradual shift towards the use of a slightly adapted form of Western notation. By the 1960s institutional training and the mastery of Western notation became necessary conditions for the acceptance of young Arab musicians in the professional arena.

The prominent musicians Mansūr 'Awād and Sāmī al-Shawā (1889–1965) founded the first school for the teaching of Arab and European music in 1906. In 1914 a group of aristocrats and musicians, including the *qānūn* virtuoso Mustafā Ridā (1890–c1950), founded the Oriental Music Club (Nādī Al-Mūsīqā Al-Sharqī), providing training for young musicians and a forum for older musicians who wished to preserve the *qadīm* ('old' tradition). In 1929 the same group obtained the patronage of King Fu'ād in order to found the Arab Music Institute (AMI; Ma'had Al-Mūsīqā Al-'Arabiyya). Since then the AMI, the Higher Institute for Music Teachers (founded in 1935, presently the Faculty of Music Education of Helwan University) and the short-lived Higher Institute of Musical Theatre (1944–50) offered training in Arab and Western music, producing several generations of musicians conversant in both Arab and Western styles. Western music has also been taught at the Cairo National Conservatory (see §4(i) below).

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(vii) 19th-century overview.

Musical life in 19th-century urban Egypt was compartmentalized along social, ethnic and gender lines. Ottoman influence prevailed; Western music was introduced; a tradition of court music was created; and a local tradition of musical theatre developed, largely catalyzed by Syrian artists. As was the case in Ottoman Turkey, musicians belonged to guilds (*tawā'if*), each of which was led by a *shaykh* who licensed musicians to practise their

profession and protected them from the competition of amateurs. The most important guilds were the *alatiyya* (male professional instrumentalists forming *takht* ensembles) and the *'awālīm* (female entertainers whose ensembles comprised a solo vocalist, a dancer, an *'ūd* player and percussion instrumentalists). The *alatiyya* entertained men, while the *'awālīm* performed for women or men from behind a screen in the homes of the wealthy at weddings and other social occasions. Other guilds included the *sahbagiyya* (*muwashshah* singers), the *darāwīsh* (Sufi singers) and the *qassāsīn* (epic poets).

Different ethnic groups used different musical instruments. The *tunbūr turkī kabīr* (large Turkish long-necked lute), for instance, was played by Turks, Jews, Greeks and sometimes Armenians, while the *santūr* (hammered dulcimer) was played by Jews and Christians.

Ottoman musical influences came to Egypt through various sources, including the Turkish military bands known as *mehter*, the Mevlevi mystical order of Dervishes, which valued music and dance highly, and the visits of several prominent Turkish musicians to Egypt and Egyptian musicians to Turkey.

During the second half of the 19th century a court music tradition developed under the patronage of the Khedive Ismā'īl (ruled 1863–79), who hired the composer and singer 'Abd al-Hamūlī (*b* 1855) as his court musician and sent him to Istanbul to study Turkish music. During the last quarter of the 19th century al-Hamūlī and Muhammad 'Uthmān created a musical style that synthesized Egyptian, Turkish and Syrian elements; they explored the full potential of the *dawr* and helped to popularize it. During the same period several Sufi *munshidīn* became *takht* singers, notably al-Shaykh Yūsuf al-Manyalāwi (1847–1911), and this trend continued throughout the first quarter of the 20th century.

In the 1870s a number of Syrian artists, including Salim Khalīl al-Naqqāsh, Adīb Ishāq, Yūsuf Al-Khayyāt and Ahmad Abū Khalīl al-Qabbānī introduced Western-inspired theatre to Egypt. Music was used to adapt European plays to Egyptian taste; during the intervals famous Egyptian singers performed songs, the themes of which were often unrelated to the play's subject. Salāma Hijāzī (1852–1917), a *munshid* and *mua'dhdhin* from Alexandria, transferred the *tarab* tradition to the stage and paved the way for the development, during the first three decades of the 20th century, of an Egyptian musical theatre tradition to which several composers contributed, notably [Sayyid Darwīsh](#), Kāmil al-Khulā'ī (1880–1938), Da'rūd Husnī (1871–1937) and Zakariyyā Ahmad (1896–1961).

The repertory composed for the musical theatre from the 1870s until the 1930s introduced several innovations in musical style. Singers were accompanied by large instrumental ensembles, including Western instruments played by European musicians. Strophic form was ubiquitous; melodies were simple, expressing the text clearly, and were sometimes harmonized. With the development of the musical theatre, commercial musical entertainment was established.

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Two concerns catalyzed developments in Arab music throughout the 20th century, namely the preservation of heritage and the creation of a modern Egyptian Arab musical identity. These concerns are evident in the creative efforts of composers and performers, in cultural policies and action, in performance practice and in written and oral discourses about music. At the same time the commercial music media played a major role in the production and transmission of music, catalyzing change and providing new sources of patronage for musicians.

A record industry was established in Egypt in 1904 by European and Middle Eastern companies and thrived until the 1930s, disseminating aspects of Arab music performance practice and stimulating change. A full *wasla* could not be recorded on 78 r.p.m. records; individual compositions were limited to three minutes, and improvisation was reduced to occasional ornamentation. Following World War I, a repertory adapted to the limitations of 78 r.p.m. discs developed; the *taqtūqa*, a simple strophic song in colloquial Arabic, was central to this repertory.

Song films starring celebrated singers were highly popular from the 1930s until the 1950s; these films were built around strophic or through-composed songs performed without improvisation and usually accompanied by large orchestras. During the 1930s and 1940s Umm Kulthum (1904–75) and Muhammad ‘Abd al-Wahhāb starred in six song films each.

Amateur radio was introduced in the 1920s. The official Egyptian State Broadcast Station was inaugurated in 1934 and was an important influence on Egyptian musical life until the 1980s, when it was superseded by audio cassettes. During the 1930s and 1940s the policy of the official radio station concerned both the preservation of *qadīm* and the encouragement of certain innovations; the radio station formed large instrumental ensembles that included Arab and Western instruments, commissioned modernized instrumental compositions for these ensembles and promoted Western music by regularly broadcasting performances given by the Radio Symphony Orchestra. The RSO served as the nucleus of the Cairo Symphony Orchestra, which was founded in 1959. From the 1950s until the 1980s radio was the most far-reaching music medium and the major producer of Egyptian popular music, shaping its development by specifying the appropriate length, music style and textual content for songs to be broadcast. Throughout this period, acceptance as a radio artist was a necessary condition for composers and performers aspiring to widespread recognition.

During the 1980s the hegemony of the state-controlled radio was challenged by the privately owned commercial cassette industry, which covered most rural and urban musical domains and fostered the development of new types of urban popular music characterized by a rapid turnover of stars, new styles and repertory.

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(ix) Composers and performers.

The composer Sayyid Darwīsh traced a new course for Arab music in Egypt. In his 26 operettas he created a new musical style rooted in Egyptian tradition and free from Turkish influence; many of the songs in his

operettas addressed contemporary social and political issues. His music reached a broad urban audience and expressed the concerns of common Egyptians; one of his patriotic tunes, *Bilādī bilādī* ('My Country, My Country'), has been used as the Egyptian National Anthem since the 1970s. Following his example, the composer and singer [muhammad 'Abd al-wahhāb](#) was dedicated to the modernization of Arab music through the creation of a synthesis of Arab and Western elements. Other composers who made significant contributions to the development of Arab music in the 20th century included Muhammad al-Qasabjī (1892–1955), who introduced innovations in melodic shape; Zakariyyā Ahmad, who developed a distinct style rooted in Egyptian tradition; and Riyād al-Sunbatī (1906–81), who modernized the traditional *qasīda* while preserving its essential characteristics.

The solo vocalist [Umm Kulthum](#) was the most prominent performer of modern Arab music and the best known Arab musician throughout the Arab world and in the West. Throughout her 50-year career her performances epitomized the essential characteristics of traditional Arab music.

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3. New music in the 20th century.

Egyptian 19th- and 20th-century music is often syncretic and defies simple categorization as 'classical' or 'folk', 'religious' or 'secular', 'art' or 'popular'. Historic genres that are highly valued as 'art', such as the sung *qasīda*, often have distinctly religious themes; genres such as the *mawwāl*, associated by the end of the 20th century with the performances of the rural and urban lower classes, have roots in the court music of previous centuries. Mediated 'popular' music such as the songs of [Umm Kulthum](#) and [muhammad 'Abd al-wahhāb](#), appeared in performances of *inshād dīnī* in the late 20th century.

The musical theatre productions that began in the 1880s were early examples of music of a syncretic nature. Devised from European models, these productions combined colloquial and literary Arabic texts with melodies based variously on the *maqām* (see §2(ii) above) or European diatonic scales, usually sung in Egyptian style and accompanied by a European-style orchestra that often included European musicians. In the early 20th century the singer and impresario Salāma Hijāzī became a much-loved star of musical theatre; his productions were imitated by many others – until the late 1920s Cairo supported dozens of theatrical troupes, many of which staged musicals – and Hijāzī marketed his songs on the commercial recordings initially produced in Cairo in the first decade of the 20th century.

Thus, while shaped by the burgeoning mass media in the 20th century, new music in Egypt remained rooted in local traditions. Some characteristics emanated from the historical heritage (*turāth*) of Arab music. The art of singing poetry, often with accompaniment by a small ensemble (*takht*), was carried into new music in the performances of Hijāzī and, later, Laylā Murād, Umm Kulthūm, Muhammad 'Abd al-Wahhāb, 'Abd al-Halīm Hāfiz (1929–77) and others. The singer was expected to render a clever or elegant poem clearly, using melody to enhance the meaning and emotion of the text; the performance might be improvised or based partially or fully

on a pre-composed song. Genres associated with this type of performance included the *qasīda*, the *dawr* and the *monologue* (see §2(iv) above), all of which were used in musical theatrical performances, commercial recordings, musical films and radio and television programmes. Most of these genres relied upon an Egyptian version of the historic corpus of melodic modes (*maqāmāt*); they drew upon the rhythmic cycles (*īqā'āt*) to a lesser degree during the 20th century, and many of the historic *īqā'āt* fell out of use.

The *takht* (accompanying ensemble) comprised two to five musicians who played the *qānūn*, the *'ūd*, the violin (formerly the *rabāb*), the *riqq* and sometimes the *nay*. The *takht* was superseded by the *firqa*, which included Western and Egyptian instruments. By the mid-1930s an accompanying ensemble typically comprised 12 to 15 instrumentalists including several violinists, a cellist and a string bass player; ensembles continued to expand until about the 1980s, incorporating new electronic instruments (see also §2(v) above).

The *wasla* was performed in concert halls for a short period during the first quarter of the 20th century, and its components were recorded separately on six-minute commercial recordings. The singers Yūsuf al-Manyalāwī (1847–1911) and Salāma Hijāzī and instrumentalists such as the *qānūn* player Muhammad al-'Aqqād (1851–1931) and the violinist Sāmī al-Shawā (1889–1965) were among the first major recording artists. Women including the neo-classical singer Wapda al-Manyalāwiyya and the theatre star Munīra al-Mahdiyya (*d* 1965) also made commercial recordings. Audiences expanded, and many of the new listeners were women. Singers who could adjust their extemporized performances to the six-minute commercial recording and whose recordings sold well enough to be attractive to the recording companies became stars.

As mediated performances gained popularity, informal musical performances at coffee houses in working-class neighbourhoods and in rural villages became less frequent. The song genres of informal music-making typically featured clever colloquial lyrics on which melodies could be improvised; common among these genres was the *mawwāl*. Memorable stories such as the *Sīrat Banī Hilāl*, a historic tale of the tribe that conquered North Africa and its hero Abū Zayd, were recounted in people's homes and in coffee houses for many decades. Epic singers who accompanied themselves on the *rabāb* or the frame drum were well known in many parts of Egypt until shortly after the beginning of the 20th century; they were gradually replaced by record players, radios and, later, televisions.

Instrumental improvisations on the *nay* formed part of daily life; those on double-reed instruments such as the *mizmār* (usually accompanied by a double-headed drum, the *tabla*) marked celebratory occasions. The *mizmār* and *tabla* were also used to accompany men's stick-dancing and the dances of the famous *ghawāzī* (women dancers from Cairo exiled to Upper Egypt by the ruler Muhammad 'Alī). Recordings of this music are available, but performances are rarely featured on television or radio.

One of the prominent successors to Salāma Hijāzī in the domain of musical theatre at the beginning of the 20th century was [Sayyid Darwīsh](#), who set

standards for 'modern' Egyptian music. Working with historic forms such as the *muwashshah* and the *dawr* and with the new European-derived genre of musical play, Darwīsh drew colloquial Egyptian lyrics, characters and music into the domain of public and mediated performance and became widely viewed as 'the father of modern Egyptian music'. His songs typically portrayed the lives of working-class Egyptians, often using local dialects, or replicated the genres of saints' days and holidays; the popularity of his lyrics and melodies spread rapidly, and his songs remain an important feature of Arab musical life at the beginning of the 21st century as models of locally inspired composition.

Many composers claimed Darwīsh's heritage as their own, notably Muhammad 'Abd al-Wahhāb, who was known for his highly Europeanized approach to composition. Abū-Bakr Khayrāt used Darwīsh's melodies in orchestral compositions. Darwīsh's stylistic heirs included Zakariyyā Ahmad (1896–1961) and Sayyid Makkāwī (*d* 1997), who continued to use the musical and textual materials of working-class life in new compositions. The result was not stylized folk music but new compositions rooted in the familiar language and musical practices of rural Egypt and 'traditional' life. From the 1970s, colloquial singers such as Ahmad 'Adawiyya contributed to this strong current of musical activity; 'Adawiyya in particular carried the lively music historically associated with the wedding musicians of Muhammad 'Alī Street in Cairo into recordings and clubs. Although the authorities considered his music too 'unsophisticated' to be broadcast on national radio, 'Adawiyya became enormously popular through the distribution of cassettes and video recordings, club performances and tours throughout the Arab world; his success illustrated the potential of cheap production media to circumvent official systems of musical patronage such as government institutions.

The mass media and the performers who worked with them kept certain historic forms of Arab music in the foreground of daily life and introduced new ones to Egyptian culture. Umm Kulthum and Muhammad 'Abd al-Wahhāb pioneered musical performance on the radio with their performances of new compositions in *qasīda*, *dawr*, *taqtūqa* and *ughniyya* forms (see §2(iv) above) and established a model of performance style that influenced many musicians throughout the remaining decades of the 20th century. Umm Kulthum's large ensembles, long love songs, formal clothing and concert venues influenced many other female singers, including Su'ād Muhammad, Warda and Fayza Ahmad, who performed successfully in the shadow of Umm Kulthum for most of their careers, as well as younger singers such as Nādia Mustafā. Warda sang long colloquial love songs in French and Arabic and was known for her gracious and forthcoming persona on stage, while Fayza's lighter and higher voice offered a counterpoint to Umm Kulthum's often ponderous style. Like Umm Kulthum, both women worked with some of the most important composers and lyricists of their day.

Two Druze immigrants to Cairo enjoyed spectacular film careers, namely the 'ūd virtuoso [Farīd al-Atrash](#) (1905–74) and his sister [Asmahān](#), who was noted for the beauty of her singing in both European and Arab styles.

An innovator in film song composition, Muhammad 'Abd al-Wahhāb composed and performed dozens of short songs for musical films; his songs were also broadcast on the radio. Although he gave fewer performances after the 1950s, he remained a prolific composer of songs for films and recordings for other performers and was instrumental in the development of the careers of stars such as 'Abd al-Halīm Hāfiz and Laylā Murād. Hāfiz set standards for 'crooning' in the 1950s and became well loved. His popularity continued after his death in 1977; the youth of the late 20th century listened to his famous performances of songs such as *Safīnī marra* ('It once was clear to me'), and many young men imitated his respectable but casual European image and his heartfelt crooning of love songs. Muhammad Tharwat, Hānī Shākir and 'Amr Diyāb were among those who developed new versions of his style.

Throughout the 20th century a few forms of folk music were performed in mediated and international venues. Mitqāl al-Qinnāwī, a singer and *rabāb* player from Upper Egypt, recorded and toured internationally after being 'discovered' by Alain Weber. Khadra Muhammad Khidr, a Cairene singer of *mawwāl* and other folk music associated with weddings and saints' days, made numerous cassette recordings and appeared on television. Following these models, a number of performers of *al-mūsīqā al-sha'biyya* (folk music) appeared on television and in stadium concerts during the 1990s. Several folk-singers appeared in the state folk ensembles established by President Jamāl 'Abd al-Nāsir in the 1950s and 1960s, for which practising musicians were recruited from various parts of the country.

A broad genre loosely termed *al-mūsīqā al-shabābiyya* ('young people's music') developed during the 1980s and has remained popular; it features casually dressed singers and small ensembles often consisting of electronic keyboards and guitars and local hand drums, and the songs performed express contemporary themes using colloquial lyrics. Singers including 'Amr Diyāb, Aida al-'Ayyūbī and Hanān perform new colloquial songs in flexible, sometimes improvisatory settings with what is effectively an electronic *takht*; these singers often appear in stadium concerts, and their recordings and live performances are marketed internationally to a growing Arab diaspora.

Elements of regional musics have been used in popular music, creating, for instance, 'Aswani pop' (new popular music local to the city of Aswan) and 'Nubian pop', which uses elements of the music of the Nubian desert. Muhammad Munīr drew Nubian pentatonicism and rhythmic patterns into the popular music of Cairo during the 1980s. Musicians such as 'Alī Hamīda adopted the rhythmic patterns associated with the Bedouin of the Western Desert. At the beginning of the 21st century, local styles continue to colour new music produced in Cairo as Cairene listeners increasingly show interest in music produced in the Gulf States and Libya as well as the different regions of Egypt; listeners recognize musics of the Suez Canal region, Upper Egypt, parts of the Egyptian delta, Alexandria and the Western Desert on the basis of dialects, song texts, melodic formulations, instruments and performance styles.

Throughout the 20th century religious music was 'popular'. Noted performers included the composer and singer of religious *qasā'id* Shaykh

Abū al-'Ilā Muhammad (1878–1927) and the *munshidīn* (religious singers) Shaykh Tāhā al-Fashnī (1900–71) and Shaykh Sayyid al-Naqshabandī (1921–76), whose supplications broadcast on the radio remain staples of the holy month of Ramadan. During the 1990s this aspect of religious life was dominated by Shaykh Yasīn al-Tuhāmī, who gained international fame.

New music at the beginning of the 21st century is eclectic. During the 1990s ensembles of young musicians played newly composed colloquial songs which drew extensively on the verbal and musical conventions of local repertoires. Performers of *al-mūsīqā al-shabābiyya* drew elements from international pop, rock, jazz and rap, *takht* performances, local styles and the performances of older artists such as Muhammad 'Abd al-Wahhāb. Analysis of the new styles is a complicated matter; one must learn to hear the variety of components included in what may superficially sound like generic international pop. The styles bring together characteristics from Egyptian historical traditions and the musics of the world beyond. The mass media have played a transformative role, introducing new venues for performances and casting light on performers such as women and working-class musicians whose audiences were previously circumscribed. Egyptian musicians and listeners have adapted the mass media to local purposes.

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4. Western music.

(i) Historical background.

Western music was first introduced to Egypt through military bands. During the 1820s and 30s the Albanian ruler Muhammad 'Alī (ruled 1805–48) founded five schools of Western military music as part of his vast programme for the modernization of Egypt. These schools were staffed by Italian instructors and attended by young, working-class Egyptians who learnt to play band instruments and studied the rudiments of Western notation and music theory. Graduates formed military bands that were attached to Muhammad 'Alī's army and performed Western military music and Arab music adapted for this kind of ensemble.

Military music schools and bands continued their activities throughout the 20th century and had a considerable impact on the performance of Western music in Cairo and Alexandria, supplying orchestras with wind players and music institutes with qualified teachers of wind instruments.

The inauguration of the Cairo Opera House by the Khedive Ismā'īl in 1869 was part of the celebrations for the opening of the Suez Canal and contributed to the dissemination of Western art music in Cairo. From the time of its inauguration until its destruction by fire in 1971, the Cairo Opera House presented annual seasons of Italian opera, classical ballet and symphonic music performed by local and visiting orchestras. From the 1860s until the 1950s demand for Western art music came from the Greek, Italian and British communities in Egypt and from the Western-educated élite for whom Western art music symbolized modernity. Many middle- and upper-class Egyptian families acquired pianos and provided their children with regular instruction.

The performance and teaching of Western music was essentially carried out by foreigners, including visiting European musicians and members of the European expatriate community. Private conservatories named after their European founders were established, and many European musicians also taught privately. Chamber ensembles of European musicians performed regularly in hotel lounges, theatres and European-style tea houses.

The 1952 revolution initiated a new phase in the development of Western art music in Egypt. During the 1950s and 1960s generous government support was provided for existing institutions, and new ones were founded. The Cairo SO became independent of the Cairo radio station in 1959 and regularly gave concerts. The government also sponsored annual opera and ballet seasons. The Cairo Higher Institute of Music (Cairo Conservatory) was founded in 1959 and provided Western-style training for several generations of Egyptian composers and performers.

The destruction of the Cairo Opera House in 1971 represented a setback for the dissemination of Western music in Egypt. After the inauguration in 1988 of the Cultural and Educational Centre and Opera House donated by the Japanese government, Western art music again became a prominent feature of the musical life of Cairo. The Cultural and Educational Centre also staged regular performances of Arab music by government-sponsored ensembles.

(ii) Western-inspired idioms.

Three generations of Egyptian composers created repertoires of Western-inspired musical idioms. The first generation of composers included [yūsuf Greiss](#), [Hasan Rashīd](#) and [abū-bakr Khayrāt](#). All three composers completed their formal education in fields outside music (law, agronomy and architecture respectively) and received private musical training locally in the performance and composition of both Arab and Western music. Greiss was trained exclusively by European teachers in Cairo, while Rashīd and Khayrāt started their musical training in Cairo and completed it in European institutions (Rashīd at the RCM and Khayrāt at the Paris Conservatoire). All three composers attempted to develop an individual style inspired by Egyptian traditional music, and their work was permeated with locally inspired melodies; they used formal structures and a simple harmonic language largely derived from 18th- and 19th-century Western models.

The second generation included [‘Azīz Al-Shawān](#) (fig. 10), [gamāl ‘Abdal-rahīm](#) and Rif‘at Garrāna (*b* 1924), all three of whom completed their education and part of their musical training with private teachers in Cairo. Al-Shawān and ‘Abdal-Rahīm completed their formal education in economics and history respectively, but Garrāna studied music from the outset, training at the Higher Institute of Musical Theatre in Cairo. Al-Shawān worked with Aram Khachaturian at the Moscow Conservatory, while ‘Abdal-Rahīm studied with Harald Genzmer at the Staatliche Hochschule für Musik in Freiburg. These composers were inspired by the traditional music and ancient history of Egypt and wove local melodies or modal features into their compositions; Al-Shawān used a predominantly tonal harmonic language, ‘Abdal-Rahīm used a dissonant harmonic

vocabulary and contrapuntal textures within a modal framework, and Garrāna's music featured Egyptian melodies set in Western tonal language.

A third generation of composers studied with 'Abdal-Rahīm in the composition department of the Cairo Conservatory and continued their studies abroad. Composers such as [Rageh Daoud](#) and [Mauna Ghoneim](#), both of whom studied at the Hochschule für Musik in Vienna, and Gamāl Salāma (b 1945) attempted to develop a new modal language inspired by local *maqāmāt* woven into contrapuntal textures.

[Egypt, §II: Classical & popular traditions](#)

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Ehe.

German family of brass instrument makers. All members of the family discussed here were born in Nuremberg and died there. The first generation comprised two brothers: Isaak (bap. 23 Jan 1586; bur. 25 Aug 1632) and Georg (bap. 25 Dec 1595; bur. 17 April 1668); they were known not only for their fine workmanship, but also for their quarrelsomeness. Georg's son, Johann Leonhard (i) (bap. 7 Dec 1638; bur. 22 July 1707), was the sole member of the second generation, but he had two sons, Johann Leonhard (ii) (bap. 18 June 1664; bur. 10 July 1724) and Friedrich (bap. 4 Feb 1669; bur. 21 Feb 1743). The fourth generation consisted of three members, Johann Leonhard (iii) (bap. 13 March 1700; bur. 19 April 1771) and (Martin) Friedrich (bap. 23 July 1714; bur. 28 May 1779), both sons of Friedrich, and Wolf Magnus (i) (bap. 22 Nov 1690; bur. 16 March 1722), son of Johann Leonhard (ii). The last important member was Wolf

Magnus (ii) (bap. 1 Dec 1726; bur. 19 Jan 1794), son of Johann Leonhard (iii). The Ehes' financial status reflected political and social developments of both their trade and their city: Georg and the following two generations prospered, whereas some of the members of the last two were buried as paupers. The craftsmanship of the Ehe family was not inferior to that of the Haas family, although the latter family was more famous.

Isaak Ehe established a very high standard of craftsmanship from the beginning, as can be seen from the lavishly ornamented bass trombone made by him in 1612 and now in the Germanisches Nationalmuseum, Nuremberg; this instrument has been copied by several modern makers. Trumpets, trombones and horns made by Johann Leonhard (i), (ii) and (iii) can often be distinguished from one another only by details of their engraving, as mandrels and tools were handed down from one generation to the next. Friedrich Ehe made many different kinds of instrument: his last two dated trumpets (1741) are early examples of doubly-folded ones. Three of the finest surviving Baroque trumpets are nos.217–19 in the Germanisches Nationalmuseum, a matched set made in 1746 by Johann Leonhard (iii) and pitched in (modern) D \square (no.217, of which a modern line drawing is available, has probably been copied more often than any other trumpet).

For illustration of an instrument by Johann Leonhard Ehe (iii), see Trumpet, §4(iii), fig.12a.

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EDWARD H. TARR

Ehlers, Alice (Pauly)

(*b* Vienna, 16 April 1887; *d* Redondo Beach, CA, 1 March 1981). American harpsichordist of Austrian birth. She began piano lessons as a child, later studying the instrument under Robert and Leschetizky, and music theory with Schoenberg. In 1909 she matriculated at the Berlin Hochschule für Musik as a piano student. Immediately upon Landowska's appointment as professor of harpsichord there in 1913, Ehlers became her pupil and remained with her until 1918. After a successful concert début in Berlin, she toured as a harpsichordist in Europe, the USSR and the Middle East. She also taught at the Berlin Hochschule until 1933, after which she left Germany, taking up temporary residence in England and Austria. She first toured the USA in 1936 and moved there permanently two years later, settling in California and becoming an American citizen in 1943. In addition

to making film and radio appearances Ehlers toured extensively, especially on the Pacific coast. She remained active as a teacher, first privately, and later as professor of harpsichord at the University of Southern California at Los Angeles, a chair which she held from 1942 until her retirement in 1962. Her playing was in the colourful tradition of the Landowska school, drawing freely on the resources of the modern harpsichord. She wrote *Vom Cembalo* (Wolfenbüttel, 1932).

HOWARD SCHOTT

Ehmann, Wilhelm

(*b* Freistatt, Hanover, 5 Dec 1904; *d* Freiburg im Breisgau, 16 April 1989). German musicologist. From 1928 he studied musicology under Gurlitt, Kroyer and Zenck at the universities of Freiburg and Leipzig, with history, sociology, literary history and philosophy as subsidiary subjects. He took the doctorate at Freiburg in 1934 with a dissertation on Adam von Fulda, becoming an assistant lecturer in the musicology department. In recognition of his experience working with Nazi organizations, the university created the position of 'assistant for practical musical tasks' to allow him to conduct music at university political ceremonies. After completing the *Habilitation* in 1937 with a study of the Thibaut-Behagel circle, he was appointed lecturer in musicology in 1938. He was also concurrently choirmaster of the Christuskirche, Freiburg (1928–37), and a teacher at the town's music college (1934–8). In 1940 he went to Innsbruck as a visiting professor and ran its musicology institute until 1945. In 1947 he entered the service of the Protestant Church of Westphalia, and in 1948 he founded a school of church music to serve the area (from 1971 the Hochschule für Kirchenmusik), which he directed until his retirement in 1972. He also founded and directed the Westphalian choir school at Herford. From 1949 to 1954 he held a teaching post at Münster University. In 1958 he founded Cantate, an enterprise to produce gramophone records of church music. With Schütz and Schrader he published the *Evangelisches Kantoreibuch* (Gütersloh, 1954, 11/1985).

Ehmann is a product of the 'Bläser- und Singbewegung' (Johannes Kuhlo, Fritz Jöde); his involvement was both practical and academic, beginning in the 1920s and 30s with his active participation in the youth movement, his involvement in Nazi organizations and publication of a practical guide for their uses (*Musikalische Feiargestaltung*, 1938), and his service as editor of *Deutsche Musikkultur*, a journal dedicated to merging scholarship with practice. Besides his studies on Protestant church music (especially Schütz and Bach), numerous editions of early music, and other music for wind (*Alte Spielmusik für Bläser*, Kassel, 1964–71, *Neue Spielmusik für Bläser*, Kassel, 1966–74), writings on performing practice and his highly accurate reconstructions of trumpets and sackbuts, he initiated and directed many conferences and courses on church, choral and wind music. He made many concert tours of America, Africa and Asia with a variety of groups. In the 1970s he attracted much attention in the United States for his choral techniques. He was awarded the Federal Cross of Merit First Class in 1969.

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HANS HEINRICH EGGBRECHT/PAMELA M. POTTER

Ehrenberg, Carl Emil Theodor

(*b* Dresden, 6 April 1878; *d* Munich, 26 Feb 1962). German composer, conductor and teacher. On completion of his musical training at the Dresden Conservatory, he received appointments as Kapellmeister at Dortmund (1898) and Würzburg (1899–1900). From 1900 to 1904 he was assistant Kapellmeister at the Munich Hofoper, and the Kapellmeister at Posen (1905–6), Augsburg (1906–7) and Metz (1908–9). From 1909 to 1914 he directed the Lausanne SO. He returned to Augsburg as first Kapellmeister at the Opera (1916–18) and conducted the symphony concerts in Bad Homburg (1918–20). Moving to Berlin in 1922, he was active at the Staatsoper and taught conducting at the Stern Conservatory. In 1925 he moved to Cologne, where he was made professor at the Hochschule für Musik. In 1935 Ehrenberg returned to Munich to teach at the Akademie der Tonkunst. He lived in retirement in Munich from 1945 until his death.

Ehrenberg's music is thoroughly tonal. His chamber works approach neo-classicism in their balanced phrasing, symmetrical design and intimate tone. However, his strong ties with the Romantic tradition are revealed in his intense devotion to the lied; half of his published works fall within this genre. The greater part of Ehrenberg's music is unpublished.

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Vocal: 2 Gedichte von Lenau, op.3; 2 Balladen von Vogl, op.4; 3 Lieder, op.7; 5 Lieder, op.9; 4 Gedichte von K. Stieler, op.10; 3 Gedichte von Stieler, op.11; 6 Gedichte von Heine, op.12; Liebesleben, op.13, S, vn, orch; 4 Gesänge, op.16, S, orch; Hymnes pour toi, op.17, S, orch; 2 prières, op.18, A, orch; 2 Gedichte von Storm, op.21; Dein Vaterland (E. Arndt), op.27, chorus, orch; 3 Gedichte von Storm,

op.28, male chorus; 2 Gesänge, op.29, male chorus; 3 Gedichte von Goethe, op.31, Mez, orch; Anneliese (op, after H.C. Andersen), op.34, perf. 1922; Sonnenaufgang, chorus, orch, 1900; 2 Gesänge (R. Dehmel, N. Lenau), T, orch, 1906; 7 Goethe-Gedichte, Bar, str qt, 1947; many other lieder, orch songs and choruses

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CHARLOTTE ERWIN

Ehrenberg [Erenberg], Vladimir Georgiyevich

(*b* Dec 1874/Jan 1875; *d* Kharkiv, 14 Sept 1923). Russian composer and conductor. A self-taught composer (he also worked in the courts) who in 1908 founded with Nikolay Yevreinov the St Petersburg cabaret theatre *Krivoye Zerkalo* ('The Fun-House Mirror'). As music director of this company, which specialized in satirical stage miniatures, he was responsible for the music for the sensationally successful *Vampuka, ili nevesta afrikanskaya: opera, obraztsovaya vo vsekh otnosheniyakh* ('Vampuka, the African Bride: an Opera Exemplary in Every Respect'). First performed in 1909, by 1927 it had been presented 1000 times. Written to a libretto by Prince M. Vol'konsky, it parodied the musical, textual and dramatic banalities of standard 19th-century opera; the term 'vampuka' has since entered the Russian language as a synonym for operatic or theatrical clichés. Until 1916 Ehrenberg composed numerous such parodies and conducted them at the *Krivoye Zerkalo*. He then composed a one-act opera *Svad'ba* ('The Wedding') after Chekhov's vaudeville and dedicated the work to Chaliapin. Ehrenberg was interested, like Stravinsky, in the verses of 'Koz'ma Prutkov' (pseudonym for three 19th-century Russian poets) and wrote a cycle based on them entitled *Mnimiye inostrantsi* ('Mock Foreigners'). He also worked at the Mikhaylovsky Dramatic Theatre (1917–19).

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S. Golub: *Evreinov: the Theatre of Paradox and Transformation* (Ann Arbor, 1984)

L. HAKOPIAN

Ehrenbote.

See [Reinmar von Zweter](#).

Ehrenstein, Johann Jakob Stupan von.

See [Stupan von Ehrenstein, Johann Jakob](#).

Ehrlich, Abel

(*b* Cranz, 3 Sept 1915). Israeli composer of German birth. After initial studies in Germany, he went to Zagreb to study with Václav Huml at the academy of music (1934–8). In 1939 he settled in Israel, studying composition at the Jerusalem Academy of Music with Shelomo Rosovsky until 1944. Ehrlich taught in various Israeli institutions from 1940; in 1964 he was appointed to the staff of the Israel Academy of Music, which was incorporated into Tel-Aviv University in 1966, and from 1972 to 1983 he was professor of theory there. His works from before 1953 are in a late Romantic style, influenced by the melody and rhythm of Middle Eastern folk music in a manner typical of the Israeli 'Mediterranean' style. Later Ehrlich went beyond this by employing oriental elements such as micro-intervals, rhythmic structures, contrasting timbres and heterophony. In the late 1950s he began to use serial procedures, a development that was stimulated when he attended courses given by Stockhausen and Pousseur at Darmstadt in 1959. Subsequently serialism gave way to further experiment, including some works, both instrumental and vocal, which attempt a musical realization of linguistic structures. He was awarded the Lieberman Prize on three occasions (1969, 1971, 1980), was winner of the Israel Composers and Authors Association Prize in 1974, 1980 and 1994, and also won the Israeli Prime Minister's Award in 1990.

WORKS

(selective list)

Stage: *The Split Personality of Music Master Botten* (short op, Ehrlich), op.104, 1958, Jerusalem, 1959; *Immanuele Romano* (Heaven and Hell) (short op, I. Romano), op.207, 1970, Jerusalem, 1971; *Gnithon and Gnithemos* (I am a Horse) (music theatre, Ehrlich, after H. Arp), op.450, 1977, Tel-Aviv, 1977; *Dead Souls* (short op, Ehrlich, after N. Gogol), op.458, 1978, Tel-Aviv, 1978; *The Jubilee* (comic chbr op, after A. Chekhov), 1995; *Tonya* (chbr op), 1995; more than 20 other ops (mostly comic), ballet, incid music, film scores

Orch: c140 works incl. *Bashrav*, vn/vns/orch, 1953; *Evolution*, 1970; *Music for Orch*, 1990, *The Book of the Sign*, str, 1993

Vocal: *Be Not as Your Fathers*, chorus, 1964; *Ha-bayit ha-zeh* [This House] (orat), 1967; *Book of Creation*, S, wind, vn, vc, perc, 1969; *Arpmusik*, Bar, mime, 8 insts, tape, 1971; *On Seeing Your Death*, T, vn, vc, 1972; *Tevi'ah* [The Claim], 7 songs, solo vv, chorus, insts, 1974; *Let us Proclaim* (orat), 1982; *You Do Not Know*, children's chorus, vn, 1986; *Without Understanding*, women's chorus, 1990; *Book of Job* (orat), 1990; other vocal works, incl. c310 choral works, c450 songs, c70 orats and cants.

Chbr and solo inst: 6 str qts, 3 str qnts, 2 ww qts, 2 ww qnts, c55 sextets, septets, octets incl. *Radiations*, pf, 1961; *Yitgadal v'yitkadash* [Glorified and Hallowed]

(Doxology), ob, 1963; Shaharit [Morning Prayer Service], pf, 1963; 9 Pieces, ob, 1973; Music for Vn, Vc, Pf, Tape, 1974; 4 Movts for 5 Vns Based on Drawings by Klee, 1974; Will it Work?, little suite, gui, 1985; 3 Movts, gui, 1993; Crossed Over the City Like a Large Bird, gui, str, qt, 1995; Friendship in K, org 4 hands, 1994; From the Diary of a Gravitational Scientist, va, pf, 1995; Octet, 1995; other chbr and solo inst pieces, incl. c115 solo inst works, c150 pf works, c240 duos, c200 trios
Chbr ens works, elec pieces

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A. Tischler: *A Descriptive Bibliography of Art Music by Israeli Composers* (Ann Arbor, 1988), 86–95
Y. Cohen: *Ne'imeh z'mirot Yisrael* [The Heirs of the Psalmist] (Tel-Aviv, 1990), 174–9
R. Fleisher: *Twenty Israeli Composers: Voices of a Culture* (Detroit, MI, 1997), 94–106

URY EPPSTEIN

Ehrlich, Cyril

(b London, 13 Sept 1925). English writer on music and social historian. A self-taught pianist, he served in the RAF and Army from 1943 to 1947 and while carrying out duties in India lectured on musical appreciation across the country. He studied economic history at the London School of Economics (BSc Econ 1950), continued as research assistant (1950–52) and gained the PhD in 1958. From 1952 to 1961 he taught at Makerere College, Uganda. He joined the staff of the Queen's University of Belfast in 1961, becoming reader in economic and social history in 1969, professor in 1974 and emeritus professor in 1986. He was visiting professor of music at Royal Holloway, University of London, 1995–7.

Ehrlich's main area of study is the economic and social history of music in Britain since the 18th century and he is the first scholar to have written extensively on this subject. His work, much of which considers the piano as a social and economic indicator, is based on painstaking archival and statistical research and is characterized by its clarity and wit. His monographs on the PRS and the Royal Philharmonic Society are official yet critical histories. In tracing the links between music, technology, business and society, he is outspoken about the negative effects of commercialism and cultural paternalism on professional music-making.

WRITINGS

- Social Emulation and Industrial Progress: the Victorian Piano* (Belfast, 1975) [inaugural lecture, Queen's U. of Belfast, 5 Feb 1975]
The Piano: a History (London, 1976, 2/1990)
'Economic History and Music', *PRMA*, ciii (1976–7), 188–99
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The Music Profession in Britain since the 18th Century: a Social History (Oxford, 1985)
Harmonious Alliance: a History of the Performing Right Society (Oxford, 1989)
'Market Themes', *Music in the Market-Place: Oxford 1988* [*JRMA*, cxiv (1989)], 1–5
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First Philharmonic: a History of the Royal Philharmonic Society (Oxford, 1995)
'The Marketplace', *The Blackwell History of Music in Britain*, vi: *The Twentieth Century*, ed. S. Banfield (Oxford, 1995), 39–53

ROSEMARY WILLIAMSON

Ehrlich, (Karl) Heinrich (Alfred)

(*b* Vienna, 5 Oct 1822; *d* Berlin, 30 Dec 1899). Austrian pianist, teacher, writer and critic of Hungarian descent. He studied the piano under Henselt, Bocklet and Thalberg, and composition under Sechter. Unwilling to establish himself in one place or occupation, by the time he was 40 he had lived and worked in Bucharest, Hanover (1852–5 as court pianist to King George V), Wiesbaden, London and Frankfurt. In 1862 he settled in Berlin, working as a journalist and piano teacher. From 1864 to 1872 and again at the end of his life (1886–98) he taught the piano at the Stern Conservatory. He wrote political correspondence for the *Vossische Zeitung* and *L'indépendance* (1867–9) and later for the *Allgemeine Zeitung* (1872), and was music critic for the *Neue Berliner Musikzeitung* (1865–6), *Die Gegenwart* (1872–92), *Die Tribüne* (1878) and the *Berliner Tageblatt* (1878–98). In 1885 he was granted the title of professor at the Vienna Conservatory. Ehrlich wrote several piano works (including an unpublished *Konzertstück in ungarischen Weisen* which provided Liszt with the theme of his Hungarian Rhapsody no.2), and many critical and historical books and pamphlets; but he is best remembered for his pedagogical work, especially his edition of Tausig's *Tägliche Studien* (Berlin, 1872 or 1873).

WRITINGS

(selective list)

Kunst und Handwerk (Frankfurt, 1861) [novel]

Schlaglichter und Schlagschatten aus der Musikwelt (Berlin, 1872)

Für den 'Ring des Niebelungen' gegen das 'Festpiel zu Bayreuth' (Berlin, 1876)

Wie übt man am Klavier? Betrachtungen und Rathschläge nebst genauer Anweisung für den richtigen Gebrauch der Tausig-Ehrlich'schen 'Tägliche Studien' (Berlin, 1879, 3/1900; Eng. trans., c1880, 3/1917)

Die Musik-Aesthetik in ihrer Entwicklung von Kant bis auf die Gegenwart (Leipzig, 1881)

'Die musikalisch-aesthetische Literatur seit 1850', *Westermanns illustrierte Deutsche Monatshefte*, xlix (1881), 490–500, 785–98; I (1881), 115–28, 205–17

Lebenskunst und Kunstleben (Berlin, 1884)

Novellen aus dem Musikanten-Leben (Berlin, 1885)

Aus allen Tonarten (Berlin, 1888)

Wagner'sche Kunst und wahres Christentum (Berlin, 1888)

ed.: *Musikstudien und Klavierspiel: Betrachtungen über Auffassung, Rhythmik, Vortag und Gedächtnis* (n.p., 1891)

Dreissig Jahre Künstlerleben (Berlin, 1893) [autobiography]

Modernes Musikleben (Berlin, 1895)

Die Ornamentik in Beethovens Klavierwerken (Leipzig, 1896; Eng. trans., 1898)

Die Ornamentik in Joh. Seb. Bachs Klavierwerken (Leipzig, 1896; Eng. trans., 1898)

H.C. COLLES/R

Ehrling, (Evert) Sixten

(b Malmö, 3 April 1918). Swedish conductor. Initial studies in the violin, the piano, composition and conducting led to a four-year course at the Swedish Royal Academy of Music. He made his opera début at Stockholm in 1940, studied with Böhm in Dresden in 1941 and made his concert début in Göteborg the following year. Ehrling's early success led to his appointment as director of the Stockholm Concert Society in 1943. After serving an apprenticeship as assistant and sometime guest conductor, Ehrling was made music director of the Swedish Royal Opera in 1953. He remained in the post until 1960. In the same era he began to tour internationally and taught at several institutes and in 1963 began a ten-year appointment at the Detroit SO. Following this he assumed directorship of the conducting programmes at the Juilliard School and in 1973 began to make regular appearances at the Metropolitan Opera, including a complete *Ring* cycle. In 1978 he was music adviser and from 1979 to 1985 principal guest conductor of the Denver SO. Ehrling has also served as music adviser in San Antonio (1985–8) and San Diego (1985). His recordings include works by a number of Swedish composers. He is deeply respected by fellow

conductors as an artist of uncommon integrity, constancy and craftsmanship, and he has served as mentor to many young conductors and composers.

CHARLES BARBER/JOSÉ BOWEN

Eibenschütz, Ilona

(*b* Budapest, 8 May 1873; *d* London, 21 May 1967). Hungarian pianist. She made her *début* as a child of six in Vienna, and travelled widely until she was ten, studying during part of that time, and until 1885, at the Vienna Music Academy with Hans Schmitt. She studied with Clara Schumann for four years (1886–90) and, after playing to Rubinstein and Liszt, her career as a mature artist began in 1890, when she played at a Gürzenich concert at Cologne. Performances at the Leipzig Gewandhaus and in Vienna followed, and on 12 January 1891 she made her first appearance in England, where she was to make her home, at a Monday Popular Concert, playing Schumann's *Études symphoniques* and (with Piatti) Beethoven's A major Cello Sonata. Her success was emphatic. She was an early champion of Brahms in England, giving the first performances of op.118 and op.119 in 1894, but she virtually retired from the concert platform after her marriage in 1902. She made her only commercial recordings, of Brahms and Scarlatti, in 1903; some private recordings, made towards the end of her life, have been issued on CD.

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J.A. FULLER MAITLAND/FRANK DAWES/DONALD ELLMAN

Eichberg, Julius

(*b* Düsseldorf, 13 June 1824; *d* Boston, MA, 19 Jan 1893). German violinist, teacher and composer. He entered the Brussels Conservatory in 1843, studying with L.J. Meerts and Bériot, and graduated in 1845 with first prizes for violin and composition. He was then appointed professor at the conservatory in Geneva, where he remained for 11 years. In 1857 he went to New York and two years later to Boston. He was director of the Boston Museum Concerts (1859–66), and in 1867 took part in the establishment of the Boston Conservatory of Music, being mainly responsible for the good reputation of its violin department.

Eichberg's many compositions include works for solo voices, chorus, violin, string quartet and piano. He prepared textbooks and pedagogical works including collections of vocal exercises, studies for senior schoolchildren and a thorough violin method (1873). Eichberg enjoyed great success with his four operettas, *The Doctor of Alcantara* (1862), *A Night in Rome* (1864), *The Rose of Tyrol* (1865) and *The Two Cadis* (1868).

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F.H. JENKS/JOHN MORAN

Eichenauer, Richard

(*b* Iserlohn, 24 Feb 1893; *d* ?). German writer on music. He studied German, modern languages and music in Munich and Leipzig and was certified to teach languages and singing at the high school level; he then became director of the agricultural college in Goslar. Despite his lack of musicological training, his writings on music and race were widely cited as authoritative by musicologists, including Friedrich Blume, during the Nazi regime. His most widely quoted work, *Musik und Rasse* (1932, enlarged 2/1937), is an adaptation of attempts in art history and literature to identify the 'racial soul' and identify the racial aspects of musical style.

WRITINGS

Musik und Rasse (Munich, 1932, enlarged 2/1937)

Die Rasse als Lebensgesetz in Geschichte und Gesittung (Leipzig, 1934, 2/1935, 3/1939; Dutch trans. 1943)

Polyphonie, die ewige Sprache deutscher Seele (Wolfenbüttel, 1938)

Von den Formen der Musik (Wolfenbüttel, 1943)

PAMELA M. POTTER

Eichendorff, Joseph (Karl Benedikt), Freiherr von

(*b* Lubowitz Castle, Upper Silesia, 10 March 1788; *d* St Rochus, nr Neisse, 26 Nov 1857). German poet. The scion of old aristocratic families, he spent his childhood at the country seat and in 1805 went to Halle University to study law; in 1807 he went to Heidelberg and there, and from 1809 in Berlin and Vienna, he was on friendly terms with some of the leading spirits of the Romantic movement. In 1813 he enlisted with Lützow's Freikorps in the war of liberation before eventually settling in Danzig, where he worked as a civil servant until, in 1831, he accepted a post at the Ministry of Culture in Berlin. He retired in 1844, at least in part owing to problems caused by his devout Roman Catholicism, and spent the remaining years of his life in the country.

Although his first published work was a novel, Eichendorff may be considered the German Romantic lyricist *par excellence*. Music plays an important part in many of his works, especially his best-known prose tale, *Aus dem Leben eines Taugenichts* (1826). Despite the rather limited vocabulary of his poetry and the seemingly untroubled note of calm confidence emanating from most of his best-known works, Eichendorff is anything but the simple, predictable, pious optimist he is sometimes held to be. Among the many composers who have set his lyrics are Brahms (6 lieder, choral works), Franz (13 lieder), Mendelssohn (5 lieder, 10 partsongs, a duet), Schumann (16 lieder, 6 partsongs) and Wolf (26 lieder

and 6 choruses). Even in the 20th century the calm and occasionally melancholy beauty of his verses has drawn composers as disparate as Burkhard (a choral piece), Medtner (5 lieder), Paumgartner (an opera, *Aus dem Leben eines Taugenichts*), Reger (2 lieder, a chorus, a duet), Schoeck (more than 40 songs, choral works and an opera, *Das Schloss Dürande*), Ethel Smyth (4 lieder) and Richard Strauss (a lied and a choral piece). Pfitzner's cantata *Von deutscher Seele* and his 19 song settings deserve particular mention.

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- J. Thym, ed.:** *100 Years of Eichendorff Songs* (Madison, WI, 1983)
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PETER BRANSCOMBE

Eichheim, Henry

(*b* Chicago, 3 Jan 1870; *d* Santa Barbara, CA, 22 Aug 1942). American composer, violinist and conductor. A graduate of the Chicago Musical College, he went on to play with the Theodore Thomas Orchestra (1889) and the Boston SO (1890–1912). Thereafter, he devoted himself to composition, chamber music and conducting, making his reputation as an early champion of works by Debussy, Ravel and Fauré. Trips to Japan, Korea and China prompted intensive study of Asian music with Hisao Tanabe (Japan), Yang Yinliu (China) and Jaap Kunst (Java). During the first of four such trips (1915), Eichheim transcribed the sounds around him in notebooks that have, unfortunately, been lost. Photographs of musical performances throughout Asia do survive, however. Stokowski, a close friend, who performed the premières of many of his works, travelled with him to Bali (1928) and India (mid-1930s). After 1922 Eichheim settled in Santa Barbara.

Eichheim's greatest contribution rests upon his pioneering efforts to combine the timbres of Asian instruments with those of the Western orchestra. Convinced that the introduction of Asian instruments would greatly enrich the range of sonorities available to Western composers, Eichheim was an avid collector. He lectured widely on the rhythmic and melodic elements of Asian music and often incorporated indigenous

melodies into his compositions. The early piano piece *Gleanings from Buddha Fields* (1906), inspired by the writings of Lafcadio Hearn, reflects Eichheim's growing interest in East Asia. *Oriental Impressions* (1919–22), a suite of seven sketches, is based on transcriptions of a Korean street labourer's song, a blind shakuhachi player's melody and the sound of tuned bells hanging under the roof of the Imperial Temple, Bangkok. Large orchestral works, such as *Java* (1929) and *Bali* (1933), achieve new orchestral effects through the use of gamelan instruments. Throughout his career, Eichheim also composed songs; Yeats was his favourite poet, but in later years he also set Shakespeare, Tennyson and translations of Chinese poetry.

WORKS

Orch: *Oriental Impressions*, 4 street bells, Burmese cymbals, Burmese castanets, Chin. drum, fish-head drum, Jap. wood-bell, orch, 1919–22 [rev. of pf piece]; *Malay Mosaic*, 1924; *The Rivals* (ballet), 1924 [rev. as *Chinese Legend*, 1925]; *A Burmese pwé*, 1926; *The Moon, My Shadow and I* (Li Bai [Li Tai-po], trans. F. Ayscough, rev. A. Lowell), S, orch, 1926; *Java*, bonang, gender, mar, saron, gongs, orch, 1929; *Bali*, bonang, gender, saron, cymbals, gongs, orch, 1933

Chbr and solo inst: [6] *Etudes*, vn, 1890s; *Moto perpetuo*, vn, 1893; *Sonata no. 1*, vn, pf, 1892–5; *Str Qt*, 1895; *Gleanings from Buddha Fields* (Poem for Pf), 1906; *Oriental Impressions*, pf, 1918–22 [rev. for chbr ens, 1919–21, orchd 1919–22]; *Sonata no. 2*, vn, pf, 1934

Songs (S, pf): 7 songs, 1904–8: *Across the Silent Stream* (F. Macleod), *Aedh Wishes his Beloved were Dead* (W.B. Yeats), *Autumn Song* (D.G. Rossetti), *The Heart of the Woman* (Yeats), *The Lament of Ian the Proud* (Macleod), *The Undersong* (Macleod), *When the Dew is Falling* (Macleod); c38 others

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DOLORES M. HSU

Eichhorn, Kurt (Peter)

(*b* Munich, 4 Aug 1908; *d* Murnau, 29 June 1994). German conductor. He studied at the conservatory in Würzburg and made his début as chorus master and conductor in Bielefeld in 1932. After Hitler had annexed the Sudetenland, Eichhorn took over engagements in Teplitz-Schönau (now Teplice; 1939) and Karlovy Vary (1941–3). In 1944 he was appointed conductor of the Dresden PO, and after World War II he became a staff conductor at the Staatsoper in Munich. From 1956 to 1967 Eichhorn was chief conductor of the Gärtnerplatztheater in Munich, and in 1967 he became chief conductor of the Bavarian RO. In this capacity, he made several opera recordings, among them *Iphigénie en Aulide*, *Hänsel und Gretel* and works by Orff (*Die Bernauerin*, *Die Kluge*, *Der Mond*, *Orpheus*). He also taught at the Musikhochschule in Munich.

Eichmann, Peter

(*b* Brandenburg an der Havel, 1561; *d* Stargard, Pomerania, 12 June 1623). German music theorist, teacher and composer. He is a direct ancestor of the conductor Wilhelm Furtwängler. He taught at the town school at Stargard from 1588, and by 1596 he was Kantor there. Both in their subject matter and in the treatment of it, his two treatises on music are superior to the usual German song manuals for schools. In *Oratio de divina origine atque utilitate multiplici ... artis musicae* (Stettin, 1600) he set out to demonstrate the divine origins and miraculous properties of music, drawing on biblical evidence and the writings of Boethius.

Eichmann was also concerned with improving the effectiveness of new music. Music, he maintained, could fulfil its purpose, stirring the emotions, bringing order into people's lives and heightening their awareness of God, only when it was well performed. Singers must therefore master the foundations of music theory and performing practice. *Praecepta musicae practicae sive Elementa artis canendi* (Stettin, 1604) deals with the elementary rules of song and with keys and modes. His key system contained 14 chromatic steps (with A \flat , E \flat , B \flat , F \flat , C \flat , G \flat , D \flat), and thus began the division of the black keys D \flat /E \flat and G \flat /A \flat . As an aid to memorizing the keys Eichmann referred to hymns and to well-known motets by Lassus. Among music examples he provided are four bicinia by Lassus and five pieces by Joachim Belitz, his predecessor in the school at Stargard, as well as four bicinia and a piece in cantional style of his own composition. In the preface he demanded that in school not only the hymn for Sunday should be practised but that also during the first days of the week the pupils should sing Italian madrigals and French chansons.

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M. Ruhnke: 'Stand der Forschung zur Geschichte der Musik in Pommern', *Musik des Ostens*, xi (1989), 251–60
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MARTIN RUHNKE

Eichner, Adelheid Maria

(*b* ?Mannheim, before 1 Sept 1762; *d* Potsdam, 5 ?April 1787). German singer and composer. She was the daughter and only surviving child of the bassoonist and composer Ernst Eichner and his wife Maria Magdalena Ritter. She grew up in Zweibrücken, where her father was employed in the

Hofkapelle of Duke Christian IV of Zweibrücken-Birkenfeld from autumn 1762 to November 1772. According to her friend C.F. Zelter, she was taught singing in Mannheim by an elderly Italian castrato of a good school; her father may have taught her the piano. At the end of 1773 she and her mother joined her father in Potsdam. He had travelled to Paris and London to give concerts and had begun his employment in the Hofkapelle of the Prince of Prussia (later King Friedrich Wilhelm II) in August 1773. She was apparently likewise employed in the Hofkapelle, as the only German woman singer, appearing in public concerts in Berlin as the prince's 'Cammer Sängerin' from 1777 and from 1781, at the Berlin Royal Opera; she was a permanent member of the opera from 1782 and sang leading roles in *opera seria* performances. Her contemporaries unanimously praised her voice, which was even throughout its range of three octaves, and her extraordinary vocal technique; only her acting was considered stiff and awkward. Of her piano playing, the Freiburg *Musikalisches Taschenbuch* of 1784 remarked that she played 'with the same ease and skill [with which she sings] and particularly with regard to matters of taste in performance, her sensitive father's spirit seems to rest on her'. Her early death was attributed by Zelter to 'a severe emotional disturbance'.

Eichner first came to prominence as a composer in 1780, when her *12 Lieder mit Melodien fürs Clavier* was published in Potsdam; this collection, her only surviving work, includes one of the earliest Goethe songs, a setting of *Jägers Nachtlied*. Although highly expressive, the songs are conceived in instrumental terms, with little regard for the natural melody of their texts. Further individual songs were printed in musical almanachs until 1792. Eichner set poems by G.A. Bürger and J.D. Overbeck, as well as those of the Dutch General von Stamford, who from about 1775 until 1786 was tutor at the Prince of Prussia's court and according to Zelter, was engaged to her.

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*Lipowsky*BL

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MARIANNE REISSINGER

Eichner, Ernst (Dieterich Adolph)

(*b* Arolsen, bap. 15 Feb 1740; *d* Potsdam, early 1777). German bassoonist and composer, father of [Adelheid Maria Eichner](#). As a son of the Waldeck court musician and bassoonist Johann Andreas Eichner (1694–1768), he must have learnt the violin and bassoon, and been introduced to the rules of counterpoint and composition (the basis of his lauded prowess later in 'strict writing'), from musicians at the court. On 5 August 1753 he was confirmed. His marriage to Maria Magdalena Ritter (probably of the Mannheim family of musicians) undoubtedly took place before 1760, and their first daughter Adelheid was probably born between 1760 and 1762; a

second daughter, Maria Catherina Elisabeth, was born on 14 August 1764 but died four days later.

On 1 September 1762 Eichner entered the court orchestra of Duke Christian IV of Zweibrücken (the brother of Waldeck's Princess Christiane), where he served primarily as a violinist and later (1769) was appointed Konzertmeister. He toured as a virtuoso bassoonist from 1767, establishing a considerable fame. In 1770 he travelled in the prince's entourage to Paris, where his earliest symphonies – among other works – appeared in print and where he was placed second to Cannabich in the Foire Germain symphony contest in 1772. He left the Zweibrücken court on 18 November 1772 and travelled via Paris to London. There he appeared as a bassoonist in 12 of J.C. Bach's subscription concerts (March–May 1773). In August of that year he was a bassoonist in the service of the Prussian crown prince, later Friedrich Wilhelm II, in Potsdam. He interrupted his service there only once, to visit Arolsen and Leipzig (1775). His early death passed unnoticed by the musical public.

Although active as a composer only from 1763 to 1776, Eichner left a noteworthy corpus of symphonies, solo concertos, chamber music and vocal works. His early style is typified in the solo concertos which were written before 1769 for the court at Zweibrücken; the chamber and symphonic works, on the other hand, date from his years as Konzertmeister or from his tenure in Potsdam. The last solo concertos seem untouched by his symphonic style; they strongly follow the so-called 'sonata-concerto' in their rounded, cantabile melodies and noticeably more adventurous harmonies. The sequence of themes is reduced to a first and second group (not always contrasting), and certain details depart from contemporary convention in this regard. The 12 two-movement keyboard trios and 24 three-movement symphonies (nos.1–24), which were two parallel series from the Zweibrücken years, resemble one another in the treatment of forms and themes, and reveal the application of Eichner's symphonic style to his chamber works – a novelty not universally accepted by his contemporaries. As was the custom at the time, the keyboard part is predominant in the trios, with violin accompanying and a cello part merely doubling the keyboard bass line. The remaining chamber works are all more or less isolated or occasional pieces, if not arrangements from contemporary operas. The Potsdam cello quartets (op.12), which are quite substantial, are novel only in having three movements; the two quintets for flute and strings were cited by Alois Volk as being important examples of chamber works with obbligato double bass parts.

The core of Eichner's output is his symphonies. Within the relatively brief span of seven years he composed 31 orchestral works (24 of them between 1769 and 1772) whose progress outlines a remarkable maturing of style. Despite their temporal proximity these works fall into three distinct stylistic periods: a phase of experimentation in form and content (nos.1–12), another of formal stability and enhanced expressivity (nos.14–24) and a 'late' style (nos.25–31) synthesizing both of these. Unlike most pre-Classical symphonists, particularly those at Mannheim, Eichner generally used a fully-fledged sonata form, with exposition, for the opening and final movements, and in the last symphonies shows himself quite capable of thematic development. The works of the Zweibrücken years are pompous,

brilliantly coloured pieces intended to match the acoustics of Rococo concert halls, and aim above all at a sensual effect. The Potsdam works, however, unite this brilliance with depth of content, a new utterance that stands apart from artifice.

Eichner's compositions are the work of a solid craftsman and – half a generation before Mozart – an ingenious eclectic. The symphonies in particular amalgamate Italian three-part form with the frequently modulating harmonies of middle-Germany, the dynamics and expressivity of Mannheim, a French periodicity and cantabile, and a song-like melodic style from the north German, or Berlin, school. Eichner, no doubt consciously, sought a synthesis of the forms and idioms of his time; he fits into none of the important 18th-century 'schools', but was a solitary figure who, like so many of his contemporaries, aimed to give structure and substance to the new genre of the 'concert symphony'.

WORKS

printed works published in Paris, unless otherwise stated

orchestral

Syms. (Eichner's numbering in square brackets; thematic catalogue in DTB, xiii, Jg.vii/2, 1906 and Reissinger, 1970): 6 as op.1 [2, 3, 1, 4, 5, 6] (1770); 3 à 8 parties, op.5 [11, 12, 10] (1772); 3 à 8 parties obligées, op.6 [7, 19, 14] (1772); 6 à 8 parties obligées, op.7 [15, 20, 18, 8, 17, 9] (1772), no.5 ed. in DTB, xv, Jg.viii/2 (1907); 6 à 8 parties, op.10 [22, 21, 24, 16, 23, 25] (1775); 6 à grand orchestre, op.11 [29, 30, 26, 31, 28, 27] (1776); 1 in E♭ [13], lost

Concs.: 1 for hp/hpd, C (1771); 5 for ob, no.1, B♭, 1764, ed. D. Gerhardt (Leipzig, 1958), no.2 ('Jagdserenade'), D, 1770, no.3, C, 1772, no.4, B♭ and no.5, E♭, listed in Breitkopf catalogues (1779–81) [no.5 also pubd as cl conc.]; 1 for cl, E♭ (1777); 6 for bn, no.1, C, ?1771, no.2, C, 1773, no.3, C, no.4, E♭ and no.5, B♭, listed in Breitkopf catalogues (1778–84), no.6, D, in C.F. Cramer: Magazin der Musik (Hamburg, 1783/R); 1 for vn, 1763, 3 for fl, 1763, 1 for vc, 1775, all lost

chamber

thematic catalogue in DTB, xxviii, Jg.xvi (1915)

4 or more insts: 6 qts, fl, vn, va, b, op.4 (1772), no.4 ed. in DTB, xxvii, Jg.xv (1914); 6 qts, vn, va, vc, b, op.12 (1776–7) [also as op.11]; Divertissement, 2 ob, 2 cl, 2 hn, 2 bn (?1776); Divertimento militare, 2 cl, 2 hn, 2 bn in C.F. Cramer: Magazin der Musik (Hamburg, 1783/R); sextet, fl, ob, vn, violetta, bn, b, ?1769, lost [arrs. of ariettas by Grétry]; qnt, fl, str, ?1771, lost [arrs. of ariettas by Trial]; 2 qnts, fl, str, ? before 1773, lost

2 or 3 insts: 12 sonates, kbd, vn and vc ad lib, 3 as op.2 (1770), no.1 ed. in DTB, xxviii, Jg.xvi (1915), 3 as op.3 (1771), 6 as op.8 (1772–3), no.3 ed. in DTB, xxviii, Jg.xvi (1915); 6 sonates, vn, kbd, op.9 (1774); 6 Duos, vn, va, op.10 (1776)

Other works: 6 sonatas, hpd/pf (London, ?1773) [identical with 6 sonatines, op.7 (Frankfurt, 1776), and fl/ob sonatas with b (?1788)]; Sonatte, D, *F-Pn*; Delia (ballad), 1v, pf (Dublin, c1780/R in *MGG1*)

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MARIANNE REISSINGER

Eichorn, Johann

(*b* Nuremberg, 1524; *d* Frankfurt an der Oder, 21 Aug 1583). German printer and book dealer. He probably learnt the printing trade in his native city, and he entered the University of Frankfurt an der Oder in 1547. Two years later he took over Nicolaus Wolrab's printing press and within a few years it became one of the main publishing houses in eastern Germany. He soon became official printer for the university and was made a member of the city council in 1570. On 31 October 1577 he requested and was granted the protection of Maximilian II's imperial patent. A subsidiary firm, founded by Eichorn in Stettin in 1568–9, was given to his son-in-law, Andreas Kellner (*d* 1591) in 1572. The main business was taken over in 1581 by Eichorn's son Andreas (*b* Frankfurt an der Oder, 17 Sept 1553; *d* Frankfurt, 21 Nov 1615), who had served his apprenticeship under Sigmund Feyerabend in Frankfurt am Main, and in 1615 by Andreas's son, Johann (*b* Frankfurt an der Oder, c1585; *d* Frankfurt, 1642), who had begun signing publications as early as 1606. Andreas compiled a publisher's list in 1606 containing 119 different items including music.

As university printer Johann Eichorn received the active support of the influential humanist Jodocus Willich, and was largely responsible for the growing importance of Frankfurt an der Oder in the international book market. By the late 16th century the city, with its three annual book fairs which attracted printers and book dealers from all over Germany, had become the main trading centre for eastern Europe. Although he printed books on a wide variety of subjects including local history, classical literature and theology, many of them decorated with woodcuts by the prominent artist Frantz Friderich, Eichorn's main contribution was in the

publication of music. By 1617 the firm had brought out more than 90 works in this field, including such divergent collections as the widely used Protestant hymnbook of 1552, *Geistliche Lieder D. Martini Lutheri*, with its many subsequent editions, and lute tablatures of Waissel, Kargel and Drusina. Since he concentrated mainly on the works of local composers, Eichorn also published a great many compositions written for local special occasions (weddings, funerals, university ceremonies, etc.) as well as a variety of school plays, some of which included music. Both his son and grandson continued the business along much the same lines, relinquishing the lead, particularly in music, to the newly founded firm of Hartmann in about 1600.

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(selective list)

all published in Frankfurt an der Oder

j. eichorn (i)

N. Listenius: *Musica* (c1550); B. Drusina: *Tabulatura continens ... fantasias* (1556³²); *Zwey schöne neue geistliche Lieder* (1556); *Geistliche Lieder D. Martini Lutheri* (1559); *Enchiridion geistlicher Lieder und Psalmen durch D. Mart. Luth.* (1556); H. Faber: *Compendiolum musicae* (1560); M. Waissel: *Tabulatura continens ... cantiones, 4–6vv, testudini aptatas* (1573²⁷); B. Drusina: *Tabulatura continens ... cantiones* (1573²⁵); P. Agricola: *Liebliche Comedia von dem letzten Tage des jüngsten Gerichts* (1573); W. Figulus, ed.: *Vetera nova carmina ... de natali Domini* (1575²); W. Figulus: *Cantionum sacrarum ... primi toni decas prima* (1575)

a. eichorn

G. Lange: *Cantiones aliquot novae* (1580); G. Lange: *Cantiones duae, 6vv* (1582); G. Krengel: *Tabulatura nova continens ... madrigalia, mutetae, paduanae et vilanellae* (1584¹⁴); C. Lasius: *Schön herrlich new Trostspil ... von der Geburt Christi* (1586); F. Pittan: *Sacrae cantiones, 5–6vv* (1590); B. Ringwaldt: *Speculum mundi, eine feine Comoedia* (1590); M. Waissel: *Tabulatura allerley künstlicher Preambulen* (1591); M. Waissel: *Lautenbuch ... voller Unterricht; sampt ausserlesenen deutschen und polnischen Tentzen* (1592); M. Waissel: *Tabulatura guter gemeiner deutscher Tentze, 1–2 lauten* (1592); H. Faber: *Compendiolum musicae* (1592)

N. Zangius: *Schöne neue ausserlesene geistliche und weltliche Lieder, 3vv* (1594); C. Pelargus, ed.: *Enchiridion graecolatinum hymnorum, cantionum et precatiorum* (1594); B. Gesius: *Hochzeitgesänge, 5, 6, 8vv* (1595); B. Gesius: *Ein christlichs Dancklied auff das neue Jahr* (1596); B. Gesius and D. Havickenthal: *Duae cantiones, 5vv* (1596¹⁸); B. Ringwaldt: *Plagium oder diebliche Entführung* (1597); B. Gesius: *Hymni scholastici in schola Francofurtensi ad Oderam* (1597); B. Ringwaldt: *Evangelia, auff alle Sonntag unnd Fest ... zu singen* (c1601)

j. eichorn (ii)

C. Pelargus, ed.: *Psalterium, cantica, hymni* (n.d.); S. Höpner: *Gratulatorium musicum in honorem ... Dn. Jacobi Gesii* (1606); B. Gesius: *Cantilena ex Psalmo CVII* (1606); B. Gesius: *Duae Harmoniae in festivitatem secularem academiae Francofurtanae, 8vv* (1606); B. Gesius: *Synopsis musicae practicae ... in usum scholasticae iuventutis Francofurtensis cis Viadrum* (1609); S. Höpner: *Drey*

geistliche Gesänge, 6vv, insts (1614)

a. kellner, stettin, and his heirs

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MARIE LOUISE GÖLLNER

Eidenbenz, Johann Christian Gottlob

(*b* Owen, nr Kirchheim, 22 Oct 1761; *d* Stuttgart, 20 Aug 1799). German composer. He received his musical training at the Hohe Karlsschule at Stuttgart (1776–84), where his fellow students included Schiller and J.R. Zumsteeg. In 1784 he was appointed viola player in the orchestra of the

Württemberg court at Stuttgart, a post he held for the rest of his life. He composed highly praised ballets (now lost) for the court theatre and many lieder with keyboard accompaniment, as well as keyboard pieces, flute duets and sacred works. His lieder, like those of his contemporaries Zumsteeg, Schubart and Rheineck, are representative of the Swabian lied school and were particularly successful. The majority are simple strophic settings with folklike melodies but occasionally have more complex structural patterns, such as strophic variation or rondo form; the keyboard functions primarily as an accompanying instrument, although with frequent preludes, interludes and postludes. Most of his keyboard compositions are short dance pieces intended for beginners, and his sacred cantatas are simple and unpretentious. In general, his works reveal attractive melodies, but awkward harmonic treatment.

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all printed works published in Stuttgart unless otherwise stated

vocal

Lieder: 12 Lieder mit Begleitung des Klaviers (Leipzig, 1798); 7 in Sammlung neuer Klavierstücke mit Gesang, i–ii (Dessau and Leipzig, 1783–4); 20 in Musikalische Monatschrift, ed. J. Zumsteeg (1784); 5 in Musicalische Rhapsodien, ed. C. Schubart (1786); 12 in Musikalischer Potpourri für Liebhaberinnen (1790–91); 7 in Taschenbuch für Freunde des Gesanges, i (1796)

Sacred (all in *D-T1*): Herr, grosser Gott, dich loben wir (Te Deum), vv, chorus, orch, org; 3 cantatas with orch, org: Auf zu dir, Erhabener, B solo, 4vv, König aller Nationen, 4vv, Lobsinget Gott, 4vv; others

instrumental

Kbd: 24 leichte Klavier-Belustigungen (1793); Leichte Clavierstücke (Leipzig, n.d.); 3 works in Musikalische Monatschrift (1784); 15 works in Musikalischer Potpourri (1790–91); organ pieces

Other inst: Der Schäferlauf (ballet), Stuttgart, 1799, lost; 3 fl duos, op.6 (Heilbronn and Offenbach, 1795)

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G. Maier: *Die Lieder Johann Rudolf Zumsteegs und ihr Verhältnis zu Schubert* (Göppingen, 1971)

J.W. Smeed: *German Song and its Poetry, 1740–1900* (London, 1987)

DAVID OSSENKOP

Eigeldinger, Jean-Jacques

(b Neuchâtel, 9 March 1940). Swiss musicologist. He studied at the University of Neuchâtel (1958–62), the Sorbonne with Jacques Chailley (1962–5) and the Geneva Conservatory with Louis Hiltbrand (1970–71). He taught concurrently at the Institut Jaques-Dalcroze in Geneva (1976–81) and at the Geneva Conservatoire (1978–83). Additionally, in 1981 he was appointed lecturer at Geneva University, where he later became professor of the music department (from 1988) and director of the history of art and musicology department (1989–92). He has also been a visiting professor at the Paris Ecole Normale Supérieure (1985–7; 1995). He was the founder-president of the French-speaking section of the Swiss Musicological Society in 1980 and editor-in-chief of the *Revue musicale de Suisse romande* (1976–88).

Eigeldinger's main areas of study are J.-J. Rousseau and the aesthetics and musical writings of the Enlightenment, the history of musical interpretation from the 18th century to the 20th and the piano during the 19th century. In his study of the piano during this period he has examined its role in musical life in France and Germany, and also its repertory, particularly the works of Schumann, Liszt, Stephen Heller and Chopin. His work includes a scholarly edition of Heller's *Préludes à Mlle Lili*, a collection of 32 pieces for piano, op.119 (Mâcon, 1984), and an edition (Paris, 1982) of Jane Stirling's printed copies of Chopin's works, annotated by the composer for her use. Eigeldinger has made a special study of Chopin, examining the aesthetics of his musical style, his teaching and his music. His book *Chopin vu par ses élèves* is widely regarded as a work of seminal importance, and he is one of three co-editors of a new critical edition of the complete works of Chopin. He has also translated a number of texts into French, including Forkel's work on the life, art and work of J.S. Bach (Paris, 1981). He received the honour of Order of Merit of the Polish Ministry of Culture in 1984.

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Eiges [Eyges], Konstantin Romanovich

(*b* Bogodukhov, Khar'kiv region, 24 May/5 June 1875; *d* Moscow, 2 Dec 1950). Russian composer and pianist. He attended the Moscow Conservatory (1900–05) where he studied with Ippolitov-Ivanov, Sergey Taneyev and Yaroshevsky. He was subsequently active as a pianist and teacher, Stanchinsky being among his pupils. Eiges was one of a circle of musicians, mostly composer-pianists, who congregated in Pavel Lamm's flat in Moscow during the 1910s and 20s. His writings on music include an article on Wagner ('R. Vagner i yego khudozhestvennoye reformatorstvo' ['Wagner and his Artistic Reformation'], *Russkaya Misl'*, vi (1913), 56–68), as well as reminiscences of Rachmaninoff and Taneyev. His works mostly involve the piano; his writing for the instrument is fluid, sensitive and strongly linked to early 20th-century Russian traditions. His style ranges from the naively Schumannesque (in the *Étyudī-fantazii*) to one which employs a wealth of cross rhythms (five against seven against six in the *Skazka* op.12 no.1) and intricate polyphonic layering alongside luxuriant harmonic and melodic progressions reminiscent of Rachmaninoff's later middle period. The two *sonata-poēmi* are perhaps his best works and can be counted among the most successful of the many single-movement sonatas written in Russia in the 1910s and 20s. His son Oleg Konstantinovich Eiges (*b* Moscow, 30 April/13 May 1905) was also a pianist and composer whose output includes 14 piano sonatas; he studied composition with Anatoly Aleksandrov and Zhilyayev, and took piano lessons with Egon Petri in Berlin.

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(selective list)

Pf: Nocturne, op.1; 2 p'yesī: Eksprompt-étjud, fuga, op.3; Barcarolle, op.4; 2 prelyudii, op.5; 10 préludes, op.8, ?1910 [in memory of Yaroshevsky]; 2 skazki, op.12; 4 morceaux, op.14; Sonata-poēma no.1, op.15; Suite pastorale, pf 4 hands, op.18; 2 poēmī, op.19; Etyudī-fantazii, 2 vols, op.22/3; Sonata-poēma no.2, op.28

Other: Pesn' o veshchem Olege [A Song about the Prophetic Oleg] (cant.), 1905; Pf Trio no.1, 1906; V'yuga [Snow Storm], sym. picture, orch, 1907; Suite, vc, 1946; Pf Qt, 1947; Pf Trio no.2, 1947; Pf Qt, 1948; romances to poems by A. Blok and others

JONATHAN POWELL

Eight foot.

A term used in reference to organ stops, and by extension to other instruments, to indicate that they are pitched at unison or 'normal' pitch (now based on $c' = 256$ Hz), as distinct from **Four foot** (octave higher), **Two foot** (two octaves higher) or **Sixteen foot** (octave lower). Eight foot is only an approximation, since the length of open organ pipe required to sound c will depend on (a) the kind or standard of foot, (b) the standard of pitch, and (c) the scale or width, wind pressure and flue size of the pipe concerned. As J. van Heuren observed (*De orgelmaker*, 1804–5) exact length can be established only when the pipe is voiced. Thus when Praetorius wrote in *Syntagma musicum*, ii (2/1619), p.17 that 'if the customary present-day Cammerton is given to an organ, the lowest C in the Principal is 8' long' it must be remembered that (a) he had in mind the

slightly shorter Brunswick foot, and (b) he was merely conforming to an organ-builders' convention and did not intend an exact description.

Before the 16', 8', 4' terminology had become conventional (e.g. Chartres Cathedral, 1542), documents often attempted to be exact, though of course without specifying foot standard. Thus at Valenciennes in 1515 the Principal was '5 piez', probably from G high pitch, perhaps equal to the the 'jeu de six piés en ton de chapelle' at St Eloi, Bordeaux, in 1529. Schlick's 6½ Rhine foot *F* of 1511 was probably much the same as the 'seven voet en effaut' at Zwolle in 1447. The 'werk van 16 voetten' at Delft in 1458 seems to indicate both a sub-octave chorus and low pitch, since the compass began at *F*.

PETER WILLIAMS

Eighth-note.

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

808 State.

English club dance music group. Named after the Roland TR-808 drum machine, which was central to the development of club dance music in the UK in particular, they came to prominence as part of the Manchester dance music boom of the late 1980s and early 90s and were influential in bringing techno music to a wide audience in the UK. Formed in 1988 by Graham Massey (*b* 1960), Martin Price (*b* 1955) and 'A Guy Called Gerald' (Gerald Simpson), they released the acid house album *Newbuild* (Creed) in the same year, shortly after which Gerald left the group. DJs Andy Barker (*b* 1969) and Darren Partington (*b* 1969) joined for *Quadrastate* (Creed, 1988), which was less hard-edged and more influenced by Detroit techno. The following year saw their first hit with *Pacific State* (ZTT), a house track distinguished by an insidiously catchy soprano saxophone line which had been played at Manchester's influential Hacienda club for months before its release, and the album *808:90* (ZTT, 1989). A year after the popular *Ex:El* (ZTT, 1991), Price left the group. They continued to release records throughout the decade, although never repeated their success of the early 1990s.

WILL FULFORD-JONES

Eilend

(Ger.: 'hurrying'; present participle of *eilen*, 'to hurry').

An indication found, like *mit Eile* ('with haste'), particularly in German scores around 1900. H.C. Koch (*Musikalisches Lexikon*, 1802) gave *eilend* as a direct translation for [Accelerando](#).

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

Eilhardt, (Friedrich Christian) Carl

(*b* Erfurt, 15 April 1843; *d* Glauchau, 24 Jan 1911). German conductor, violinist and composer. He studied with the city music director Fuckel in Naumburg and composition with M. Hauptmann and the violin with F.R. Dreyschock in Leipzig. He gained wide experience as leader and conductor in many major cities in Germany, Poland and Switzerland, and on 21 February 1879 was elected city music director in Glauchau, succeeding Wilhelm Schmidt. He was responsible for the foundation of the important Konzertverein in 1885.

As an accomplished player, experienced conductor (occasionally of choirs) and hard-working organizer Eilhardt lent an extraordinary brilliance to Glauchau's musical life; prominent artists from all over the world appeared at his concerts. His numerous compositions, popular in spirit and melody, convincing in form and accomplished in instrumentation, are wholly suited to the demands of practical musicianship.

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WALTER HÜTTEL

Eimert, Herbert

(*b* Bad Kreuznach, 8 April 1897; *d* Cologne, 15 Dec 1972). German theorist and composer. He studied in Cologne, initially at the Conservatory (1919–24) and then at the University (1924–30), where he took his doctorate in musicology in 1931. He worked from 1927 at WDR, and from 1930 as music specialist on the *Kölnische Standtanzeiger*. Immediately before and during the war (1935–45) he worked as an editor on the *Kölnische Zeitung*. He then returned to WDR where, in 1951, he became director of the Studio für Elektronische Musik, the first of its kind devoted to composition using electronically generated sound. His own *Vier Stücke* (1952–3), along with Stockhausen's two studies (also realized at Cologne), are among the earliest examples of electronic music. Many of the most significant tape pieces of the later 1950s, including Stockhausen's *Gesang der Jünglinge* and *Kontakte*, and Ligeti's *Artikulation*, were also produced there. The studio, together with related activities initiated by Eimert, such as the late-night music programmes (1948–65) and the journal *Die Reihe* (which he co-edited with Stockhausen), made Cologne into an important centre for the postwar European avant garde. From 1965 to 1971 Eimert was professor at the Cologne Musikhochschule, where he was in charge of the electronic music studio.

While his work in electronic music brought him greater public prominence, Eimert's significance lies equally in his theoretical writings. His *Atonale Musiklehre* of 1923, which claimed to be 'the first systematic description of atonal technique', sets out to codify aspects of Hauer's theory and the compositional techniques of Golishev, whose notational system Eimert adopts. While it stops short of positing fixed pitch class orderings in the manner of Schoenberg's note-row, the earliest articles on which it predates, it strikingly anticipates the concerns of later 12-note theorists, Babbitt especially, in its exploration of various combinatorial possibilities, such as the systematic partitioning of the aggregate. The later *Lehrbuch der Zwölftontechnik* (1950) became one of the most widely disseminated primers of Schoenbergian 12-note technique, translated into Italian, Spanish and Hungarian, though it too is as much a document of Eimert's personal theoretical interests, for instance in symmetrical all-interval rows and the technique of 'Quartverwandlung' (or 'Quintverwandlung'), which transforms a 12-note row, treated as a reordering of the chromatic scale, onto an equivalent reordering of the circle-of-fourths (or fifths). *Grundlagen der musikalischen Reihentechnik* (1963) moves further beyond 12-note orthodoxy towards the generalized serial thinking that characterized the work of the Cologne circle.

Many of Eimert's journal articles were influential in the postwar debates on electronic music and on the music of Webern, which he considered to anticipate, if not actually exemplify, the generalized serial practices of the avant-garde generation. He also lectured at Darmstadt, where, in 1953, he coined the influential term *punktueller Musik* ('point music') to characterize the post-Webernian emphasis on 'the single note'.

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CHARLES WILSON

Einem, Gottfried von

(*b* Berne, 24 Jan 1918; *d* Oberdürnbach, Lower Austria, 12 July 1996). Austrian composer and teacher. The adopted son of a diplomat (his natural father was a Hungarian aristocrat, Count László von Hunyadi) who was stationed as military attaché of the Austrian embassy in Switzerland, von Einem enjoyed a relatively prosperous childhood. The family moved to Schleswig-Holstein in 1921, and von Einem developed an interest in music through piano lessons and early attempts at composition. From 1928 to 1937 he went to secondary school in Plön and Ratzeburg, travelling extensively on vacations to England and to Bayreuth. Discharged from military service in Vienna after only 14 days, he went to Berlin with the intention of studying composition with Hindemith. Hindemith, however, had already resigned from the Berlin Hochschule für Musik in response to the Nazi propaganda campaign against his work. Nonetheless, von Einem remained in Berlin, working as coach and assistant to Tietjen at the Berlin Staatsoper, a post he held from 1938 to 1943. Declining the opportunity to become a conductor in Kassel, he also served as Tietjen's assistant at the Bayreuth Festival from 1938. His professional activities were somewhat curtailed in 1938 when he was arrested by the Gestapo and subjected to brutal interrogation about his political activities. This experience occurred several times, occasionally resulting in imprisonment for some days, but no charges were proffered, and he was eventually allowed to resume his work as a musician.

In 1941 von Einem began two years of composition study with Boris Blacher, whose influence was paramount to his career; the older composer soon became a close friend as well as the librettist of several of von Einem's major operas. Between 1942 and 1943 von Einem completed his first mature compositions, the *Capriccio* for orchestra, performed by the

Berlin PO in 1943, and the ballet *Prinzessin Turandot* which received a triumphant first performance at the Dresden Staatsoper in 1944, where von Einem worked as a musical adviser from 1943. During the last years of the war Karajan commissioned the Concerto for Orchestra for the Berlin Staatskapelle. Performed for the first time in April 1944, it was roundly condemned by the Nazi authorities who objected to the composer's use of jazz-like syncopations in the last movement.

Von Einem left Dresden in 1944, settling in Styria, a region largely unaffected by the wartime activity. In 1945 he was briefly appointed a regional police chief in Ramsau and deputed to round up local members of the SS; but he soon resumed his musical activities, undertaking a period of study with Johann Nepomuk David in Salzburg. During this period von Einem was engaged in writing his first opera *Dantons Tod*, based on Georg Büchner's play about revolutionary France. First performed at the Salzburg Festival in 1947, the opera was widely acclaimed and it almost single-handedly established von Einem as one of the leading contemporary composers of the period. From 1946 onwards he played a prominent part in rebuilding Austrian musical life after the war. He served on the board of directors at the Salzburg Festival and the Wiener Konzertgesellschaft. However, he fell out of favour with the authorities in Salzburg in 1951, being falsely accused of communist sympathies for supporting Brecht's application for an Austrian passport. Although von Einem was removed from the directorate of the Salzburg Festival, he continued to enjoy prestigious commissions, in particular the ballet *Rondo von goldenen Kalb* (Hamburg, 1952), and his second opera *Der Prozess* (Salzburg, 1953) furthered his reputation.

In 1953 he moved to Vienna, where he became a member of the board of the Wiener Festwochen (1960–64), professor of composition at the Vienna Music Academy (1963–72), and dramaturg at the Vienna State Opera (1964–71). Von Einem remained a controversial figure throughout his life, yet he was highly regarded in his native Austria and received numerous awards including the Prize of the City of Vienna in 1958, the Austrian State Prize for Music in 1965, honorary membership of the city of Vienna, the Gesellschaft der Musikfreunde and the Wiener Konzerthausgesellschaft in 1988, and the Cultural Prize of Lower Austria in 1989.

Despite his declaration that the Lied was his most favoured genre, von Einem is best remembered as a composer for the stage. His early ballets *Prinzessin Turandot*, *Rondo von goldenen Kalb* and *Medusa* enjoyed great favour in German opera houses, praised both for their rhythmic dynamism and brilliant instrumentation. Nonetheless, it was opera that brought him an international reputation. Indeed *Dantons Tod* (1947), his first essay in the genre, is regarded as one of his most durable compositions. Its success can be explained on several levels, not least on account of its passionate sense of historical commitment, which immediately resonated in a world beginning to come to terms with horrors perpetrated by the Nazis, and its compellingly theatrical libretto by Blacher. While von Einem's musical language is hardly innovatory, and individual phrases momentarily suggest such disparate influences as Strauss, Stravinsky, Weill and Blacher, these elements seem to be fully absorbed into an individual style that has

sufficient rhythmic and harmonic flexibility to encompass the vast range of emotions demanded by the text.

In *Der Prozess* (1952), based on Kafka's novel about the unsuspecting bank signatory who is placed on trial for an unspecified crime, von Einem was able to bring to bear his own experience of imprisonment by the Nazis. Although the opera was received favourably, it is more questionable whether von Einem's neo-Stravinskian mode of expression fully meets the challenge posed by the libretto. Of his subsequent operas, *Der Zerissene* (1964) and *Kabale und Liebe* (1976) failed to make much impression, despite enjoying prestigious premières at major European opera houses. By contrast, *Der Besuch der alten Dame* (1970), which sets Friedrich Dürrenmatt's play, was an immediate success, becoming one of the most frequently performed operas of the 1970s. A powerful satire on the corruption engendered by lust for money, the work is distinguished by its great depth of characterization and tight control of thematic ideas, and its modern yet accessible musical language can be compared to that of Britten.

The influence of Britten's church parables may be perceived in von Einem's mystery opera *Jesu Hochzeit* (1980), to a text by his second wife Lotte Ingrisch. Condemned by the Catholic Church as blasphemous for incorporating on stage such episodes as an erotic encounter between Jesus, representing Life and Love, and a female Death and for casting Mary Magdalene as a pop singer, it provoked a national scandal after its first performance in Vienna and was quickly removed from the repertory. This débâcle undoubtedly affected von Einem's subsequent career as an operatic composer, for neither *Der Tulifant* (1990), with its passionate support for environmental issues, nor the posthumously performed *Luzifers Lächeln* have attracted much interest outside Vienna.

Von Einem also excelled as an orchestral composer. The early *Capriccio* and *Concerto for Orchestra* already manifest a virtuoso approach to scoring modelled on Stravinskian neo-classicism. Not surprisingly, his brilliant accessible style found particular favour in the United States, and he received prestigious commissions from orchestras in Louisville, Boston, Cleveland, Los Angeles and Minneapolis. The Stravinskian influence, as well as an obvious indebtedness to the Viennese tradition of Haydn, Mozart and Schubert, is perceptible in many of these works (e.g. *Symphonische Szenen*, *Tanz-Rondo* and *Wiener Symphonie*), though it is often tempered by a romanticism that recalls Bruckner, Mahler and early Schoenberg. Allusions to his Viennese forebears are also apparent in von Einem's chamber work, much of which dates from the last twenty years of his life. Here von Einem composes in a more austere contrapuntal manner, exercising a tight formal control over his thematic material and moving freely from passages of strongly defined tonality to those with a high level of dissonance.

While von Einem is revered in his native Austria, much of his large output continues to be neglected elsewhere. This is particularly surprising in the case of his numerous lyrical song-cycles, many of which have been championed by leading Austrian and German singers. His music has been attacked frequently for both his musical conservatism and its stylistic

eclecticism, but it may well be reappraised in years to come. Without doubt, his steadfast refusal to adopt more radical modes of expression, particularly during the 1960s and 70s, is now perceived as being far less reactionary, and his consistent commitment to free tonality certainly provided inspiration to significant younger Austrian composers such as Kurt Schwertsik and H.K. Gruber who had themselves become rather disillusioned with avant-garde modes of musical expression.

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Einfall

(Ger.).

A type of appoggiatura or passing note. See [Ornaments](#), §8.

Einfelde, Maija

(b Valmiera, 2 Jan 1939). Latvian composer. She graduated from Jānis Ivanovs' composition class at the Latvian State Conservatory in 1966. From 1968 she taught music theory and composition at various music schools, and from 1980 to 1994 at the Jāzeps Medīņš Music College in Rīga. Her music is characterized by a psychological approach, in which lyricism and Expressionism predominate.

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ARNOLDS KLOTIŅŠ

Eingang

(Ger.: 'entrance').

A short improvisatory passage that leads into a statement of thematic material. While *Eingänge* have been used by composers from J.S. Bach to Shostakovich, they are most frequently found in the works of Classical composers. Theorists such as Quantz (1752), J.A. Hiller (1780), H.C. Koch (1782–93), Türk (1789), Czerny (1829) and Baillot (1834) described and provided examples of the *Eingang*, but used different labels to identify it. Some 20th-century scholars use the terms 'lead-in', 'introduction' and 'entry', among others. *Eingänge* are found in virtually all genres, instrumental and vocal, of the 18th and 19th centuries.

Mozart used the term 'Eingang' in two letters to his father (22 January 1783, 15 February 1783) and in some of his manuscripts. In the manuscript of the Piano Concerto in B \flat k595 he labelled one passage 'Eingang im Rondo' and another 'Cadenza per il Rondo', thus drawing a distinction between an *Eingang*, which initiates and provides an improvisatory introduction to a phrase, and a cadenza, which embellishes a phrase's final harmonic progression. Mozart's written-out *Eingänge* (e.g. bar 173 of the finale of his Piano Sonata in D k311) may serve as a guide to his improvisatory style.

Eingänge are usually shorter than cadenzas, may consist of only a few notes, and typically begin on the dominant triad or seventh chord, in contrast to the tonic 6-4 chord from which a cadenza is usually launched. While cadenzas often include preceding thematic material, *Eingänge* tend to be non-thematic (exceptions include the *Eingang* at bar 80 of the third movement of Haydn's Oboe Concerto in C h VIIg:C1, and the one Mozart wrote for the third movement of his Piano Concerto in B \flat k450, both of which are thematically related to their respective movements). Some begin at the final chord or note of the previous phrase, thus forming an elision with the new phrase, as in the third movement of Mozart's Piano Sonata in B \flat k333, where an *Eingang* begins as an extension of the dominant at the end of bar 198; the improvisatory passage prepares and leads into the returning rondo theme at bar 199. Other *Eingänge* begin independently of the previous phrase, as at bar 287 of the third movement of Haydn's Sinfonia Concertante in B \flat h I:105; in either case, the *Eingang* momentarily delays and emphasizes the melodic content of the new phrase.

An *Eingang* may be either written into the score by the composer or left to the invention of the performer. In addition to the compositions cited above, examples of written-out *Eingänge* include those at bar 131 of the first movement of Haydn's Piano Sonata in E \flat h XVI:49; at bar 75 of the third movement of Beethoven's Quintet in E \flat for piano and wind op.16; and in the third movement of Johann Baptist Vanhal's Piano Concerto in D op.14, bars 153–9.

Eingänge that the composer has left to the invention of the performer are usually signalled in the score by a fermata. They are found in the rondo movements of most Classical concertos in which, following a contrasting episode, the performer is cued to add an improvisatory passage that leads into and highlights the returning rondo theme. Examples are found in bar 124 of the third movement of Haydn's Trumpet Concerto in E \flat h VIIe:I; at bar 164 of the finale of Mozart's Flute Concerto in G; and at bar 32 of the

finale of Carl Friedrich Zelter's Viola Concerto in E♭. An example of a signaled *Eingang* in the vocal repertory occurs in Despina's aria 'In uomini, in soldati' in Mozart's *Così fan tutte*, where Mozart placed an oversized fermata over each part at bar 20. During the Classical era, composers occasionally placed an oversized or wide fermata in the score clearly to indicate the addition of improvised ornamentation. In the passage just cited, Despina supplies an *Eingang* that prolongs the dominant harmony of bar 20 while providing an ornamental introduction to the following phrase.

The practice of improvising an *Eingang* before the statement of thematic material probably developed during the early 17th century and, as with other performing practices, then became a compositional technique. Early occurrences of written-out *Eingänge* are seen, for example, before the ritornello theme in the third movement of Bach's Violin Concerto in E bwv1042, at bars 94 and 143. In Handel's Organ Concerto in D minor hwv 309 the composer marked six places for improvisatory passages to be added by the soloist prior to the statement of thematic material. For example, following the cadence at bar 29 of the second movement, Handel wrote the words 'ad libitum' in the score, directing the soloist to provide an improvised passage prior to the entrance of the fixed thematic material. Later in the same movement, at bar 62, the circumstances are repeated: following the cadence, the soloist is cued to add a passage of his or her own design that leads into the returning theme. Having flourished in the streamlined phrases and clear rhetoric of the Classical style, the *Eingang* became absorbed by the overlapping phrase structures of 19th-century music. Nevertheless, composers continued to use it as a means of emphasizing thematic material; later examples include the written-out *Eingänge* at bars 132–43 of the third movement of Brahms's Piano Concerto no.1 in D minor; at bars 143–8 of the first movement of Richard Strauss's Oboe Concerto; and at the beginning of the fourth movement of Shostakovich's Violin Concerto no.1, op.99.

See also [Cadenza, §3](#) and [Improvisation, §II](#).

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For further bibliography see [Cadenza](#) and [Improvisation](#), § II.

APRIL NASH GREENAN

Ein Gev Festival.

Festival held at Kibbutz Ein Gev near [Haifa](#) from 1943; until 1948 it was known as Ein Gev Music Weeks.

Einlage

(Ger.). See [Purfling](#).

Einleitung

(Ger.).

See [Introduction](#) (i).

Einschnitt

(Ger.).

A term used by J.G. Sulzer, H.C. Koch and others to denote a small, usually two-bar, unit of structure. See [Analysis](#), §II, 2.

Einstein, Alfred

(*b* Munich, 30 Dec 1880; *d* El Cerrito, CA, 13 Feb 1952). American musicologist of German origin. He was a cousin of the scientist Albert Einstein. He began by studying law, but abandoned it after only a year and became a pupil of Adolf Sandberger in musicology and of Anton Beer-Wallbrunn in composition. In 1903 he obtained the doctorate at Munich University with a dissertation on German works for the viola da gamba in the 16th and 17th centuries. During the next decade he brought his name to a wider public with a series of articles in scholarly journals. His appointment in 1918 as the first editor of the *Zeitschrift für Musikwissenschaft* gave him a position of great influence, which he held until 1933. He was also music critic on the *Münchner Post* until 1927 and

on the *Berliner Tageblatt* from 1927 to 1933. In the latter year he left Germany because of the Nazi regime. He stayed in London for some time and then lived mainly in Mezzomonte, near Florence. Towards the end of his stay in Europe he was offered a post at Cambridge but refused it. In 1939 he left Italy for the USA, where he became professor of music history at Smith College, twice occupying the Neilson Chair there. He also taught at Columbia University, New York, at Princeton and the University of Michigan at Ann Arbor and, from 1940, at the Hartt School of Music, Hartford. He became an American citizen in 1945. In 1949–50 he was visiting professor at Princeton and Yale; the former had conferred an honorary doctorate on him in 1947.

Einstein's life was one of increasing, immensely varied industry devoted to musicology. His finest achievement was undoubtedly *The Italian Madrigal* (1949), which was the first comprehensive study of the subject in any language; it is still not superseded as a whole, though detailed work by others on certain aspects of the subject has caused Einstein's findings to be modified. His book is the product of immense learning, and the breadth of his approach, as impressive in discussion of madrigal texts as in that of the music, is one of its outstanding features. It must be added, however, that his work is to some extent diminished by its rather Germanic aesthetic basis. Einstein's lifelong research into printed madrigal sources contributed substantially to his notable revision of Vogel's *Bibliothek* (1945–8).

The fruits of Einstein's devotion to Mozart are seen at their best in his 1937 revision of Köchel (on which he began work in 1925), in the 1947 reprint with supplement and in his fine edition of the last ten string quartets (1945). For details of the first and early editions of Mozart, he relied principally on the work of Deutsch, Hirsch and Oldman but himself examined all available autographs as the basis for a new chronology, also taking account of the 'nouveau classement' of Wyzewa and Saint-Foix. Allowance should be made for the fact that he did the last four years or so of his work in adverse circumstances, but it was unfortunate that he relied mainly on judgment of style when dating Mozart's undated compositions instead of undertaking the systematic palaeographical study essential to establishing as exact a chronology as possible, particularly of the early music. Certain tendencies visible in the 1937 Köchel became even more marked in *Mozart: his Character, his Work* (1945), where a wealth of critical insight and illuminating comment is marred by some faulty judgments and a good deal of groundless speculation presented as fact.

Einstein was a highly skilled editor, as can be seen in his thorough revisions of Riemann's *Musik Lexikon* (9th–11th editions, 1910–29), his expanded translation of Eaglefield-Hull's *Dictionary* (1926), his work for the *Zeitschrift für Musikwissenschaft* and his editions of a great variety of music. His numerous articles, which span nearly half a century, contain much that is still of value and show the catholicity of his scholarly interests. Some of his books – *Schubert* (1951), *Music in the Romantic Era* (1947) and *Greatness in Music* (1941) – now seem diffuse and subjective. But his *Short History of Music* (1917) is an admirable book of its kind: it keeps to essentials and maintains succinctness without a trace of obscurity. In sum Einstein's achievement was extensive and distinguished, though uneven.

For over 40 years, as one of the greatest musicologists of his time, he exerted considerable influence on musical thought in Europe and the USA.

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Letters in *GB–Lbl*; MSS in *US–Nsc*

ALEC HYATT KING

Einstein, Arik

(*b* Tel-Aviv, 3 Jan 1939). Israeli singer and lyricist. He was a member of the Nakhal Army Entertainment Ensemble from 1957 until 1960. His early recordings (1960–66) as a solo artist and as a member of the Yarkon Bridge Trio gained widespread popularity. He became dissatisfied with the Israeli popular music of the 1960s and turned to rock music, and between 1967 and 1972 he worked with rock-oriented musicians to record several albums which are generally considered to constitute the birth of Israeli rock. These include *The High Windows Trio* (1967, with Shmulik Kraus), *Shabloom* (1970, with Shalom Hanoach) and *At Avigdor's Grass* (1972, with Miki Gavrielov). In the late 1970s and the 1980s he made a series of albums with the composers Shem-Tov Levy and Yoni Rechter which included rock interpretations of Israeli traditional songs and some new songs in a similar style. During the 1980s and 90s he worked many times with his previous associates and continued to develop his brand of soft rock to critical acclaim. In creating a style rooted in Israeli musical traditions, he became an important and well-loved figure in the development of Israeli popular music from 1960 onwards.

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MOTTI REGEV

Éire.

See [Ireland](#).

Eiríksdóttir, Karólína

(*b* Reykjavík, 10 Jan 1951). Icelandic composer and teacher. She graduated as a piano teacher in 1974 from the Reykjavík College of Music, where she also studied composition with Thorkell Sigurbjörnsson (1971–3). She completed her education at the University of Michigan both in music history and musicology (MM 1976) and in composition, studying with William Albright (MM 1978). She has taught at the Reykjavík College of Music (1979–89 and from 1995) and at the Kópavogur Music School (1979–84). Vice-chair of the board of the Icelandic Society of Composers

(1988–91, and from 1995), she was chair of the board of the Iceland Music Information Centre (1983–8).

As a composer she seeks to adapt her technical and expressive means to the needs of each individual work, and from this arises the great stylistic variety of her music. Every possible sound is considered as a creative inspiration. In this way she manifests her opposition to conventional compositional thinking and reveals her search for new aesthetic and technical means which are representative of her time. The first period of her output, from 1982, is characterized by an avoidance of traditional constructional features (particularly development), by transparent textures and by a purity and concentration in expression. From *Sinfonietta* (1985) onwards – a piece she describes as ‘more logical and organized’ – her musical language has evolved to include more traditional stylistic patterns; the emphasis falls more on expression, and her music evinces a greater lyricism, reflection and emotion.

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(selective list)

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Orch: Sonans, 1981; Fimm lög fyrir kammersveit [5 Pieces for Chbr Orch], 1983; Sinfonietta, 1985; Klifur [Climbing], 1991; Thrjár setningar [Three Sentences], 1993; CI Conc., 1994

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MAREK PODHAJSKI

Eis

(Ger.). : See [Pitch nomenclature](#).

Eisen, Cliff

(*b* Toronto, ON, 21 Jan 1952). Canadian musicologist. He received the MA in 1978 at the University of Toronto; at Cornell University he worked with Neal Zaslow and James Webster and took the doctorate in 1986. He was an assistant professor at the University of Western Ontario (1987–8) and at New York University (1988–95) and in 1997 was appointed reader in historical musicology at King’s College, University of London; he is also associate editor of the new Köchel catalogue. He received the Alfred Einstein Award of the American Musicological Society in 1992.

Eisen's research has focused on the Classical period, particularly Mozart, performing practice and 18th- and 19th-century chamber music. His publications have dealt with many aspects of Mozart's biography and works, focusing on contemporary documentation of Mozart's life, as well as his chamber music, symphonies, and life in Salzburg. Eisen's dissertation on the symphonies of Leopold Mozart, which includes a thematic catalogue, deals with the complex question of authenticity surrounding Leopold and Wolfgang Amadeus Mozart's music. In addition to his academic activities, Eisen has been an adviser to Robert Levin and Christopher Hogwood for recordings of the complete Mozart piano concertos.

WRITINGS

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Orchestral Music in Salzburg: 1750–1780, RRMCE, xl (1994)
Four Viennese String Quintets, RRMCE, liii (1998)

PAULA MORGAN

Eisenach.

German city in Thuringia. In about 1206 the Wartburg Castle was the scene of a Minnesang contest, the ‘Sängerkrieg auf der Wartburg’ (‘Wartburgkrieg’), that included Walther von der Vogelweide, Heinrich von Ofterdingen, Reinmar von Zweter and Klingsor. The event, recorded in the manuscripts of Manessische and Jena, is commemorated in 19th-century accounts – notably Wagner’s *Tannhäuser* – and by the annual Eisenacher Sommergewinn festival. Mystery plays were given in Eisenach from the 12th century onwards, among them the *Spiel von den zehn klugen und törichten Jungfrauen* (1321). Martin Luther’s early education was in the Dominican Lateinschule where he belonged to the Kurrende (choir), 1498–1501; 21 years after he left the school, it and the town churches had become Protestant. One of the town’s treasures, the Kantorenbuch (*D-Ela*), was copied (1535–45) by Wolfgang Zeuner, a Kantor at the school; it contains motets by Josquin, Obrecht, Senfl and composers with local connections: Conrad Rein, Adam Rener, Anthonius Musa, Johann Walther and Martin Zeuner.

From 1672 to 1741 Eisenach was the seat of the duchy of Saxe-Weimar-Eisenach. The Hofkapelle united outstanding musicians with the firmly established Stadtpfeiferei, among whom was Johann Ambrosius Bach, Johann Sebastian’s father. J.S. Bach was born in Eisenach and was a pupil at the Lateinschule. G.P. Telemann was court Kapellmeister for eight years from about 1708. Johann Christoph Bach was organist at St Georg from 1665 to 1703, succeeded by Johann Bernhard Bach and, in the 1740s, Johann Bernard’s son Johann Ernst.

After the court returned to Weimar in 1741, musical life in Eisenach became more provincial. A Musikalische Gesellschaft was founded in 1759 and a Singchor in 1766. In 1817 students from 13 German universities met at the Wartburg and sang patriotic songs to demonstrate their wish for German unity. The Musikverein, founded in 1836, continued until war broke out in 1939. A small theatre accommodated occasional visiting companies; it was replaced by the Landestheater in 1951. Liszt conducted the spectacular première of his *Legende von der heiligen Elisabeth* at the Wartburg in 1867.

From 1919 to 1941 the Städtisches Orchester (later the Philharmonisches Orchester der Stadt Eisenach) performed under Walter Armbrust. Reger’s *An die Hoffnung* had its première in Eisenach in 1912. St Georg became a diocesan centre of music; Rudolf Mauersberger (Kantor 1925–30) and his brother Erhard (Kantor 1930–61) maintained a high standard. The Musikschule Johann Sebastian Bach was founded in 1953. The Bach museum, established in 1907 by the Neue Bachgesellschaft, in a house close to where Bach was born, is an international centre of Bach studies

and holds a valuable library and instrument collection. The town also has a Wagner museum, at the foot of the Wartburg. The later 20th century saw the founding of festivals celebrating Telemann (1982) and Bach (1991: the Thüringer Bach-Wochen, shared with other cities), as well as a jazz festival. The Kammermusik der Wartburgstadt association (established 1990) gives concerts in the Wartburg.

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C. Oefner: 'Eisenach zur Zeit des jungen Bach', *Bjb* 1985, 43–54

G. KRAFT/PERCY M. YOUNG

Eisenberg, Maurice

(*b* Königsberg [now Kaliningrad], 24 Feb 1902; *d* New York, 13 Dec 1972). American cellist of German birth. He studied in Baltimore, Berlin, Leipzig and Paris, where he took harmony and counterpoint with Nadia Boulanger; he also worked with Casals in Spain. Having played in the Philadelphia Orchestra and the New York SO, he gave recitals in Paris, London, Berlin and other cities from 1926, and appeared as soloist with leading European and American orchestras. From 1929 to 1939 he was professor of the Casals class at the Ecole Normale, Paris. A member of the Menuhin Trio (with Yehudi and Hephzibah Menuhin), he founded and was artistic director of the London International Violoncello Centre and held annual master classes in Estoril, Portugal. Eisenberg's repertory included much 20th-century music, and he gave the first performance of Julien Krein's Cello Concerto, which is dedicated to him, in Paris in 1929 and of Glazunov's Concerto-Ballata there in 1933 under the composer. The author (with M.B. Stanfield) of *Cello Playing of Today* (London, 1957), he contributed many articles to music journals, magazines and newspapers. At the time of his death he was a professor of the cello at the Juilliard School, New York.

ELIZABETH FORBES

Eisenbrandt, H(einrich) C(hristian) [Christian Henry]

(*b* Göttingen, 13 April 1790; *d* Baltimore, 10 March 1861). German maker of woodwind and brass instruments, active in the USA. He may be the 'Henry Eisenbrandt' listed in the New York City Directory for 1815; someone of that name had dealings with J.J. Astor around that time. By 1819, however, Eisenbrandt had settled in Baltimore. Flutes and clarinets by him were awarded a silver medal at the Great Exhibition in London in 1851. He also entered instruments in at least three of the Metropolitan Mechanics Institute exhibitions held in Washington, DC. In 1853 the judging committee stated that his 'splendid flutes and clarinets have no competition and

deserve the highest praise'; and in 1857 a saxhorn received special notice 'for the great improvements made in the valves'. Two American patents were obtained by Eisenbrandt for improvements in brass instruments. After his death in 1861 the business was continued until at least 1918 by his son H.W.R. Eisenbrandt.

Known instruments by Eisenbrandt include bassoons, oboes, a basset-horn, clarinets with five to 16 keys, flutes, flageolets, a few brass instruments and a drum. A jewelled clarinet is now in the Smithsonian Institution, and a cornet with a change of key mechanism patented by Eisenbrandt is also known. The Shrine to Music Museum at the University of South Dakota has several clarinets and a drum.

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ROBERT E. ELIASON

Eisenhut [Eisenhuet], Thomas [Tobias]

(*b* Augsburg, 23 May 1644; *d* Kempten, nr Mainz, 4 Nov 1702). German composer, teacher and theorist. He probably received his early education at the Jesuit Gymnasium, Augsburg. In 1664 he became a novice at the monastery of St Georg, Augsburg, taking the name Thomas in place of his baptismal name, Tobias. After ordination he became director of the choir as well as music instructor to the boys in his charge. With a change of abbot he was deprived of these duties. In 1677, however, he was called to the princely abbey of Kempten, where he became Kapellmeister as well as teacher and composer; he retained these positions until his death. He was made *canonicus regularis* at St Georg in 1674 but never returned to participate actively in affairs there. His treatise, *Musicalisches Fundament*, is an elementary text reflecting his work as a teacher of boys. It is in two parts. In the first he discussed such basic matters as notation, the church modes and simple vocal exercises, and he stressed the need to practise solmization; the second part indeed consists entirely of exercises in solmization. He stated that he had assembled all this material 'from the most famous and valuable authors' and that he had adapted it 'to avoid all annoying prolixity and injurious hindrance to the pupils' progress'.

WORKS

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Harmonia sacra per 30 concentus musicos, 2–7vv (1674)

Antiphonarium Marianum continens 4 antiphonas BVM, 1–4vv [2 vn, 3 va ad lib] (1676–7)

Hymni ariosi ... per totum annum, pars I, 1–4vv, insts, op.3 (1680)

Sacri concentus ... cum 4 antiphonis BVM, 1v, insts ... necnon lytaniis brevibus BVM, 4vv, 2 vn, op.4 (1683)

Offertoria de festis, tempore et communi, novis textibus, ariis, fugis et stylo recitativo 5vv concert., 2 vn, 2 cl, org [ripieno chorus 4vv, 3 va, 3 trbn ad lib] (Augsburg, 1694)

THEORETICAL WORKS

Musicalisches Fundament [Fundamentum musicale], so auss denen berühmht-und bewerthisten Authoribus eines Thails zusammen getragen, andern Thails aber mit Vermeidung aller verdrüsslichen Weitläuffigkeit und schädlichen Auffenthaltung der Discipulen ... auch in conformität dess jetzmahlig-musicalischen Styli an Tag Geben (Kempten, 1682, 2/1702, 3/1732)

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GEORGE J. BUELOW

Eisenhuth, Đuro

(*b* Zagreb, 25 Dec 1841; *d* Zagreb, 2 April 1891). Croatian composer, conductor and violinist. He studied the violin in Zagreb and composition and counterpoint in Vienna. From 1861 to 1875 he led his own orchestra, which performed mostly dance and popular music. In 1867 Eisenhuth started teaching the violin at the music school of the Hrvatski Glazbeni Zavud, and in 1881 he became the leader of the theatre orchestra, which he also conducted for operettas and operas; in 1873 he was appointed conductor of the Hrvatsko Pjevačko Društvo Kolo. He held all these posts until his death. During the 1870s he also conducted several other Zagreb choral societies (Sloga, Merkur, Hrvatska lira, Crkveno Glazbeno Društvo). Eisenhuth was organist of the church of St Mary in Zagreb, and also performed as a solo violinist and in a string quartet and piano trio.

According to his own work-list (in *HR-Zaa*), Eisenhuth wrote over 220 sacred and secular compositions. Although the quality of his compositions is unexceptional for his time, his music was frequently published and performed in Croatia, and in the 1870s and 80s he was the most influential musician in Zagreb after Ivan Zajc. He wrote several *šaljivke*, burlesques for soloists, choir and orchestra, which are the first such humorous compositions in Croatia. His brother Josip (1844–96) was also a composer, choral conductor and cellist.

WORKS

(selective list)

most compositions in HR-Zh

Stage: *Sejслав ljuti* [Angry Sejслав] (op, F. Žigrović Pretočki), Zagreb, 10 March 1878; *Otelo* (operetta), op.181, 1886; *Moć ljubavi* [The Power of Love] (op), unperf.; Petar Bačić (op, L. Botić), inc.

Vocal: 6 masses (opp.9, 15, 17, 23, 36, 137); 4 Ave Maria (opp.26, 33, 135, 143); Requiem, op.60; arrs. of liturgical hymns in Croatian and Ger.; 99 compositions for male and mixed choir (*San, Na Savi, Gorski kraj, Hrvati, Seljačke pjesme, Hrvatski sklad, Bura, Ustaj rode, Čeznuće za dragom, Njoj, Njezin kip, Pozdrav dragoj*); qts, 2T, 2B; solo songs; burlesques for soloists, chorus and orch

Inst: 3 ovs., Hrvatsko kolo, orch; 2 preludes, orch; Furioso, orch; numerous dances; *Mašta*, op.11, vn, pf; *Elegija*, op.31, vn, pf; str qt, op.156

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- H. Pettan:** *Hrvatska opera: Zajčevi suvremenici, i: Eisenhuth, Vilhar-Kalski, V. Bersa* (Zagreb, 1969)
- Z. Blažeković:** 'The Economic Position of Zagreb Musicians in the Sixties and Seventies of the Nineteenth Century', *IRASM*, xv/2 (1984), 129–140

ZDRAVKO BLAŽEKOVIĆ

Eisenmann, Oliver

(b Zürich, 7 June 1940). Swiss organist and pianist. He studied the piano with Sava Savoff at the Lucerne Conservatory and the organ with Eduard Kaufman, organist of St Leodegar und Mauritius, Lucerne. He took the doctorate at Zürich University in 1971. A musician of wide-ranging talents and interests, Eisenmann has toured Europe and North America as both a pianist (from 1957) and an organist (from 1972); he has appeared in international organ festivals and played concertos in numerous venues. He has given first performances of many works by his father, the composer Will Eisenmann, in addition to making the first recording of Otto Barblan's *Variations on BACH* and a recording at the composer's suggestion of Frank Martin's *Passacaille* on the Berne Cathedral organ. Other recordings include major works by Mendelssohn, Reger and Boëllmann. He has written numerous articles on organ music, and composed works for organ and piano, chamber music and vocal music.

PAUL HALE

Eisenstadt International Haydn Festival.

Austrian festival, held each September in Eisenstadt, capital of the Burgenland, where Haydn spent much of his working life in the employment of the Esterházy family. Founded officially in 1987, the festival has developed around the Austro-Hungarian Haydn Orchestra under the direction of Adam Fischer. Each festival includes symphony concerts,

lieder and chamber recitals, often featuring rare Haydn repertory such as the baryton trios, and the production of a Haydn opera. In addition to the concerts and opera performances, held in the Esterházy palace, one or more Haydn masses are given each year in their liturgical setting in the Bergkirche.

RICHARD WIGMORE

Eisenvioline

(Ger.). See [Nail violin](#).

Eisis

(Ger.).

 See [Pitch nomenclature](#).

Eisler, Edmund.

See [Eysler, Edmund](#).

Eisler, Hanns

(*b* Leipzig, 6 July 1898; *d* Berlin, 6 Sept 1962). German composer. He was the second son of the liberal middle-class Viennese philosopher Rudolf Eisler. The family moved to Vienna in 1901 and, although there was insufficient money for a piano (one was rented when possible) or for lessons, Eisler studied music from books and scores. His first attempts at composition date from his years at the Staatsgymnasium (1908–15) during which time he and his brother Gerhart, subsequently a celebrated political journalist, became involved in a progressive middle-class youth group. From 1916 to 1918 he served in a Hungarian regiment, continuing to compose (one work that has not survived was an oratorio *Gegen den Krieg*), and after the war he enrolled as a student of Weigl at the New Vienna Conservatory, earning money for the fees as a proofreader for Universal Edition.

Finding the teaching not strict enough, Eisler was accepted as a pupil by Schoenberg and he was taught privately by him (and sometimes by Webern) without fee between 1919 and 1923. Schoenberg recommended the Piano Sonata op.1 to Universal in 1923 and the work was given its première by Steuermann in October 1924. The several chamber works of this time are clearly influenced by Schoenberg and his two senior pupils. The Sonata, for which Eisler received the Vienna Arts Prize, the Songs op.2, the Piano Pieces op.3 and the Divertimento op.4 for wind quintet are extremely chromatic, harmonically rich and dense in incident, yet they possess wit, vivacity, elegance and good humour. *Palmström*, described as 'studies on 12-note series' and written at Schoenberg's request to go into a programme with *Pierrot lunaire*, has a similar lightness of touch and an unmistakable element of parody. The final song, *Couplet von der*

Tapetenblume, is essential Eisler, with a typical throw-away surprise cadence. In 1925 he moved to Berlin and took a teaching post at the Klindworth-Scharwenka Conservatory. His Second Piano Sonata op.6 is significantly sparser in texture than the earlier works. Although the harmonic flavour remains – augmented triads, 7th chords with major and minor 3rds – the effect is fresher, as if Eisler was using serialism as a discipline, as a way of controlling extreme chromaticism. This work also introduced the distinctive ‘Eisler bass’ and jazz-influenced rhythms.

Eisler developed his strongly Marxist political convictions in those years and his commitment led to involvement in Vienna in the activities of, first, the Karl Liebknecht Gesangverein and later the Stahlklang Chorvereinigung. In September 1925 he moved to Berlin and in 1926 he applied to join the German Communist party. His mounting distaste for the direction new music was taking led, in March, to an unpleasant quarrel with Schoenberg, who found Eisler's views insupportable and his attacks on modern music disloyal. Eisler's dissatisfaction with new music included his own work, and his fully formed political ideology found expression in numerous articles and reviews in the Communist party's periodical *Die Rote Fahne* and led him to seek more politically aware ways of serving (and changing) society. His association with the Agitproptruppe ‘Das rote Sprachrohr’ began late in 1927 and a series of choral works dates from the years 1926–33, as well as the first of the marching-songs, which were of so strong and distinctive a character that they quickly became popular with left-wing groups throughout Europe. *Roter Wedding*, *Der heimliche Aufmarsch*, *Stempellied*, *Kominternlied*, *Solidaritätslied* and the *Einheitsfrontlied* are classics of the socialist movement. The tunes are constructed with superb economy and are usually in the minor mode, remarkable for music with so positive and exhortatory a message, Eisler feeling that the minor produced a more threatening quality. Many of these songs were first sung by the actor Ernst Busch, whom Eisler had met in 1929 and who played an important part in Eisler's career, not only in the 1930s but subsequently in the DDR.

In 1930 began the lifelong friendship and collaboration with Brecht and the creation at once of two masterpieces, the controversial Lehrstück *Die Massnahme* and *Die Mutter*, to Brecht's adaptation of Gorky's novel. Both scores are in Eisler's *Massenlieder* idiom, diatonic and texturally clear, with a profoundly subtle dialectical relationship between words and music. Instead of expressing the text in an obvious ‘emotional’ way, the music provides a gloss on the words and adds to their meaning; this is a characteristic of all Eisler's word-setting. Other important events during these years were the two visits to the USSR and the production of the film *Kuhle Wampe*, which included the *Solidaritätslied*.

When Hitler came to power in 1933, the activities of everyone involved in the German workers' movement came to a halt; Eisler's music was banned and there began 15 years of exile and the composition of a series of works dedicated to the overthrow of fascism. The next years were extremely eventful ones. As well as visiting the USA, he worked on film scores in Vienna, France, the Netherlands, Belgium and London (where his *Kleine Sinfonie* was first performed in April 1935) and collaborated with Brecht in Denmark on the ‘atrocities story’ *Die Rundköpfe und die Spitzköpfe*, the

music for which contains some of his finest songs. Also from this time are the nine chamber cantatas and Eisler's largest-scale work, the *Deutsche Sinfonie*, a fiercely anti-fascist sequence of cantatas and instrumental movements, composed in Eisler's distinctively tonal type of serialism. The work received its first performance at the Berlin Staatsoper in 1959. After visits to the Spanish front, Paris and Denmark in 1937, Eisler travelled for a third time to the USA and took a post at the New School for Social Research in New York, where he had been guest-lecturer and composition teacher from October 1935 to January 1936. For five months from May 1939 he was visiting professor at the Mexico Conservatory and in 1940 he was given a three-year grant to undertake research into the function of film music. From this resulted scores for four films and the book, written jointly with Adorno, *Composing for the Films*.

In May 1942 Eisler moved to Hollywood and a teaching post at the University of Southern California. He met up with Brecht again and their collaborations continued with *Furcht und Elend des dritten Reiches* and *Galileo*. In addition to several film scores and various chamber works, Eisler set numerous new Brecht poems on the subject of exile in an individual and personal idiom which is an intriguing amalgam of the style of the 1925–6 *Zeitungsausschnitte* and the *Massenlieder* – an original continuation of the German lied tradition. In 1947 Eisler, Brecht and numerous well-known Hollywood producers and scriptwriters were brought before the notorious Committee on Un-American Activities. Eisler was questioned in a fatuous way about *Die Massnahme* and the *Lob des Kommunismus* song from *Die Mutter*, and about being the brother of the 'communist spy' Gerhart Eisler. A worldwide protest on his behalf was organized and supported by Chaplin, Thomas Mann, Einstein, Picasso, Matisse, Copland and Cocteau. Eisler was released and expelled in March 1948. He returned to Vienna by way of Prague and after two visits to Berlin – in 1949 he set Becher's poem *Auferstanden aus Ruinen*, which was chosen as the national anthem of the DDR – he settled there for the second time. He was elected to membership of the German Academy of Arts, at which he held masterclasses in composition, and he was also professor at the Berlin Hochschule für Musik.

Thus for his last 12 years Eisler worked within the social system for which he had striven all his life. He had expressed his views in numerous essays on the crisis in bourgeois music, on stupidity in music, on progress in music and on the way out of the crisis and the building of a new music culture. Having overwhelmingly succeeded in the writing of protest music for the fight against capitalism and fascism, he was now faced with the need for music that could serve a new republic to be created out of the debris and disillusion of the war. Significantly there is no chamber music from these years. He was convinced that at this time of transition away from 19th-century habits of performance and listening, progressive music would be mainly 'angewandte Musik' – that is 'applied music', used for the theatre, cinema, cabaret, television, public events etc. Inevitably, with Brecht and his ensemble also in Berlin, music for the theatre played an important part, and from 1948 to 1961 scores for 17 plays were written. Not all of this music was new. Eisler's Handelian talent for the judicious re-use of existing material had already been evident in the 1920s and 1930s. Brecht's *Schweyk im zweiten Weltkrieg* was first produced in Warsaw in 1957 but

further music was composed for the Frankfurt production of 1959. Eisler's achievement here ranks with his finest. The ironic juxtaposition of heroic, operatic music for Hitler, Himmler and Goering with tuneful cabaret songs accompanied by two pub pianos and interludes for beer garden orchestra matches the humour and flavour of Brecht's play perfectly; the transformation of the opening phrase of Smetana's *Vltava* theme into a powerful and menacing song about social change is a stroke of genius.

From these years also came music for 17 films, a further 36 settings in cabaret chanson idiom of Tucholsky poems (many specially written for Busch) and the *Neue deutsche Volkslieder*. Together with many other 'festival songs' and children's songs, these represent Eisler's attempt to compose in an idiom which could be immediately understood and quickly learnt. It could be argued that this desire for simplicity is sometimes carried too far, but many of these songs are extremely beautiful. *Anmut sparet nicht noch Mühe*, for instance, has a superbly moulded melodic line, accompanied simply but with great subtlety and ideally complementing the text. A parallel example in a concert work of about the same time is the 'Symbolum', the third movement of *Das Vorbild* to words by Goethe, written in 1952 for his pupils. Other important concert works are the *Rhapsodie* for orchestra with soprano solo and the cantata *Die Teppichweber von Kujan-Bulak* in which Eisler most successfully put into practice his belief, expressed as early as 1937, that 'in our new music', one would search in vain for 'bombast, sentimentality and mysticism' but find instead 'freshness, intelligence, strength and elegance'. Even in his last work, the cycle *Ernste Gesänge* for baritone and strings, where the texts might seem sometimes to justify the above undesirable qualities, Eisler asks the singer to refer the listener to the meaning of the words rather than to express them. All his life Eisler felt the need to protect his music from interpreters bred in the opera house and concert hall, and his scores abound with such cautionary directives as 'without sentimentality', 'simply', 'friendly' and even 'politely'.

Some writers and musicians in capitalist countries have poured scorn on politically committed composers such as Eisler, as if it were reprehensible for an artist to be concerned about his function in society and to wish, through his art, to have some influence on how that society develops. There has also been the assumption that putting one's talents at the service of society inevitably results in propagandist banalities, or that music cannot be at once of use to society and expressive of the artist's self. Obviously, Eisler's enormous output, much of it written at great speed for particular occasions, varies considerably in quality, but the overall standard is extremely high. Even in those works which do not totally succeed, the invention, vitality and superb professionalism give great satisfaction. In his best works, *Die Massnahme*, *Die Mutter*, the *Zeitungsausschnitte* and many of the songs, he achieved undoubted greatness. His ability to write in such a diversity of genres in so individual a way is due to the technical training he received from Schoenberg, his single-minded purpose and his clear-sighted political aims, all controlled by an intellect of the highest calibre. Eisler was a great conversationalist and a master of the art of self-contradiction, using non sequitur and playing devil's advocate in a brilliantly ironic way in an attempt to look at a problem from every angle, to expose it fully to the gaze of his interlocutor. The range of his knowledge was enormous and, like Brecht, he was always intellectually alert.

In the 25 years after his death in 1962, international recognition of Eisler's significance was limited to pockets of enthusiasts restricted by the lack of available scores and recordings. Academic research into his music was assiduously pursued in the DDR but this contrasted with the relatively rare performances there of his larger-scale works. The demolition of the Berlin Wall in 1989 and the reunification of Germany threw his work and thought into a dramatically new perspective, and has required a rethinking of Eisler's and Adorno's aesthetic positions, previously considered to conflict. The foundation in 1994 of the International Hanns Eisler Society and the resumption of work on the Collected Edition are cause for optimism that a proper international assessment of his significance can be made.

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choral with orchestra

op.

- | | |
|----|---|
| 16 | Tempo der Zeit (cant., D. Weber [R. Gilbert]), A, B, spkr, chorus, small orch, 1929 |
| 20 | Die Massnahme, 9 numbers (Lehrstück, B. Brecht), T, 3 spkr, male chorus, chorus, small orch, 1930 |
| 25 | Die Mutter, 13 numbers (Brecht), 1931; arr. as cant. with 2 pf, n.d.; some nos. |

- arr., 1935
- 47 Kalifornische Ballade, 6 numbers (cant., E. Ottwalt), A, Bar, chorus, orch, 1934 [from radio score]
- Lenin (Requiem), solo vv, chorus, orch, 1935–7
- 50 Deutsche Sinfonie, 11 numbers (Brecht), solo vv, chorus, orch, 1935–9
- Mitte des Jahrhunderts (cant., J.R. Becher), S, chorus, orch, 1950
- Bilder aus der 'Kriegsfibel' (Brecht), solo vv, male chorus, orch, 1957

Eisler, Hanns: Works

vocal with orchestra

- 3 Lieder (Li-Tai-Pe, Geisha song trans. Klabund), 1919
- Glückliche Fahrt (J.W. von Goethe), S, orch, 1946
- Rhapsodie (Goethe: *Faust*, part 2), S, orch, 1949
- Die Teppichweber von Kujan-Bulak (cant., Brecht), S, orch, 1957
- Ernste Gesänge, 7 songs (J.C.F. Hölderlin, B. Viertel, G. Leopardi, after H. Richter, S. Hermlin), Bar, str, 1936–62

Eisler, Hanns: Works

vocal with small orchestra

(The majority of these songs exist in versions with pf, and some in other arrs. Some songs have a choral refrain, often ad lib)

- Gesang des Abgeschiedenen (Jap., Chin.), A, chbr orch, 1918
- Sehr leises Gehn im lauen Wind, A, chbr orch, 1919
- Drum sag der SPD ade (R. Winter [Gilbert]), 1928
- Lied der roten Matrosen (E. Weinert), 1928
- 18 6 Balladen (Weber, Brecht, W. Mehring), 1929–30
- 28 6 Lieder (Weinert, Weber, Jahnke and Vallentin), 1929–31
- Lied der Werktätigen (Hermlin), 1929–31; with new text, Kominternlied, 1949
- 22 4 Balladen (B. Traven, K. Tucholsky, Wiesner-Gmeyner, J. Arendt), male v/chorus, small orch, 1930
- Lied der roten Flieger (Kirsanow), 1931
- 4 songs (L. Frank, Weinert), 1931 [from film Niemandland]
- 27 3 songs from film Kuhle Wampe (Brecht), 1931
- Der neue Stern (Weinert)
- Ballade von den Seeräubern (Brecht)
- 37 3 songs (Mehring), 1931 [from film Das Lied vom Leben]
- Lied der Mariken (Brecht) [from stage work Kamerad Kasper]
- 41 4 Balladen (Brecht), 1931–2
- 48 2 Lieder (Clément and Mehring, Weber), 1931–2
- 39 Ballade vom Soldaten (Ballade vom Weib und dem Soldaten) (Brecht), 1932
- Magnito-Komsomolzenlied (Lied vom Ural) (Tretjakow), 1932 [from film Die Jugend hat das Wort]
- Das Lied vom vierten Mann, 1931
- Streiklied (Fischer von St Barbara), 1931
- Lied der deutschen Rotarmisten (Weinert), 1932
- Mon oncle a tout repeint, 1933 [from film Dans les rues]
- 42 Die Ballade von der Billigung der Welt (Brecht), 1934
- 43 Spartakus 1919
- 45 14 songs (Brecht, Bittner), 1934–6 [from stage work Die Rundköpfe und die Spitzköpfe]
- Das Einheitsfrontlied (Brecht), 1934

- Sklave, wer wird dich befreien (Brecht), 1934
- Das Saarlid (Brecht), 1934
- Ballade von der Judenhure Marie Sanders (Brecht), 1934
- Lied gegen den Krieg (Brecht), 1934
- Friedenssong (E. Schoen), 1937 [from film Abdul Hamid]
- Marcha del 5^o Regimiento (Petere), 1937
- Brother Patriot [refrain as in above]
- Close the Ranks, Dictator's Song, Song of Light
- Musik zu 'Schweyk im zweiten Weltkrieg' (Brecht), 1943–59
- Musik zu 'Die Gesichte der Simone Machard' (Brecht), 1946
- Lied über die Gerechtigkeit (W. Fischer), 1948
- Lied über den Frieden (Krieg ist kein Gesetz der Natur) (Fischer), 1949
- Hymne der DDR (Auferstanden aus Ruinen) (Becher), 1949
- 4 songs from stage work Die Tage der Commune (Brecht), 1950
- Kinderlieder (6 songs, Brecht), 1950–51
- Das Lied vom Glück (Brecht), 1952 [from film Frauenschicksale]
- Das Vorbild (Goethe), A, small orch, 1952
- 3 songs (Brecht), 1955 [from film Herr Puntila und sein Knecht Matti]
- 4 Szenen auf dem Lande (E. Strittmatter), children's/female vv, 1956
- Lied der Tankisten (Weinert), 1957
- Regimenten gehn (V.V. Mayakovsky), 1957
- Marsch der Zeit (Mayakovsky), 1957 [from stage work Das Schwitzbad]
- 3 songs (Mayakovsky, P. Hacks), 1957 [from stage work Sturm]
- Sputnik-Lied 'Herr Dulles möchte so gerne' (Kuba), 1v, jazz ens, 1957; arr. 1v, pf with new text, 1957
- Am 1. Mai (Kinderlied) (Brecht), 1958
- Lied der Pflastersteine (Weinert), 1961

Eisler, Hanns: Works

vocal with ensemble

- Die Mausefalle (C. Morgenstern), S/T, vn, pf/chamber orch, 1918
- Wenn es nur einmal so ganz still wäre (R.M. Rilke), A, str trio, 1918
- 5 Palmström, 5 numbers (Morgenstern), Sprechstimme, fl, cl, vn + va, vc, 1924
- 9 Tagebuch des Hanns Eisler (Eisler), 3 female vv, T, vn, pf, 1926
- Ulm 1592 (Brecht), 1v, str qt, 1937
- Bettellied (Brecht), 1v, vn, vc, 1937
- Kammerkantate no.1 'Die Gott-sei-bei-uns-Kantate' (children's cant., Brecht), 1v, chorus, str qt/pf, 1937
- Kammerkantate no.2 'Die Weissbrotkantate' (after I. Silone), 1v, 2 cl, va, vc/pf, 1937
- Kammerkantate no.3 'Die römische Kantate' (after Silone), 1v, 2 cl, va, vc, 1937; version with pf as op.60
- Kammerkantate no.4 'Man lebt vom einen Tage zu dem andern' (Kantate im Exil) (after Silone), 1v, 2 cl, va, vc, 1937 [version with pf as op.62]
- Kammerkantate no.5 'Kriegskantate' (after Silone), 1v, 2 cl, va, vc, 1937 [version with pf as op.65]
- Kammerkantate no.6 'Nein' (after Silone), 1v, str qt, 1937
- Kammerkantate no.7 'Die den Mund auf hatten' (after Silone), 1v, 2 cl, va, vc, 1937
- Kammerkantate no.8 'Kantate auf den Tod eines Genossen' (after Silone), 1v,

- fl, cl, va, vc, 1937 [version with pf as op.64]
- Kammerkantate no.9 'Zuchthauskantate' (Eisler), 1v, 2 cl, va, vc, 1937
- Kantate zu Herrn Meyers ersten Geburtstag, 1v, va, pf, 1938
- 54 2 Sonette (Brecht), 1v, 2 cl, 1937
- Musik zu 'Leben des Galilei' (Brecht), solo vv, SSA, fl + pic, cl, hpd, 1946
- 3 Kinderlieder, 1v, va
- Zu Brechts Tod 'Die Wälder atmen noch', 1v, 4 hn, 1956

Eisler, Hanns: Works

vocal with piano

- 2 Lieder (Schi-King, Li-Tai-Pe); Vielleicht dass ich durch schwere Berge gehe (Rilke); Tod (Mikula); O nimm mir; Ich pflückte deine Blume (Tagore); Leise an verschlossener Türe; Lass alle Spannung der Freunde (R. Tagore); 2 Kinderlieder (Des Knaben Wunderhorn); Immer wieder nahst du, Melancholie; Von der Armut und vom Tode, 7 songs and 2 choruses (Rilke); 3 Lieder (Kramer, Fischart, Falcke); Nachtgruss (J.F. von Eichendorff); Totenopfer (Eichendorff); Unter Feinden (F. Nietzsche); Galgenlieder, 6 songs (Morgenstern); Auf einer grünen Wiese; Von der Langeweile; Eines Morgens im Blumengarten (Tagore); 2 Lieder (G. Trakl, Tagore); Ich habe die Ladung gehabt (Tagore); Nach dem Traum; Jetzt bleibt mir nur; Wenn der Tag vorbei (Tagore); Es war im Mai (Tagore); Was ist die Traurigkeit; Nun ist ein Tag zu Ende; Dunkler Tropfe (Morgenstern); Tanzlied der Rosetta (G. Büchner: *Leonce und Lena*); 2 Lieder (Rilke, Trakl); Im Licht des Sakefusses (Geisha song, trans. Klabund); 2 Lieder (Jap., Trakl); Oh könntest du meine Augen sehen; 1917–20
- 2 6 Lieder (M. Claudius, Jap. trans. Bethge, Klabund), 1922
- 11 Zeitungsausschnitte, 10 songs, 1925–6
- Lustige Ecke, 2 songs, 1925–6
- 12 Pantomime (Balázs)
- Kumpellied; Roter Matrosensong (J. Grau); Couplet vom Zeitfreiwilligen; Zeitungssonnen; Auch ein Schumacher (Brecht); Was möchtest du nicht (Des Knaben Wunderhorn); Wir sind das rote Sprachrohr, 1928; Mit der IFA marschiert (Slang); Ein Rotarmistenlied; Lenin is eingeschreint; Sergeant Waurich (E. Kästner); O Fallada, da du hangest (Ein Pferd beklagt sich) (Brecht), 1932, arr. small orch
- 33 4 Wiegenlieder für Arbeitermütter (Brecht), 1932–3
- Und es sind die finstern Zeiten (Brecht); Kälbermarsch (Brecht), 1932–3 [used in 'Schweyk']; Ballade von den Ossegger Witwen (Brecht), 1934; Hammer und Sichel (Brecht), 1934; 2 Songs (Hunter); Der Pflaumenbaum (Brecht), 1v, pf/hmm; Der Räuber und sein Knecht (Brecht), 1935; Deutsches Lied 1937 'Marie weine nicht' (Brecht), 1v, pf/fl, cl, bn, str, 1937; Spanisches Liedchen 1937 (Brecht), 1937; Das Lied vom 7. Januar (L. Renn), 1v, accdn, 1937
- Spanien (E. Weinert), 1v, cl; Wir sind der Freiheit Soldaten (Stern); Deutsches Kriegslied (Brecht); 2 Elegien (Brecht), 1937; 2 Lieder (old Ger.); Der Zweck der Musik (Lat. proverb); Lied einer deutschen Mutter (Brecht); 4 Lieder (Brecht: *Svenborger Gedichte*), 1939; Über den Selbstmord (Brecht); Shakespeare Sonett Nr.66, 1939; Gruss an die Mark Brandenburg (Gilbert); An den Schlaf (E. Mörike); Der Schatzgräber (Goethe); Die Hollywood-Elegien (Brecht, Eisler), 8 songs, 1942
- Winterspruch (Brecht), 1942; 2 Lieder (after B. Pascal); 13 Lieder (Brecht: *Steffinischer Sammlung*), 1942; 6 Lieder (Brecht: *Gedichte im Exil*), 1942–3; Die Mutter (Wenn sie nachts lag) (Brecht), 1943; 5 Anakreon-Fragmente (trans. Mörike), 1943; Aus der Heimat hinter den Blitzen rot (after Eichendorff); 6 Hölderlin-Fragmente, 1943; Das deutsche Miserere (Brecht), 1943, used in

- 'Schweyk'; Lob des Weines (Brecht); Ardens sed virens; Printemps allemand (K. Kraus)
- Der Butterräuber von Halberstadt (arr. Brecht); L'automne californien (B. Viertel); Rimbaud-Gedicht; Eisenbahn; Neue deutsche Volkslieder (Becher), 18 songs, 1950; Du Sohn der Arbeiterschaft (Becher); Lied für Bukarest (Hermlin), 1953; Genesung (Becher), 1954; Von der Freundlichkeit der Welt (Brecht), 1954; Die haltbare Graugans (Brecht, after Amer.), 1955; Chanson allemand (Viertel), 1955; Die Götter (Xenophanes), 1955
- Im Blumengarten (Brecht), 1955; L'automne prussien (Die Buckow-Kantate) (Eisler), 1955; Wie der Wind weht (Brecht), 1955; Wiener Lied (Brecht), 1955; Und endlich (Altenberg), 1955; Horatios Monolog (W. Shakespeare), 1956; Von Wolkenstreifen leicht befangen (Goethe), 1956; Verfehlte Liebe (H. Heine); Legende von der Entstehung des Buches Taote King (Brecht), 1956; Des Friedens Soldaten (Herzfelde); Weihnachtlied 1918 (Tucholsky), arr. small orch; Ohne Kapitalisten geht es besser (Zwei liebevolle Schwestern) (Kuba) [new text for Sputnik-Lied, 1v, jazz ens, 1957], 1957
- 2 Chansons (E. Brehm), 1957; Ballade vom Kreuzzug (Kuba), 1957; Steht auf! (Hermlin), 1958; Brandverse; Trommellied (M. Zimmering); Rezitativ und Fuge auf 60. Geburtstag von J.R. Becher (Becher); Um meine Weisheit unbekümmert (Hölderlin), 1959; Motto (Auf einer chinesischen Theewurzellöwen) (Brecht), 1959; Die Wasser führen zu Tale (Kinderlied) (Hermlin), 1961; Bleib gesund mir, Krakau (Gebirtig); 39 Lieder (Tucholsky), 1959–61, 3 nos. 1929–30

Eisler, Hanns: Works

unaccompanied choral

- 10 3 Männerchöre (after Heine), 1926
- 13 4 Stücke, no.1 with spkr, side drum, cymbals ad lib, 1928
- 14 2 Männerchöre (1525 peasants' song, anon.), 1928
- 15 Auf den Strassen zu singen (Weber), with side drum, 1928
- 17 2 Männerchöre (J. Hill, trans. I. Kulcsar, Weber), 1929
- 19 2 Stücke (Kulcsar after Amer., Bosnian soldiers' song), male chorus, 1929
- 21 2 Stücke (Brecht, Eisler), 1930
- 35 2 Männerchöre (Brecht, Kraus), 1933
- 51 Gegen den Krieg (cant., Brecht), 1936
- Kriegslied, children's chorus
- 5 Kinderlieder (Brecht)
- Woodburry-Liederbüchlein, 20 songs (trad.), female/children's chorus 3vv, 1941
- 9 Kanons (Virgil, Eisler, H. Reichenbach, Brecht, trad., Goethe), 2–4vv

Eisler, Hanns: Works

orchestral

- 23 Suite no.1, 1930 [from film Opus III]
- 24 Suite no.2 'Niemandland', 1931 [from film]
- 26 Suite no.3 'Kuhle Wampe', 1931 [from film]
- 29 Kleine Sinfonie, 1932
- 30 Suite no.4 'Die Jugend hat das Wort', 1932 [from film]
- 40 Suite no.6 'Le grand jeu', 1932 [from film]
- 35 Suite no.5 'Dans les rues', 1933 [from film]
- Allegro, 2 Etüden, 1935–9 [sections of Deutsche Sinfonie, from film Opus III]
- 5 Orchesterstücke, 1938 [from film 400 Millionen]
- Scherzo, vn, orch, 1938 [from film 400 Millionen]
- Variationen über ein marschartiges Thema (Der lange Marsch), 1938 [from film]

400 Millionen]

- 69 Kammer-sinfonie, 15 insts, 1940 [from film Eis]
- Ouvertüre zu einem Lustspiel, 1948 [for J. Nestroy: *Höllenangst*]
- Winterschlacht-Suite, 1955 [from stage work]
- Sturm-Suite, 1957 [from stage work]

Eisler, Hanns: Works

chamber and instrumental

- Scherzo, str trio, 1920
- Allegro moderato und Walzer, pf, 1922
- Allegretto und Andante, pf, 1922
- Ich pflückte deine Blume, after Tagore, b cl, hp, str trio, before 1923
- Scherzo, str qt, inc.
- 1 Piano Sonata no.1, 1923
- 3 4 Klavierstücke, 1923
- 4 Divertimento, wind qnt, 1923
- 6 Piano Sonata no.2, 1924
- 7 Duo, vn, vc, 1924
- 8 8 Klavierstücke, 1925
- 31 Klavierstücke für Kinder, 1932–3
- 32 7 Klavierstücke, 1932–3
- 44 Pf Sonatine (Gradus ad Parnassum), 1934
- 46 Präludium und Fuge über BACH, str trio, 1934
- 49 Sonata, fl, ob, hp, 1935
- Sonata (Reisesonate), vn, pf, 1937
- 75 String Quartet, 1938
- Nonet no.1, fl, cl, bn, hn, str qt, db, 1939
- 92a Septet no.1 (Variations on Amer. Children's Songs), fl + pic, cl, bn, str qt, 1940 [from film Kinderfilm]
- 70 14 Arten, den Regen zu beschreiben, fl, cl, vn + va, vc, pf, 1940 [from film 'Regen']
- Variations, pf, 1940
- Nonet no.2, fl, cl, bn, tpt, perc, 3 vn, db, 1941 [from film The Forgotten Village]
- Piano Sonata no.3, 1943
- 3 Fugues, pf, 1946
- Septet no.2 (Zirkus), fl + pic, cl, bn, str qt, 1947

Eisler, Hanns: Works

stage

- Heimweh (F. Jung), 1927; Berlin, 1927
- Hallo, Kollege Jungarbeiter (revue), 1928; Berlin, 1928
- Kalkutta, 4 Mai (L. Feuchtwanger), 1928; Berlin, 1928
- Die Bergarbeiter (A. Gmeyner), 1928; Berlin, 1928
- Maggie (J.M. Barrie), 1928; Berlin, 1928
- Der Kaufmann von Berlin (W. Mehring), 1929; Berlin, 1929
- Dantons Tod (Büchner), 1929; Berlin, 1929
- Heer ohne Helden (Wiesner-Gmeyner), 1930; Berlin, 1930
- Die letzten Tage der Menschheit (K. Kraus), 1930; Berlin, 1930
- Das Gerücht (C.K. Munro), 1930; Berlin, 1930
- Die Mutter (Brecht, after Gorky), 1931; Berlin, 1931
- Kamerad Kasper (P. Schurek), 1932; Berlin, 1932
- Rote Revue: Wir sind ja soo zufrieden (Brecht), 1932; Berlin, 1932
- Agitpropstück: Bauer Baetz (F. Wolf), 1932; Berlin, 1932

Feuer aus den Kesseln (E. Toller), 1934; Manchester, 1935
Peace on Earth (Toller), 1936; London, 1936
Die Rundköpfe und die Spitzköpfe (Brecht), 1934–6; Copenhagen, 1936
Night Music (C. Odets), 1939; New York, 1939
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Eisodikon

(from Gk. *eisodos*: 'coming in').

A chant of the Byzantine rite sung at the Little Entrance (*hē mikra eisodos*) of the [Divine Liturgy](#) when the clergy enter in procession with the Gospel lectionary. The Ordinary text of the *eisodikon* is adapted from Psalm xciv.6a, 'Come, let us worship', but alternative psalm verses are chosen for the high feasts of the Church year. The psalm verse is followed by a tripartite refrain, of which the first part ('Save us, Son of God') and the third ('allēlouīa') do not vary, but the second changes according to the feast. Although the text of the *eisodikon* varies, the musical sources usually provide a single melody. A few 14th-century [Akolouthiai](#) manuscripts (e.g. *GR-An* 2458) contain a relatively simple melody with the extraordinary rubric stating that it can be sung in any of the eight modes. A more florid melody in 'asmatikon' style is found in one Greek manuscript of the 14th century (*I-GR* Γ.γ.vii); like the *eisodika* of the later *akolouthiai* manuscripts, this melody is set in the 2nd authentic mode.

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CHRISTIAN TROELSGÅRD

Eist, Dietmar von.

See [Dietmar von Aist](#).

Eisteddfod.

A competitive festival of Welsh origin, devoted mainly to music and literature. The word 'eisteddfod' (literally 'a session') did not come into common use until the 18th century, but the festival to which it refers originated in the medieval gatherings held from time to time to determine the professional requirements and duties of the bards. The earliest of these for which we have reliable documentary evidence was that summoned by Lord Rhys ap Gruffydd at Cardigan in 1176, but it is likely that similar

convocations were held even before this date. Lord Rhys's festival is of particular interest because of certain features it had in common with the modern eisteddfod, namely the inclusion of competitions, the awarding of chairs to the victors, and the fact that it was proclaimed one year in advance throughout the British Isles. Similar meetings are recorded in other parts of Wales during the 14th and 15th centuries, the most important being that held by Lord Gruffydd ap Nicolas at Carmarthen in about 1450. Eisteddfods were also held at Caerwys, in Flintshire, in 1523 and 1567 (or 1568), the second under commission from Elizabeth I to rid the principality of numerous 'vagraunt and idle persons naming them selves mynstrelles Rithmers and Barthes'.

As the text of this commission suggests, the social standing of the bards in Wales declined during the Tudor period, and there are no records at all of eisteddfods during the 17th century. (Numerous accounts mention an elaborate festival supposedly held in 1681 by Sir Richard Bassett at Bewpyr Castle, in Glamorganshire, but this, it seems, took place only in the fertile imagination of Edward Williams – Iolo Morganwg – whose literary fabrications bedevil nearly every history of the eisteddfod written during the last 150 years or so.) However, the ancient festivals were often recalled by those responsible for organizing the 'tavern' eisteddfods of the 18th century, in what is sometimes referred to as the 'Almanac' period. Our knowledge of the eisteddfods that took place during this period is based mainly upon announcements such as the following, in John Prys's almanac for 1760:

Be it known that an Eisteddfod of the Poets and Musicians of Wales will be held at the Bull in Bala Town, on Whit-Monday and Whit-Tuesday in 1760. It will be held under the same rules and in like manner as the ancient Eisteddfod of Caerwys in the days of Queen Elizabeth.

The fame and example of Caerwys were invoked again in 1797, when the Gwyneddigion Society announced its intention of promoting a festival the following year 'in the hall that the Eisteddfod, by order of Queen Elizabeth, was held in the year 1567'. The Gwyneddigion Society, founded in 1771 by a group of Welsh men of letters in London, became associated with the eisteddfod at a famous meeting in Corwen, Merionethshire, in 1789, which inaugurated a whole series of similar gatherings in various parts of the principality, foreshadowing the National Eisteddfod as we know it today.

At the Carmarthen eisteddfod organized by the Dyfed Society in 1819 the first link was forged between the eisteddfod and the Gorsedd of Bards, perhaps the strangest and most influential of all the daydreams to which Iolo Morganwg contrived to give substance. The Gorsedd was present again at a number of other early 19th-century eisteddfods, including at least one of an important series organized at Abergavenny by the Cymreigyddion y Fenni between 1834 and 1853, but it was not permanently linked to the movement until the National Eisteddfod came into being in 1880. The antiquity which Iolo Morganwg claimed for his Gorsedd has long been discredited, but its pseudo-antique ritual continues to lend colour and a certain dignity to the proceedings of the present-day

National Eisteddfod, especially at the ceremonies which accompany the chairing and crowning of the winners in the two main literary competitions.

The first attempts, dating from 1860, to stage an annual national eisteddfod ran into financial difficulties, and a National Eisteddfod Association, strongly supported by the London Society of Cymmrodorion, was set up in 1880. Since then a full-scale National Eisteddfod has taken place every year, the venue alternating between north and south Wales, with occasional excursions across the border to London, Liverpool and Birkenhead. In 1937 the Association was replaced by the National Eisteddfod Council, which was in turn reconstituted as the National Eisteddfod Court in 1952. The title 'Royal' was conferred by Queen Elizabeth II in November 1966.

During the 19th century, choral singing gradually assumed a dominant position in both local and national eisteddfods, and the most coveted musical awards at the National Eisteddfod today are those offered for the Chief Choral and Chief Male Voice competitions. Prizes are also offered for solo singing, penillion, instrumental playing and folk dancing. The professional concerts given each evening in the huge central pavilion amount to what is in effect an important non-competitive festival in its own right. Though the aim of the Gwyneddigion and Cymmrodorion Societies had been to foster, through the eisteddfod, Welsh traditions and culture, the Welsh language itself became increasingly neglected during the 19th century. The English aristocracy was often represented by patrons or guests at the more important eisteddfods; adjudications were given in English by some of the leading English composers and conductors; and the English language was frequently stipulated as an alternative to Welsh in the literary competitions. The Mold eisteddfod of 1823 even ended with the singing, in English, of *God Save the King*. This trend continued well into the 20th century, but renewed concern for the preservation of the Welsh language and Welsh customs has resulted in the introduction of an all-Welsh rule for the entire proceedings.

The National Eisteddfod has served as a model for countless local eisteddfods held each year in towns and villages throughout Wales, and in other countries where Welsh communities exist. Since 1929 the Urdd (Welsh League of Youth) has sponsored an annual eisteddfod, run on similar lines to the National, in which schools and youth organizations participate, first at local and then at national levels. Another offshoot, though with rather different aims, is the International Eisteddfod, held annually since 1947 at Llangollen; this is devoted mainly to the folksongs and folkdances of the nations whose representatives come to compete there from all parts of the globe.

See also [Wales](#), §II, 4.

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MALCOLM BOYD

Eitner, Robert

(*b* Breslau [now Wrocław], 22 Oct 1832; *d* Templin, 2 Feb 1905). German editor and bibliographer. Self-taught in music, Eitner established himself at Berlin in 1853 as a music teacher and also became known as a composer. In 1863 he founded a practical music school, but soon became interested in historical research and in 1867 received a prize from the Amsterdam Maatschappij tot Bevordering der Toonkunst for compiling in manuscript the *Lexikon der holländischen Tondichter*. Turning to a wider field of musical scholarship, Eitner founded the Gesellschaft für Musikforschung in 1868 (among the first of its kind anywhere) and became its president and secretary. In 1869 he established and edited the *Monatshefte für Musikgeschichte* as the society's journal and followed this in 1873 with the Publikation *Älterer Praktischer und Theoretischer Musikwerke*, consisting largely of unpublished early music, which ran to 29 volumes during the next 32 years.

Eitner realized the importance of systematic collection of information about the sources of musical history and made them available in published catalogues. In his own words, 'Die Musik-Bibliographie ist die Grundlage alles historischen Wissens'. In 1877, in collaboration with Pohl, Lagerberg and Haberl, he issued the *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*. Arranged in chronological order, with locations of copies, and with an index of all the pieces in the collections, this has proved to be a work of enduring value and has served as a model for later bibliographies (for instance, Howard Mayer Brown's *Instrumental Music printed before 1600*, Cambridge, Massachusetts, 1965, 2/1967).

Shortly after this, Eitner seems to have begun his most important work, the great *Quellen-Lexikon* which appeared in ten volumes (1900–04) and took the birth-year of 1780 as the terminal date for inclusion. Undertaken largely by correspondence in an age when quick, cheap photocopying was unknown and few reliable individual catalogues had been published, it recorded printed and manuscript music held by well over 200 libraries throughout Europe. In method and scope, this was a remarkable achievement which served as the chief source for musical research for over half a century. Only since 1962 has it gradually been superseded by RISM, which has acknowledged its debt to Eitner. Like his great contemporary, Chrysander, Eitner never held any official position, but in 1902 he received the title of Professor in recognition of his dedicated services to musical scholarship.

Above all, Eitner was a pioneer; he was prolific both as a writer of musicological articles and as an editor of early music. Most of his work appeared in the two journals mentioned above and he also contributed to *Allgemeine deutsche Biographie*.

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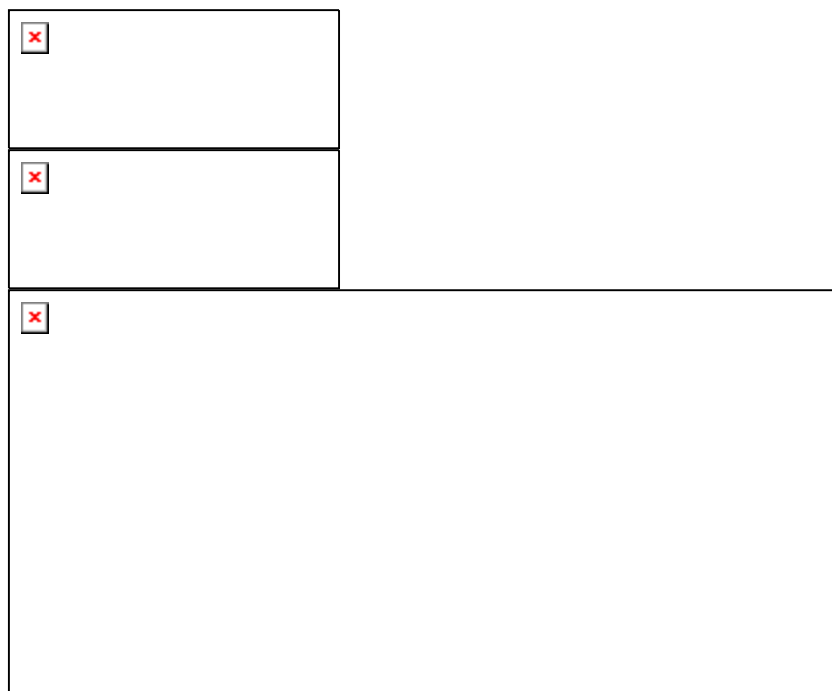
ALEC HYATT KING

Eitz method.

An extremely elaborate solmization system, originally named the 'Tonwort' method. It was devised in 1892 by Carl Andreas Eitz (*b* Wehrstedt, nr Halberstadt, 25 June 1848; *d* Eisleben, 18 April 1924), a German mathematician and teacher of music at Eisleben. Designed to accommodate the chromatic idiom of the late 19th century, the method

provided a separate syllabic note name for each diatonic, chromatic and enharmonic degree of the untempered scale. Using these names, the pupil was taught to identify and sing the notes concerned according to just intonation.

The basis of the system was a series of seven note names: *bi*, *to*, *gu*, *su*, *la*, *fe* and *ni*, permanently associated with the rising scale of C major. To these syllabic names were added two separate series of related names for the intervening semitones and enharmonic degrees. Diatonic semitones were allotted names which retained the vowel of the parent note (ex.1), while the names of enharmonic notes retained the parent consonant (ex.2). The 31 resultant note names are shown in ex.3.



In a further search for complete purity of intonation Eitz extended this series to embrace the more thorough mathematical division of the octave as previously employed by R.H.M. Bosanquet in his 'generalized keyboard harmonium'. This instrument, designed to perform in just intonation in all usual keys, was demonstrated by Bosanquet to the Musical Association in London on 1 May 1875. Its tiered keyboard provided four additional keys for each white note and three for each black note, making a total of 53 keys to the octave. Eitz then evolved a complete range of note names, laid out in the form of the Bosanquet keyboard (see illustration). A superlative example of the sacrifice of aesthetic to scientific considerations, so complicated a system could hardly expect to receive general acceptance; though used at an elementary level in Bavarian schools for a time, the Eitz method was formally banned in Prussia between 1914 and 1925.

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BERNARR RAINBOW

Ek, (Fritz) Gunnar (Rudolf)

(*b* Asarum, 21 June 1900; *d* Lund, 21 June 1981). Swedish composer. After private studies in Lund he studied the cello, composition with Ellberg and the organ with Hägg and Olsson at the Swedish Royal Academy of Music (1920–26). He was for a decade first cellist in the orchestra of the Swedish film industry; then he was appointed organist of Östra Eneby, Norrköping (1938–42), and Allhelgonakyrkan, Lund (until the end of the 1950s). For eight years he played the cello in the Scania Quartet. In his orchestral works Ek developed a characteristic contrapuntal texture, harmonically based on church modes but with some thematic material also from Swedish folksongs. His church music is often founded on chorales.

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(selective list)

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HANS ÅSTRAND

Ekerlin, Fanny [Frantiszka].

See *Eckerlin, Fanny*.

Ekkehard of St Gallen.

From the 10th century to the 13th there were five monks with the name Ekkehard at the Swiss monastery of St Gallen who were of some importance to the history of medieval chant and poetry.

- (1) Ekkehard I 'Decanus'
- (2) Ekkehard II 'Palatinus'
- (3) Ekkehard III
- (4) Ekkehard IV
- (5) Ekkehard V

ALEJANDRO ENRIQUE PLANCHART

Ekkehard of St Gallen

(1) Ekkehard I 'Decanus'

(*b* Thurgau, c910; *d* St Gallen, 14 Jan 973). Teacher of the liberal arts at the monastery. His students included his nephew, (2) Ekkehard II 'Palatinus', (3) Ekkehard III, Notker III 'Labeo' (or 'Teutonicus') and Burkhard II (abbot from 1001 to 1022). He went to Rome in about 957 and was offered the abbacy by Pope John XII (955–64), but declined it because of his poor health. He was an overseer of ten brethren (*decanus*) from 958 to 964. His surviving works comprise eight *versus ad sequentias*: *A solis occasu*, *Adoremus gloriosissimum* (of doubtful authenticity), *Ambulans Jesus*, *Concurrere huc*, *O martyr eterni*, *Prompta mente*, *Qui benedici cupitis* and *Summum preconem*. His authorship of the famous epic *Carmen Waltharii manu fortis* (ed. and trans. D. Kratz, New York, 1984), ascribed to him by (4) Ekkehard IV, is considered doubtful by some scholars.

Ekkehard of St Gallen

(2) Ekkehard II 'Palatinus'

(*b* c940; *d* Mainz, 23 April 990). Teacher at St Gallen, at the court of Duchess Hadwig of Swabia (*d* 994) in Hohentwiel Castle, and at the imperial court of Otto I (936–73), where he taught the young Otto II (973–83). His administrative ability won him the favour of Queen Adelheid (*d* 999) and ultimately a post as cathedral provost at Mainz. His works include a book of poems, *Epigrammata*, mentioned by (4) Ekkehard IV but now lost, and a few surviving *versus ad sequentias*: *Gaudendum nobis suadent*, *Plebs parentis*, *Summi conatibus* and perhaps *Laudes Deo perenni* (sometimes incorrectly ascribed to (1) Ekkehard I).

Ekkehard of St Gallen

(3) Ekkehard III

(*b* c950; *d* 21 March, after 1000). A *decanus* like (1) Ekkehard I, although the title did not become associated with his name. He was a teacher at St Gallen and at Hohentwiel, where he taught the castle chaplains. His name is mentioned in the cloister's annals as a writer (976), but no works ascribed to him survive.

Ekkehard of St Gallen

(4) Ekkehard IV

(*b* Alsace, c980; *d* St Gallen, 21 Oct 1060). Student of Notker III 'Teutonicus'. He went to Mainz (1022–31) at the request of Bishop Aribio

(1020–31), where he led the cathedral *schola*. As choirmaster he took part in the famous celebration of Easter Mass at Ingelheim on 29 March 1030 in the presence of Emperor Conrad II (1024–39). After Aribio's death he returned to St Gallen. Ekkehard IV was a prolific writer. His best-known work is the *Casus monasterii sancti Galli* (ed. and trans. H.F. Haefele, Darmstadt, 1980), written between 1046 and 1053 as a continuation of an earlier chronicle by Ratpert (d 890). Other works include *Benedictiones ad mensas*, *Liber benedictionum* (1020–35), *Poemata*, *Versus ad picturas claustrii sancti Galli*, *Versus ad picturas ecclesie Moguntium*, epitaphs for Notker I 'Balbulus', Aribio of Mainz and Walter von Speyer, reworkings of poems by (1) Ekkehard I, Notker I and Ratpert, and several *versus ad sequentias*.

Although not always historically accurate, Ekkehard's *Casus* is invaluable not only for its wealth of biographical detail and anecdotes about such important figures as Ekkehard I–IV, Hartmann I–II, Iso, Notker I–III, Ratpert, Tuotilo and Waltram, but also for detailed descriptions of ceremonies, including those connected with visitations of the cloister (Charles III, 883; Conrad I, 911; Otto I, 972), which give a good picture of the liturgical and musical practice at the monastery and at Mainz during the 10th and 11th centuries. It is also the source for the legend of the visit by the Roman cantors Petrus and Romanus, according to which the teaching of Romanus at the monastery was the origin of the 'Romanian' letters found in the St Gallen chant manuscripts and other east Frankish manuscripts. Ekkehard's handwriting has been identified in a number of St Gallen manuscripts.

[Ekkehard of St Gallen](#)

(5) Ekkehard V

(fl 1210–20). Author of *Instituta patrum de modo psallendi sive cantandi* (*GebertS*, i, 5–8; also ed. in Bernhard), and of the *Vita Notkeri Balbuli* essentially taken from the *Casus* of (4) Ekkehard IV.

The principal manuscript sources for the *versus ad sequentias* of the monks named Ekkehard are *CH-SGs* 381 (10th century), 376, 378, 380 and 382 (all 11th century), *CH-SGs* 546 (1507), *PL-Kj* Cod.Theol.IV° 11 (Minden, 1024) and *CH-E* 121 (10th century). The earliest source for the *Casus* is *CH-SGs* 615 (12th or 13th century).

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Eklund, Hans

(b Sandviken, 1 July 1927). Swedish composer and teacher. After attending the Stockholm College of Music (1947–52) he studied composition with Larsson and with Pepping in Berlin (1953–4); and in 1957 he studied opera in Rome. In 1964 he was appointed to teach counterpoint and harmony at the Stockholm College of Music. Most of his early compositions were instrumental and were marked by a solid technique developed principally from Hindemith and Reger; the concertante *Musica da camera* pieces were modelled on Hindemith's *Kammermusik* series. *Musik för orkester*, which marked a turning-point in his career, was followed by twelve symphonies, which oscillate between aggressive power and a plaintive introversion, sometimes also with a dash of black humour or with grotesque eruptions.

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(selective list)

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1981; Homofoni (H. Gullberg), chorus, 1987; Tre dikter om havet (Gullberg, G. Palm, H. Martinson), chorus, 1988; Frammenti senza parole, vocalise, S, 1995
Orch: Musica da camera nos.1–7, 1955–77, incl. no.2 'Art Tatum in memoriam', tpt, pf, perc, str, 1956; Musik för orkester, 1959; Bocetos espagnoles, chbr orch, 1960; Sym. no.2 'Sinfonia breve', 1962–3; Facce, 1964; Interludio, 1965; Sym. no.3 'Sinfonia rustica', 1965; Pezzo elegiaco, vc, chbr orch, 1969; Ob Conc., 1970; Fantasia, vc, str, 1971; Conc., trbn, wind, perc, 1972; Sym. no.4 'Hjalmar Branting in memoriam', 1973; Variazioni pastorale, str, 1974; Liten serenade, wind orch, 1974; Lamento, 2 fl, 2 cl, str, 1975; Kammarkonsert, vn, str, 1977; Sym. no.5 'Quadri', 1977; Hn Conc., chbr orch, 1979; Tuba Conc., wind orch, 1982; Sym. no.6 'Sinfonia senza speranza', 1982; Conc., cl, vc, str, timp, 1983; Sym. no.7 'La serenata', 1983, rev. 1992; Sym. no.8 'Sinfonia grave', 1984; Conc. grosso, str qt, str orch, 1985; Divertimento, 1986; Fantasia breve, 1987; Due pezzi, 1988; Mesto, str, 1989; Apertura, 1990; Sym. no.9 'Sinfonia introvertita', 1992–3; Sym. no.10 'sine nomine', 1994; Sym. no.11 'Sinfonia piccola', 1994–5, in memory of Lars-Erik Larsson; Sym. no.12 'Freschi', 1995–6; Toccata ostinata, 1996; Hotch-Potch: eine kleine Spassmusik, str, 1996

Chbr and solo inst: 4 str qts, 1950, 1951, 1960, 1965; Pezzo espansivo, pf, 1967; 4 bagateller, ob, 1973; Miniaturer, cl, 1973; 4 stycken, bn, 1973; 3 preludier, pf, 1974; Toccata e ciacona, vc, 1974; Canto–Presto–Ostinato, va, pf, 1975; Mazersk serenad, pf qnt, 1978; Invocatio, org, 1979; Serenata per cinque, brass qnt, 1979; Sonata solo-vn 2, 1981; Serenata per dieci, wind qnt, brass qnt, 1982; Elegia, db, 1983; Serenata, 12 va, 1986; Duo, gui, pf, 1987; Piccola serenata, 4 tpt, 2 hn, 2 trbn, 2 tuba, 1987; 5 pezzi, cl, 1988; Fyra humoresker, bn, 1989; Serenata, fl, pf, 1990; 4 aspetti, cl, 1995

Elec: Havet, 1974

Principal publisher: Gehrman

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ROLF HAGLUND

Ekmalian, Makar Grigori

(b Vagharshapat, 2 Feb 1856; d Tbilisi, 19 March 1905). Armenian composer, teacher and choirmaster. He studied at the Gevork'ian Academy in Vagharshapat with Nikoghayos T'ashchian, who had published three volumes of his transcriptions of Armenian liturgical music. In 1879 Ekmalian entered the St Petersburg Conservatory to study with Rimsky-Korsakov, Iogansen and Solov'yov; he graduated in 1888 with the cantata *Der Rose Pilgerfahrt* (after M. Horn) of which only extracts survive. From 1890 until his death he lived in Tbilisi, teaching at the Nersessian College (1891–1902) and also directing the music college of the Russian Music Society (1893–4). In addition to teaching both conventional notation and the Armenian system devised by Hambartsum Lymonja (1768–1839) he organized an excellent chapel choir. He taught many singers who subsequently became well known; his composition pupils included Komitas and Tigranian. He spent much time collecting and arranging folksongs; his collection of liturgical music, which was completed in 1892 and sanctioned by the church authorities, was published in Leipzig in 1896 as *Patarag* (the canticles of the Armenian liturgy). This volume included arrangements for three- and four-part male chorus and for four-part mixed chorus; the style is diatonic and homophonic and the smooth vocal writing ensured success for parts of the collection on the concert platform. His other works – which include an overture, piano pieces, choruses and songs – are notable for their inventive textures, synthesis of classical and modal harmony and their consistency of style.

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SVETLANA SARKISYAN

Ekphōnēsis.

A recitative-like cantillation used in Byzantine services by the [Anagnōstēs](#) for reading the lessons and by the priest for reading the Gospel. See [Ekphonic notation](#).

Ekphonic [lectionary] notation.

Notation designed to facilitate the solemn cantillation of lessons, especially of biblical texts. The term 'ekphonic' (from Gk. *ekphōnēsis*: 'pronunciation', 'reading aloud') was coined by I. Tzetzes in 1885 ('Hē epinoēsis tēs parasēmantikēs tōn Buzantinōn', *Parnassos*, ix, 1885, p.441). Various such systems may be found in medieval manuscripts; in no case is the musical significance of the signs known, and hypothetical transcriptions are possible only by comparison with cantillation in the modern practice of the various traditions. The signs may comprise letters, dots or 'cheironomic' figures which presumably represent the motions of a conductor's hand; these signs are termed 'accents' in the Semitic systems and 'neumes' in the Latin and Greek, although their significance is not that of the neumes in Western and Byzantine neumatic notations (see [Notation, §III, 1](#) and [Byzantine chant, §2](#)) and the types should not be confused. Ekphonic notation occurs mainly in association with biblical texts, whether for church or synagogue, but may be found also in other prose texts and even in hymns.

1. Syriac, Pehlevi and Soghdian.
2. Hebrew.
3. Byzantine.
4. Slavic, Georgian and Armenian.
5. Latin.

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GUDRUN ENGBERG

Ekphonic notation

1. Syriac, Pehlevi and Soghdian.

Dots are often found in Syriac manuscripts of the Bible, written in black ink above, below or on the line. In other texts they appear less frequently and in red, perhaps to indicate that their use in this way is unusual. They served to facilitate a correct understanding of the sacred text, and to indicate the inflections of the voice; according to Gregory bar-Hebraeus (13th century; ed. and trans. in Moberg, ii, 108–9): 'In every language a listener can distinguish aurally various meanings in one and the same phrase ... merely through changes in inflection; Syrian writers ... devised a system and constructed signs consisting of dots for the accents, so that the various inflections, each of which indicated a particular meaning, could be understood visually by the reader in the same way as they are recognized aurally by the listener'. Earlier treatises associate the accents with the translation of the Bible from Greek. These treatises contain lists of accents, with examples from the Bible and comments on their use and significance (e.g. to express astonishment or fear).

According to tradition, Joseph Hūzāyā (*fl* c530) of the school of Nisibis invented the nine main accents, but two of them (*paṣoqa*, main pause, and 'esyana, subsidiary pause) occur frequently in a manuscript dating from 411. During the 5th century the system increased in complexity; it had developed fully before the 11th century. More than 30 accent names are known, but all except 12 to 15 denote special functions of the main signs. Originally the system seems to have consisted entirely of single dots; later these were combined with the main pausal accent, the *paṣoqa*, as signs containing two dots, which superseded the single dots as indicators of the

main divisions within verses. The signs containing two dots were in their turn again combined with the *pasoga*, as signs containing three dots (Table 1).



After the schism of the 6th century (see [Syrian church music, §1](#)), the Syriac tradition bifurcated into a Western (Syrian Orthodox, Jacobite) tradition whose centre was at Edessa, and an Eastern (Assyrian, Nestorian) tradition whose centre was at Nisibis. New accents were added to the Western tradition, and James of Edessa (d c700) invented nine new variants of existing signs. In practice, however, the notation was reduced to a mechanical application of four pausal accents and other interrogative accents.

The Eastern Syriac notation was supplemented with many additional signs; it became highly sophisticated, and remained more flexible than the Western system. In it, the accents were usually larger than other dots used in the text, in order that the reading should be facilitated (fig.1). Red ink was used to indicate variant readings. The high degree of sophistication of this notation may be seen in the Mar Babai manuscript, dating from 899 and containing elaborate interlinear corrections and variants.

A 6th- or 7th-century Pehlevi psalter (ed. in Andreas and Barr) contains ekphonic notation identical with that of early Syriac manuscripts. New Testament manuscript fragments from Turfan, in the Soghdian language and written in Nestorian Syriac characters ([fig.2](#)), contain Eastern Syriac accents (Table 1b); the corresponding passage is similarly subdivided in Greek manuscripts with ekphonic notation.

[Ekphonic notation](#)

2. Hebrew.

The Tiberian system of notation is the best studied, although some scholars still maintain that it was purely syntactical rather than musical. According to tradition it was invented in the 9th century ce by the family of Ben-Asher at Tiberias, and superseded the Babylonian and Palestinian systems of notation, which are thought to have developed around the early

7th century ce. It is still in use: one system is used for the poetical books of the Old Testament (*Psalms, Proverbs* and parts of *Job*), one for the rest of the Bible (see below), a third for rabbinical texts.

The verse is the basic unit of passages of the Bible and is marked off by an accent, *silluq*, and a punctuation sign, *sof-pasuq*. Each word of the verse has an accent, serving to join it to or divide it from the next. The signs, placed over or under the line, are dots or strokes, perhaps cheironomic in origin: some Egyptian and Tunisian communities still accompany the cantillation of the Bible with hand movements (see [Cheironomy, §4](#)). Final clauses of lessons are not notated, perhaps because the text was divided differently at different times into one-year and three-year cycles; the final words are recited differently from the rest of the lesson only in some communities.

There are 13 dividing accents; Table 2a shows the most important (*silluq* at the end of a verse, *atnah* at the end of a half-verse, *zaqef* and *segolta* as subsidiary stops within either half of the verse). The sequence of signs is not arbitrary: *silluq* or *atnah* is preceded by *tifha* or *tebir*; *zaqef* is preceded by *pashta*; *segolta* is preceded by *zarqa* (Table 2b). The chief dividing accents correspond in equivalent texts to a certain extent with Greek notational signs, but the correspondences may be due to the fact that the Greek translations are parallel in syntax to the Hebrew, rather than to musical similarities between the traditions ([Table 3](#)).

In the modern tradition, the accents may be interpreted differently in different parts of the Bible (e.g. Pentateuch and Prophets) or on different occasions (e.g. for cantillation at synagogue or in the *heder*, the religious school). Although accent lists (*lu'ah zarqa*) exist, comparable to those of the Greek tradition, where each accent is given its musical value, these do not remain constant in different contexts nor *a fortiori* within different Jewish communities; and no original interpretation, common to different traditions, can be reconstructed. (See also [Jewish music, §III, 2\(ii\)](#)).



Ekphonic notation

3. Byzantine.

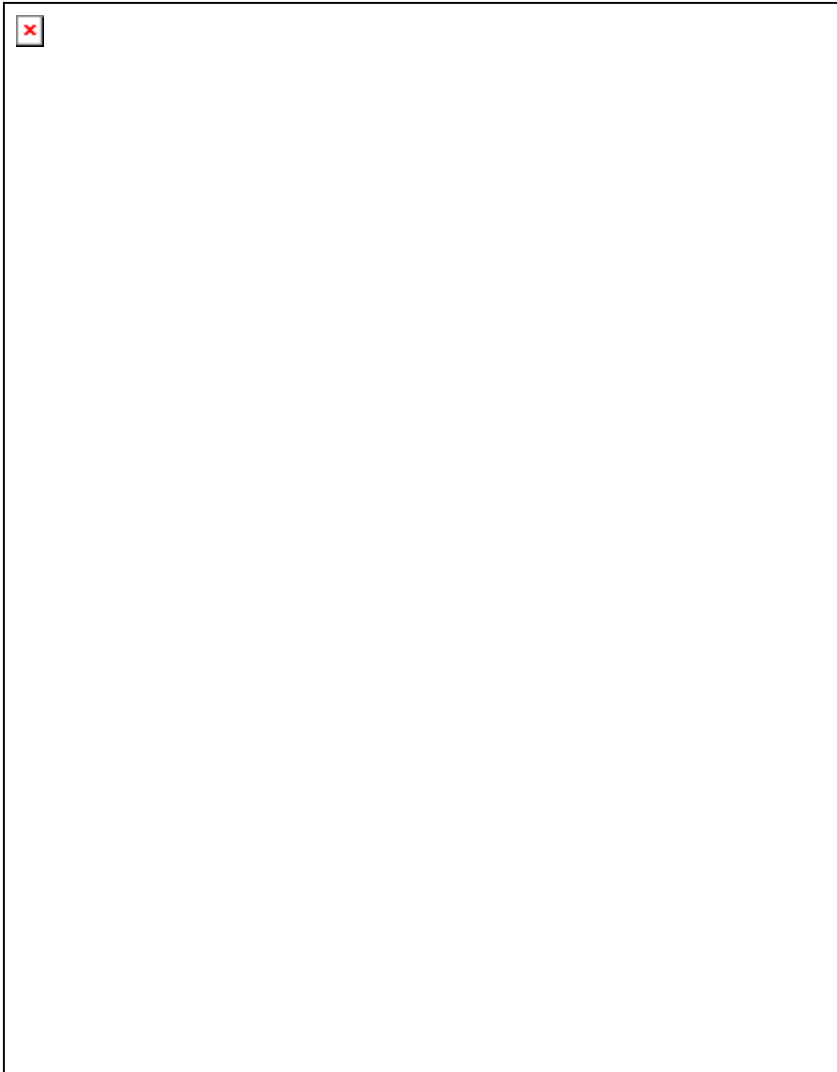
Byzantine ekphonic notation occurs in manuscripts between the 9th and 14th centuries, and occasionally in later additions to early manuscripts such as the 5th-century Codex Ephraimi (*F-Pn* gr.9). After the 15th century the function of the signs had been forgotten, and their significance was sometimes misinterpreted as that of punctuation. They occur almost exclusively in biblical texts: the prophetologion (Old Testament lectionary), evangeliarion (Gospel lectionary) and apostolos (Epistle lectionary). They do not occur in the psalter or prose liturgical texts apart from those of the lectionaries, although synod texts in *GB-Ob* Holkham 6 are provided with ekphonic notation for liturgical use. Study of Byzantine notation began in the mid-19th century, but the first systematic analysis was that of Høeg (1935). The recitation of lessons in the modern Greek Orthodox Church has not been systematically compared with the medieval notation.

Medieval manuscripts contain continuous lists of neume names, with notation added to the lists as it would be to a biblical lesson. The 10th- or 11th-century manuscript *ET-MSsc* Monastery of St Catherine 8 has such a list, added in what may be a late 12th-century hand, with ekphonic notation in red as well as an archaic Palaeo-Byzantine notation (see [Byzantine chant, §3](#)) in black, which shows the musical significance of each combination of ekphonic signs ([fig.3](#)). Unfortunately this archaic notation is impossible to transcribe precisely in isolation. Some of the neume names derive from the names of the ancient Greek prosodic accents (*oxeia* = 'acute', *bareia* = 'grave'); the *apostrophos* may represent the *hypodiastolē*, a prosodic sign of the grammarians of antiquity. The remaining neume names may be cheironomic in origin.



The classical notational system was fully developed between the 11th and 14th centuries with a series of stereotyped neume pairs ([Table 4](#)). These signs are written in red above, below or between the phrases of the text as in [fig.3](#), and are combined in pairs so that each pair frames a *kolon* (unit of three or four words), which is to be recited to a particular musical phrase. The signs at the beginning and end of the *kolon* are normally identical, except in the *apesō-exō* pair and those including a *teleia*. According to the neume list in [fig.3](#), the first and last accented syllables of a *kolon* are subject to melismatic treatment, and the rest are recited to a simple *tonus*

currens. In the fully developed system, a *kolon* with the combination *syrmatikē* and *teleia* was also marked by a melisma near the end, indicated by a *media*.



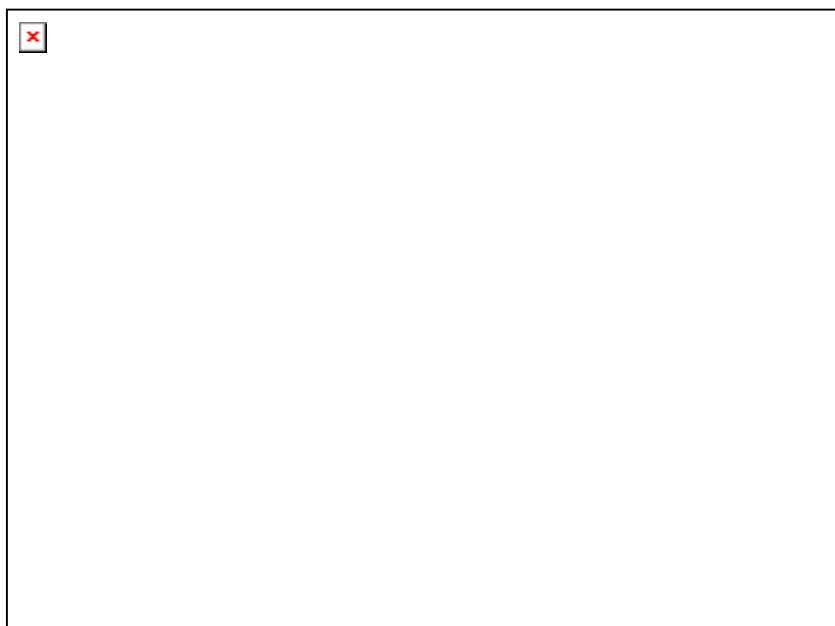
In the classical system, three or four *kola* are usually linked as a period, the cadence of which is one of the *teleia* combinations; within the period, intermediate cadences are indicated with the *apostrophos* (no.10 in Table 4). The whole biblical lesson normally comprises about 15 periods, and concludes with a stereotyped final cadence, consisting of the neume pairs nos.5, 9 and 10, sometimes preceded by pair no.6; nos.6 and 5 occur only in this final cadence.

The archaic ekphonic notation differs in a number of respects from this classical system: other neume combinations are possible, one neume of a pair may be omitted, the pairs nos.6 and 5 may occur outside final cadences, and in some manuscripts the ekphonic signs are written in the same brown ink as the text. The melodic formulae must originally have been transmitted orally and applied to the text, from memory, according to the punctuation: the latter, in early manuscripts, comprises dots for short stops and spaces for longer ('full') stops. It would seem that when the notation was invented, perhaps in the 8th century, it could at first be used freely, but was then codified by some authority, perhaps at Constantinople.

[Ekphonic notation](#)

4. Slavic, Georgian and Armenian.

The Byzantine ekphonic notation, like the Byzantine neumatic notation, was adopted by the Slavs. A few New Testament manuscripts contain a system of ekphonic notation; in one source (the *Kuprianovskie listki*) the notation agrees with that of Greek manuscripts. A Glagolitic missal from Kiev contains eight signs interpreted by some as Latin ekphonic neumes and by others as prosodic accents. Georgian manuscripts from the 11th to 13th centuries contain lists of neumes transliterated from Greek; the Greek notation may have been used in Georgian lectionaries. Armenian manuscripts contain an indigenous ekphonic notation, used for the recitation of the Gospel and the Old Testament Prophets. Some of the signs indicate pitch: *verjaket*, marking a main pause and raising of the voice; *midjaket*, marking a secondary pause and lowering of the voice; *storaket*, also marking a secondary pause; and *buth*, indicating the lowering of the pitch by degrees, without a pause. These are used together with rhythmic signs (*sugh*, for a shortening of the note, and *jerkar*, for a lengthening of the note) and signs indicating formulae (*shesht* and *harzanish*) (Table 5). Special formulae, not written down, are used at the beginning and end of lessons.



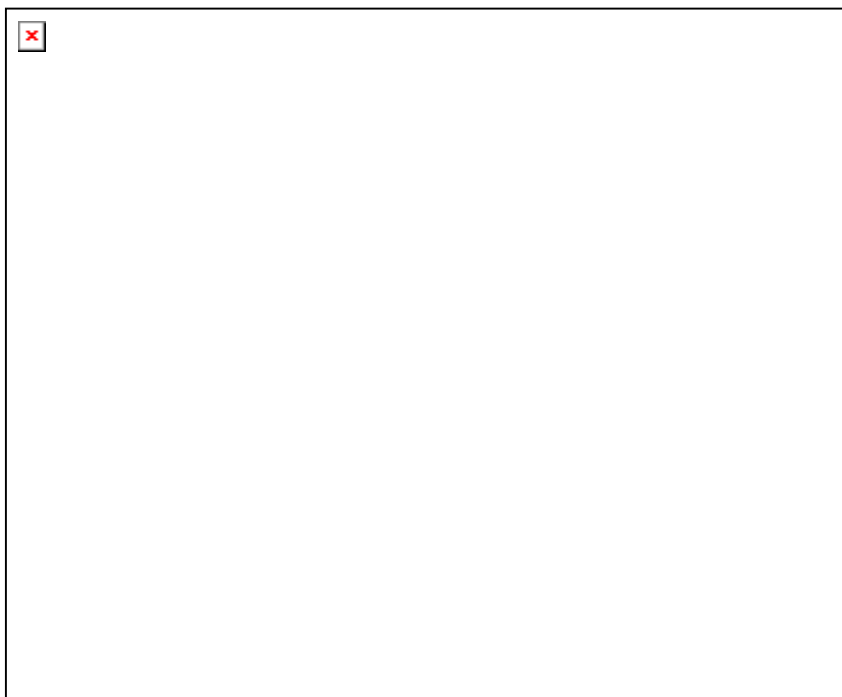
Ekphonic notation

5. Latin.

Between the 10th and 15th centuries, a heterogeneous jumble of ekphonic notational systems was used in Latin lectionaries, sacramentaries, missals, homiliaries and other books, for biblical lessons and also for collects (prayers), other chanted prose sections of the services and homilies. The system used varies between manuscripts but each manuscript normally contains three or four (sometimes many more) signs comprising dots and neumes illustrating the inflection of the voice.

Many manuscripts use neumes in conjunction with the ancient punctuation signs, a dot above the line (*plena distinctio*, full stop), a dot on the line (*media distinctio*, middle stop) and a dot below the line (*subdistinctio*, weak stop). The full stop is combined with the *apostrophus* to signify a final

cadence, and with a *quilisma* to signify a question; the middle stop, together with the *flexa*, signifies a middle cadence; the weak stop, together with the *flexa*, *pes* or *podatus* signifies a weaker division (Table 6a). These signs occur after each section of the text, like punctuation marks, and they may be no more than that in the simpler versions of the system that use only two signs. Some manuscripts use these punctuation marks doubled, trebled or quadrupled as in the Syriac systems of ekphonic notation, but still combined with neumes. *I-Rvat* lat.4770 contains the signs shown in Table 6b, for example. Biblical texts are subdivided with these signs in a way similar to that of Byzantine ekphonic notation.



Single words and passages within texts may sometimes carry neumes in the usual sense (i.e. full musical notation rather than ekphonic notation) over each syllable. This may occur in the title of a lesson, or in its last few words (compare the Byzantine final cadence formulae). In the Passions the words of Christ on the cross may be fully notated with neumes; similar treatment is sometimes given to the genealogies from *Luke* and *Matthew* (see [Gospel, §3, \(ii\)–\(iv\)](#) and [Passion, §1](#)). Some manuscripts similarly prescribe a performance of the biblical canticles more solemn than that of the surrounding text.

See also [Inflection](#).

[Ekphonic notation](#)

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Eksanishvili, Eleonora (Grigor'yevna)

(b Tbilisi, 11 Feb 1919). Georgian composer, pianist and teacher. At the Tbilisi Conservatory she studied the piano with A. Tulashvili and composition with A. Ryazanov and Andria Balanchivadze, graduating in 1940 and 1945 respectively. In 1947 and 1950 she was a postgraduate student at the Moscow Conservatory, studying with Goldenweiser (piano) and Litinsky and Shebalin (composition). In 1944 she began her career as a pianist and teacher; she has taught in Tbilisi at the First Music College, the Paliashvili Central Music School and, from 1953, at the conservatory, where she was appointed professor in 1973. On Eksanishvili's initiative, the first Georgian experimental school-studio was set up in 1973; the teachers there have used the method she expounded in her textbook *Aisi* (published 1972) of developing creative abilities using Georgian folksong. Eksanishvili's piano music, comprising original compositions, transcriptions of works by Georgian composers and music for children, is the most significant part of her output. In 1967 the Supreme Soviet of Georgia conferred on her the rank of Honoured Artist.

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(selective list)

Stage: Progulka (Druz'ya lesa) [A Walk (Friends of the Forest)] (children's op, 1, I. Sikharulidze), 1960; Lesnaya komediya [Forest Comedy] (children's op, 2, V.-Pshavela), 1972; other stage works for children

Orch: 2 pf concs., 1944, 1955; Vesna [Spring], children's suite, chbr orch, 1972

Chbr: Str Qt, 1944; Pf Qnt, 1945, rev. 1970; Str Qt, 1949; Vn Sonata, 1970

Pf: Detyam [For Children], 8 pieces, 1958; Sonata, 1973; 12 Georgian folksong arrs., 4 hands, 1974; Memorial: prelyudii, étyudī i élegiya, 1980; other preludes and transcs.

Vocal: Noch' [Night] (A. Abasheli), 1v, pf, 1940; Sumerki [Twilight] (H. Heine), 1v, pf, 1948; Tomborskiye nochi [Tomborsk Nights] (song cycle, I. Mosashvili), 1975; 2 romances (J.W. von Goethe), 1984; children's songs

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OL'GA MANUL'KINA

Ektār [ektārā, ekanāda].

A South Asian term principally denoting drone chordophones. *Ektār* ('monochord') most commonly denotes a drone lute, generally a spike lute. In general these instruments have a single string, but sometimes two, and they are often over 100 cm long. A round gourd with a hole cut out of the top and a skin glued or nailed over it is pierced by a long wood or bamboo neck. A steel string, attached to the lower, projecting end of the neck, passes up over a narrow bridge of arched wood or bone (the deep bridge of the *tambūrā* is not common here), and is secured at the top to a wooden

peg, usually inserted from below. The *ektār* is held either vertically or over the player's shoulder, to accompany his own singing, providing both a drone and a rhythmic accompaniment, the string being plucked by the index finger. The players are usually mendicant religious singers, either Hindu *sādhus* or Muslim *fakīrs*. *Tār* ('metal string') derives from Persian and the instrument and the use of drones may derive from urban music (see [Tambūrā](#)). The *yaktāro* of Sind, some *tuila* of Orissa and the *rāmsāgar* of Gujarat are similar instruments.

The *ektārā* of southern Bihar has a bamboo stick fingerboard about 86 cm long and 2.5 cm thick. The stick passes through one side of a bowl-shaped bottle gourd, roughly 15 cm by 21 cm, and projects a few inches out of the opposite side. A piece of goat- or lizardskin (scaly side out) is attached with metal tacks or with wooden pegs and string over a mouth about 11 cm in diameter cut in the face of the gourd. One or two brass playing strings pass over a wooden bridge and are secured at the gourd's lower end to a peg or to the bamboo stick's projection. At the upper end, the strings are fastened to pegs about 55 cm from the bridge. The upper end of the bamboo fingerboard may be wrapped with coloured paper, string or ribbons and topped with coloured streamers or peacock feathers. The *ektārā* player holds his instrument upright, gripping the neck just above the resonator and plucking the playing string or strings with the index finger of the same hand. If he is dancing, he supports the gourd resonator with his other hand, in which he carries clusters of small bells which sound as he beats his hand against the gourd. The *ektārā* is generally played by men as a drone accompaniment of definite or indefinite pitch. In southern Bihar it is an instrument of mendicant singers, but it is also used by traditional musicians in group dances such as the *mardana jhumar* ('men's *jhumar*'), and by some Ādivāsī musicians for vocal accompaniment and in communal dances.

In Nepal the *ektār* is a single-string lute with a long neck and a body made from a calabash or a coconut. It is used by wandering *jogīsto* accompany religious songs of the *bhajan* type.

For the Bengali and Orissan *ektārā* (*gopīyantra*) see [Variable tension chordophone](#).

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CAROL M. BABIRACKI, ALASTAIR DICK, MIREILLE HELFFER/R

Ēkvodin [Ecvodion].

A monophonic electronic instrument. It was invented during the early 1930s by Andrey Aleksandrovich Volodin (1914–81), with Konstantin Ioilevich Koval'sky, at the State Institute for Music Research (GIMN) in Moscow. It was originally operated from a fingerboard but this was later replaced by (and sometimes combined with) a conventional keyboard; later models were manufactured until the late 1970s. See [Electronic instruments](#), §III, 1(iv).

HUGH DAVIES

E la.

The pitch e'' in the [Hexachord](#) system.

Elaboration.

See [Auskomponierung](#).

E la mi.

The pitches e and e' in the [Hexachord](#) system.

Elamite music.

See [Iran](#), §I.

Elberfeld.

German town, united with Barmen in 1929 to form [Wuppertal](#).

El Conte, Bartolomeo.

See [Le Conte](#), [Bartholomeus](#).

El-Dabh, Halim (Abdul Messieh)

(*b* Cairo, 4 March 1921). American composer of Egyptian birth. While a student at the Sculz Conservatory, Cairo (1941–4), he won first prize in the Egyptian Opera House Composers Competition (1942). He went on to study composition at the University of New Mexico (1950–51), the Berkshire Music Center (1951–2), where he worked with Copland and Fine, the New England Conservatory (MM 1953) and Brandeis University (MFA 1954). His awards include fellowships from the Fulbright (1950, 1967), Guggenheim (1959–60, 1961–2) and Rockefeller (1961) foundations. He has taught at Haile Selassie University, Addis Ababa, Ethiopia (1962–4), Howard University, Washington, DC (1966–9), and Kent State University (1969–91), where he served as professor of Ethnomusicology and Pan-African Studies and co-director of the Center for the Study of World Musics (from 1979).

El-Dabh's compositional style is influenced by Egyptian folk and traditional music. Frequently monodic, his works feature complex rhythms and much use of percussion. His career was launched in 1949 with a highly acclaimed performance of *It is Dark and Damp on the Front* (1948) at All Saints Cathedral, Cairo. In 1950 he made his début as a solo drummer, under the direction of Stokowski, in the first performance of *Tahmeela*. Other works include *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962) and *Lucifer* (1975), commissioned by Martha Graham; *Sound and Light of the Pyramids of Giza* (1960), written for the Cultural Ministry of the Egyptian Government and performed daily at the pyramids; and *New Pharaoh's Suite*, written for the Cleveland Museum of Art to accompany a visiting Ethiopian exhibit from the Louvre (1996). *Spectrum no.1 'Symphonies in Sonic Vibration'* (1955) and *Leiyla and the Poet* (1959) have been recorded.

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dramatic

Dance scores: *Clytemnestra*, 1958, rev. 1983; *One More Gaudy Night*, 1961; *A Look at Lightning*, 1962; *Lucifer*, 1975

Ops: *Ptah-Mose and the Magic Spell* (op trilogy), 1972; *Aton, the Ankh and the World*; *The Osiris Ritual*; *The Twelve Hours Trip*; *Black Genesis*, 1975

Other: *Yulei, the Ghost*, S, ob, cl, hn, tpt, str, 1962; *The Eye of Horus*, B, perc, 1967; *Prometheus Bound*, 1969; *Opera Flies*, 1971, rev. 1995; *The Birds*, actors, dancers, solo vv, choruses, fl, perc, pf, synth, 1988; *Lucy, Come Back*, dancers, vv, perc, multimedia, 1993; *Antony and Cleopatra*, 1997

instrumental

Orch: *Sym. no.1*, 1950; *National Anthem for Egypt for President Naguib*, 1952; *Sym. no.2*, 1952; *Sym. no.3 'Of 37 Years'*, 1953; *Cleopatra*, 1961, rev. 1983; *Nomadic Waves*, wind, 1965, rev. 1981 [arr. wind, perc]; *Conc.*, cl, derabucca, str, 1981; *Tahmeela: Concerto grosso*, timp, orch, 1986; *Ramesses the Great* (*Sym. no.9*), 1987; *5 études*, concert band, 1989; *Harmonies of the Spheres: Ten Nations Rejoice*, wind, 1991; *New Pharaoh's Suite*, chbr orch, 1996

Chbr: *Monotone, Bitone and Polytone*, wind sextet, perc, 1952, rev. 1985; *Tabla Dance*, perc ens, pf, 1952; *Frieze in Body Movt*, vn, hp, pf, timp, 1954 [orig. title *Impressions from Gaugin, Leger and Dalí*]; *Spectrum no.1 'Syms. in Sonic Vibration'*, pf strings, drum, 1955 [arr. 4 vn, 4 hp]; *Juxtaposition no.1*, perc ens, 1959; *Juxtaposition no.2*, perc, hp, 1959; *Eguypto-Yaat*, 2 tpt, perc, 1963; *Hindi-Yaat no.1*, perc ens, 1965; *Tonography*, cl, bn, mar, perc, 1980 [rev. as *Tonography III*, 1984]; *Ceremonial Fattening for Death and Resurrection*, bn ens, 1991; *Theme Song: the New Renaissance*, fl, vc, pf, 1991; *Multicolored Sonata*, 2 tpt, 1996

Solo inst: *Drum-Takseem*, 1951; *Sonics*, perc, 1955; *Kalabsha on River Nile*, hp, 1991; *Secrets of the Sky and Earth*, mar, 1996

vocal

Choral: *Gloria aton*, SATB, perc, str, 1960; *Sound and Light of the Pyramids of Giza* (*Lamentation de Pharaon*) (*Music of the Pyramids*), S, Bar, SA, orch, 1960, rev. 1983; *Prayer to the Sphinx*, solo vv, SATB, orch, 1960; *Pyramide*, TB, perc, hp, str, 1960; *Theodora in Byzantium*, S, TB, orch, 1965; *Abongila's Love*, male chorus, perc, 1974

Solo: Juxtaposition no.3, Mez, 2 hp, perc, 1959; Isis and the Seven Scorpions, S, fl, hpd, derabucca, 1975; Hajer, S, 1979; The Jade Flute, S, tpt, 1989

piano

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electro-acoustic

Elements, Beings and Primevals, tape, 1959; Leiyla and the Poet, tape, 1959; Meditation on White Noise, tape, 1959; The Word, tape, 1959; Elec Fanfare, 1963, collab. O. Luening

Principal publisher: Peters

DENISE A. SEACHRIST

Elder, Mark (Philip)

(b Hexham, Northumberland, 2 June 1947). English conductor. He was a boy chorister at Canterbury Cathedral and principal bassoon with the National Youth Orchestra before reading music at Cambridge, where he gained his first conducting experience. From 1969 he worked on the music staff of the Wexford Festival, Glyndebourne and Covent Garden. After two years as a staff conductor for Australian Opera, 1972–4, he returned to London and joined the ENO in 1974, becoming music director in 1979. At the same time he worked frequently with other London orchestras; from 1980 to 1983 he was principal guest conductor of the London Mozart Players, and from 1982 to 1985 principal guest conductor of the BBC SO. Between 1992 and 1995 he was principal guest conductor of the CBSO, and in 1999 he was appointed music director of the Hallé Orchestra.

His tenure at the ENO brought major development in musical standards, vocal and orchestral, and an adventurous and sometimes controversial presentation of a wide repertory (see R. Milnes: 'Mark Elder', *Opera*, xl, 1989, 1049–54; incl. interview material). Elder conducted over 30 new productions for the ENO, including the première of David Blake's *Toussaint* (1977) and the first British production of Busoni's *Doktor Faust* (1986). He made his Bayreuth début with *Die Meistersinger* in 1981, and in 1988 made his Metropolitan début with *Le nozze di Figaro*. He resigned from the ENO in 1993 to work as a freelance conductor, and has subsequently conducted at Covent Garden and elsewhere, receiving particular acclaim for his performances of Verdi. He made his Glyndebourne début, with *Simon Boccanegra*, in 1998 and returned to the ENO in 1999 for a much admired *Parsifal*. In concert he has given the premières of George Benjamin's *Ringed by the Flat Horizon* (1980), which he has also recorded, Maw's *Odyssey* (1987) and works by Jonathan Harvey, Colin Matthews and David Matthews.

Elder's performances combine skilled ensemble, vitality of spirit and dramatic perception. His operatic recordings include *Otello*, *Rigoletto* and *Orpheus in the Underworld*, with *Rusalka*, *Gloriana* and *Rigoletto* on video. He has also recorded Busoni's Piano Concerto (with Peter Donohoe) and orchestral works by Shostakovich, Szymanowski and Panufnik. He was made a CBE in 1989.

NOËL GOODWIN/ALAN BLYTH

Elders, Willem [Wilhelmus] (Ignatius Maria)

(b Enkhuizen, 29 Dec 1934). Dutch musicologist. After his musical education at the Dutch Institute of Catholic Church Music in Utrecht (1953–6) he continued his studies with Albert de Klerk (organ) and Wolfgang Wijdeveld (piano) and studied musicology at the University of Utrecht with Smijers, Reeser, Lenaerts and Nolthenius. In 1964 he was appointed research assistant at the university's musicological institute and four years later he took the doctorate under Lenaerts with a dissertation on symbolism in early Flemish music. He became reader at Utrecht in 1968 and professor in 1971, retiring in 1992. He was also editor of the *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* (1968–88) and a member of the board of the Vereniging voor Nederlandse Muziekgeschiedenis (1971–81), of which he was president, 1978–81. He was awarded the Dent medal in 1969 and the medal of the Vereniging voor Nederlandse Muziekgeschiedenis in 1989.

Elders's work on symbolism, which culminated in his book *Symbolic Scores* (1994), shows a critical attitude to a subject much prone to speculation and treats the symbolic relationship between the content of the text on the one hand and the notation and various aspects of composition on the other. Apart from his writings on symbolism, Elders has also continued the work begun by Smijers on Josquin; together with Antonowycz, he completed the Smijers edition, and has become chairman of the editorial board for the new collected edition of Josquin's works which began publication in 1987.

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91)

ELLINOR BIJVOET/JOOST VAN GEMERT

Eldridge, (David) Roy ['Little Jazz']

(b Pittsburgh, 30 Jan 1911). American jazz trumpeter, brother of the alto saxophonist Joe Eldridge. After serving apprenticeships with several territory bands in the Ohio Valley area and the Midwest, he went to New

York in 1930 and gained prominence among black jazz musicians while playing with Teddy Hill's group (1935). He then joined Fletcher Henderson's band for two years and led his own groups before becoming known nationally as a trumpeter (and singer) with Gene Krupa's band (1941–3). With Krupa, and with Artie Shaw in 1944–5, Eldridge was considered the foremost jazz trumpeter of the period and a successor to Louis Armstrong. Influenced by Armstrong and Rex Stewart, he developed a highly personal style marked by rhythmic drive, a brilliant, powerful tone, superior virtuosity and endurance, as well as an unusual control of the altissimo register. In the 1950s and 60s he was frequently associated with the tenor saxophonist Coleman Hawkins, and in their quintet performances was less inclined to the sensationalism which sometimes marred his big band playing. He influenced the young Dizzy Gillespie, whose work shows Eldridge's impact on modern jazz. Among his outstanding recordings are *Wabash Stomp* (1937, Voc.) and *Rockin' Chair* (1941), with Gene Krupa.

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GUNTHER SCHULLER

Electric & Musical Industries.

See [EMI](#).

Electric bass guitar [bass guitar].

An [Electric guitar](#), usually with four heavy strings tuned *E'–A'–D–G*. The electric bass guitar was invented by Leo Fender and was first marketed as the Fender Precision Bass in 1951 (see [Fender](#)). The instrument was introduced to meet the needs of musicians playing the bass part in small dance bands in the USA: they wanted not only a more easily portable instrument than the double bass, but one that could match the volume of the increasingly popular solid-bodied electric guitar, and could be played with greater precision than their large, fretless, acoustic instruments. Fender's electric bass guitar answered all these requirements. It was based on his already successful Broadcaster (later named Telecaster) six-string electric guitar, with a similar solid body of ash and neck of maple. The four strings were tuned to the same notes as the double bass (an octave below the bottom four of the six-string electric guitar), and a single pickup fed controls for volume and tone; the fretted fingerboard offered players the precision they wanted.

As with the electric guitar, Fender's earliest customers for the Precision Bass were country-and-western players, but the electric bass, which was quickly adopted by many makers of electric guitars, began to infiltrate other

popular music forms and has been widely used in pop, rock, jazz, rhythm and blues, reggae and rock and roll. Players usually use the first two fingers of the right hand to pluck the strings, though some musicians, especially those who have a background in playing six-string electric guitars, use a plectrum. Chords are possible, but are rarely played, the emphasis being on a single supportive bass line with runs. A method of playing that has developed among some jazz and 'funk' bass players involves striking the lower strings with the edge of the thumb, while flicking higher strings with the fingers, producing a very percussive and almost anti-melodic style; known as 'slapping', it was apparently first used by Larry Graham, the bass player with Sly and the Family Stone in the late 1960s.

The name 'Fender' became almost generic for electric bass guitars at one time, and a number of new models were introduced, including the Jazz Bass (1960), and a six-string electric bass (1962), originated by Danelectro in 1956, tuned an octave below the normal electric guitar. Fender models are still very popular. Other American and East Asian manufacturers have taken a large part of the market, but electric basses are also made in Europe and elsewhere.

The original Fender design remains practically unchallenged, though features such as the number of pickups and the winding of the strings vary. Since the late 1970s some electric bass guitars have made use of 'active electronics' to enhance their sound. This system uses a pre-amplifier, built into the instrument, to boost the volume and widen the frequency range available from the instrument's tone controls; it was popularized by the Alembic company of California who began in the 1970s to produce superlative electric basses, as used by the virtuoso Stanley Clarke.

The fretless bass guitar is a normal electric bass except that it lacks frets. The singing tone it produces is quite unlike that of its fretted counterpart, and was made popular by Jaco Pastorius of the jazz-rock group Weather Report in the late 1970s and early 80s. One attempt to change the design of the electric bass came in the 1980s from the American maker Ned Steinberger. The Steinberger Bass was constructed entirely from injection-moulded plastics, lacked the conventional peghead at the upper end of the neck, and had a tiny body, barely wide enough to carry the pickups, control knobs and machine heads. Five-string and six-string 'extended' bass guitars began to appear during the 1980s, the latter pioneered by session bassist Anthony Jackson. Hybrid 'electro-acoustic' bass guitars with acoustic guitar-like bodies and built-in pickups have also gained a certain currency since the late 1980s.

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TONY BACON

Electric guitar.

An electronically amplified guitar.

1. Introduction.

There are two main kinds of electric guitar: the hollow-bodied or semi-acoustic; and the solid-bodied, in which the body provides little resonance but simply serves as a mounting-block to accommodate the bridge and the electronic apparatus, and to bear the strings under tension. Standard electric guitars have six strings (normally tuned *E–A–d–g–b–e'*) and the [Electric bass guitar](#) usually has four (*E'–A'–D–G*); there are 12-string instruments (in which the top two strings are doubled in unison, the rest being doubled at the upper octave) and other variants with different numbers of strings, as well as hybrid instruments with two necks (for example, one with six and the other with 12 strings, or one standard and one bass neck). Electric steel guitars for the lap and free-standing electric steel guitars, both designed for Hawaiian-style playing, have also been made (see §3 below; see *also* [Hawaiian guitar](#) and [Pedal steel guitar](#)).

The electric guitar has found a place in virtually all forms of popular music. The early instrument was introduced or popularized by players such as T-Bone Walker (blues), Charlie Christian (jazz), Chuck Berry (rhythm and blues), Merle Travis (country and western) and Buddy Holly (rock and roll). Today it enjoys widespread use in these forms and in modern Western popular hybrids, including pop, rock, jazz-rock and reggae. Since the 1950s the art of electric guitar playing has been taken forward by a number of talented and musically gifted performers, including Chet Atkins, who defined the sounds of Nashville country picking through work with Elvis Presley and the Everly Brothers, as well as on his own abundant recordings; Wes Montgomery, whose affecting 1960s Riverside recordings amount to some of the finest jazz playing; Jimi Hendrix, who in his brief career combined rock, blues and soul into the most astonishing and influential electric guitar playing; John McLaughlin, probably the most influential jazz guitarist since Montgomery; and Eddie Van Halen, whose playing in the 1980s contained a range of fresh styles and a lucid flamboyance.

Outside popular music the electric guitar has been little used, with certain notable exceptions, such as Tippett's *The Knot Garden* (1966–9), Stockhausen's *Gruppen* (1955–7), Previn's *Guitar Concerto* (1971, which uses electric guitars in the orchestra), Berio's *Allelujah II* (1956–7) and Boulez's *Domaines* (1968); it has a solo role in David Bedford's *Star's End* (1974) and *Proença* (1977) by John Buller.

2. Technical aspects.

The electric guitar is an essentially simple device: the energy of the vibrating strings, struck by the player with plectrum or fingers, is transferred into electrical energy by the pickup or pickups; this energy is in turn amplified by an external amplifier and loudspeaker.

A guitar pickup usually has six magnetic polepieces surrounded by a coil of wire, or two such coils wired for hum rejection. The pickup is a transducer, converting one form of energy (the vibrations of strings) into another form of energy (an electrical signal). The guitar's metal strings vibrating in the pickup's magnetic field induce a current in the coil of wire in that field, the voltage of the current varying according to the frequency at which the strings vibrate.

The degree and type of amplification of the electric guitar depends largely on musical idiom. Amplification equipment ranges from small combination or 'combo' units, which house amplifier and loudspeakers in one cabinet, to large 'stacks' of separate loudspeaker cabinets and amplifier units. Amplifiers are based either on valves or transistors, and can produce output power ranging from a few watts to many hundreds of watts rms. In rock music electric guitarists often 'overdrive' valve amplifiers to distort the signal; such distortion, together with the uneven frequency response of valve amplifiers, gives the instrument a characteristic sound quality. The first transistorized amplifiers had a 'cleaner' sound, less well liked by most rock musicians. In response to their requirements, some manufacturers introduced transistorized circuitry that emulated the behaviour of valve amplifiers.

Some amplification units incorporate devices for special effects, but more often such devices – developed chiefly for use in rock and pop music – are contained in purpose-built boxes or 'pedals', plugged between the instrument and the amplifier, and sometimes interconnected within 'racks' or 'pedalboards'. They are designed to enhance, distort or change the electrical signal to produce the desired effects on the sound. A 'wah-wah' pedal modifies the tone of the sound by boosting a particular band of frequencies, which changes according to the degree to which the pedal is depressed. 'Fuzz' or distortion (and more recently the 'pre-amp' pedal) is the electronic simulation of the sound from an overdriven amplifier, achieved by feeding the signal from the guitar pickup through a unit that alters the waveform, usually to an approximation of a 'square wave'. Echo or 'delay' is produced by electronic means, or mechanically by slightly delayed playback of taped sounds. 'Phasing' is the electronic re-creation of the sweeping effect produced mechanically by running two tape recorders with the same programme slightly in and out of time with each other; 'flanging' is an enhanced version of phasing. The 'chorus' effect, which makes a single instrument sound like a group of instruments, is produced by time-delay electronics. 'Octave dividers' divide or multiply the frequency of a signal by a factor of two, to give parallel octaves below or above the note being played on the instrument; more sophisticated possibilities of this effect are given by the 'harmonizer'. In addition to special devices, units found in the recording studio have been adapted for use with the electric guitar: for example, the 'compressor', which smoothes out sound peaks, the 'noise gate', which reduces the noise content of the signal supplied to the amplifier, and 'parametric' and 'graphic' equalizers, which are sophisticated forms of tone controllers. The amplifier itself often includes a 'reverb' effect that simulates natural acoustic reverberation by mechanical or electronic means.

3. History.

The first experiments with the electrical amplification of guitars took place in the USA in the 1920s and 1930s. Guitarists were looking for ways of making their instruments match the volume of the ensembles in which they played, especially big dance bands. The principal problem was to find a suitable pickup.

The engineer and musician Lloyd Loar, who worked for the Gibson company, began in the 1920s to try out crude magnetic pickups; he left Gibson in 1924 and, with Lewis Williams, started the Vivi Tone Co. (and a sister company, Acousti-Lectric) in 1934, which manufactured electric violin-family instruments as well as electric fretted instruments. Other Americans experimenting with magnetic instrument pickups at the time included Rowe and DeArmond, who formed an eponymous company early in the 1930s to manufacture them, and George Beauchamp and Paul Barth who joined forces with the Californian businessman Adolph Rickenbacker to form the Ro-Pat-In Company (see [Rickenbacker](#)). In 1932 their company produced some of the very first commercially made electric guitars, the Rickenbacker A22 and A25 models. These guitars, nicknamed 'Frying Pans' because of their circular bodies and long necks, were 'lap steel' (or Hawaiian) guitars – that is, instruments played resting on the guitarist's lap, the strings being stopped by a steel bar held in the left hand. Around this time the National company (see [Resonator guitar](#)) produced one of the earliest electric Spanish-style (as opposed to lap steel) guitars, followed shortly by Rickenbacker with the Electro Spanish model. The Gibson company, by now a well-established name, entered the electric guitar market in 1935 with an Electric Hawaiian guitar, the EH-150, and an electric Spanish guitar, the ES-150. The latter had a spruce top with f-holes, a maple body and a mahogany neck; it featured a distinctive pickup designed by Walt Fuller, later called the Charlie Christian pickup after the pioneering electric jazz guitarist had used it.

It was in the late 1940s that one of the most significant developments for the future of the electric guitar was made, leading to the introduction of the solid-bodied electric guitar. The Californian engineer Paul Bigsby built a solid-bodied electric guitar for the country guitarist Merle Travis in 1948 (this instrument is now in the Country Music Hall of Fame in Nashville, Tennessee), but the first commercially manufactured solid electric guitar was the [Fender](#) Broadcaster, designed by Leo Fender and others and introduced in 1950. The Broadcaster's body was a solid plank of ash with rounded corners; a cutaway underneath the joint with the solid maple neck aided access to the high frets. At the top of the neck was a stylish peghead with machine heads ranged along one side only, while on the body there were two single-coil pickups, one close to the neck join, the other built into the simple bridge assembly and slanted to accentuate the treble frequencies of the higher strings. (An early prototype called the Esquire had only the bridge pickup.) A brass plate supported two control knobs – for volume and tone (originally volume and pickup 'blend') – and a three-way switch that allowed the player to select either of the two pickups individually or both together. The Broadcaster was renamed the Telecaster in 1951. It initially found favour with country-and-western players, but it has continued to be popular in various musical forms and is still made virtually unchanged.

The next important solid-bodied electric guitar was Gibson's Les Paul guitar, introduced in 1952 (fig.1). Paul, a well-known country, jazz and pop guitarist, had approached Gibson some years earlier, having experimented with solid electric guitar designs over a long period. The guitar that was eventually marketed under his name was developed by Gibson designers and endorsed by Paul. Various models including the 'Gold-top', Custom and Standard have been produced, and are still made.

In 1954 Fender introduced the Stratocaster, the first solid-bodied electric guitar to have three pickups, the first with Fender's 'tremolo arm' system for vibrato effects, and the first Fender guitar to have a contoured body (fig.2). It also had a double cutaway where the body joined the neck, to allow even easier access to the upper frets. It is still made.

These three 1950s designs – the Telecaster, the Les Paul and the Stratocaster – formed the basis for much that was to follow from other electric guitar makers in the USA, Europe and Japan. Countless copies and variants have been produced since the 1950s and, particularly, following the pop music boom in the early 1960s, which established the electric guitar as the basis of the pop sound.

The principal features of the electric guitar have remained unchanged, but several refinements and developments have been introduced since the early 1950s. In 1955 Gibson's Seth Lover patented the 'humbucking' pickup, which uses two coils to eliminate noise and interference; it also affects the sound by reducing response to high frequencies. Humbucking pickups have been used on most Gibson electric guitars since the mid-1950s and are largely responsible for the difference in sound between these and Fender guitars, which have largely continued to use single-coil pickups. Gibson introduced their first twin-necked electric guitar – one neck with six strings and the other with 12 – in 1958, and in the same year launched the Flying-V, which was at the time unsuccessful but has given rise to many outlandishly shaped models. Also that year, Gretsch were the first to offer stereo guitars, achieved by splitting the output of the strings and feeding them to two separate amplifiers. The first Rickenbacker 12-string electric guitar was made in 1963 and was used effectively by George Harrison of The Beatles and Roger McGuinn of The Byrds.

Experiments with materials other than wood have occurred sporadically. Rickenbacker made an electric guitar from Bakelite in the 1930s, while National produced a series of models with fibreglass bodies in the 1960s. In 1971 Ovation created an electric-acoustic hybrid by adding a bridge-mounted piezo pickup assembly to their plastic-backed acoustic guitar. Carbon graphite has been used occasionally for necks.

Attempts have been made to link guitars with synthesizers, primarily by the Japanese company Roland, since the late 1970s, but without widespread success. 'Locking' vibrato systems appeared in the 1980s, largely due to the efforts of Floyd Rose in the USA. They were designed primarily to improve on Fender's original tremolo system and to enable a more extreme use of the effect by the strings being locked into position at the nut and the bridge. These systems often appeared on a new breed of instrument nicknamed the 'superstrat', a slimmed-down, 24-fret, Stratocaster-inspired design with a distinctive 'pointed' headstock, popularized by US makers

Jackson and Charvel. Ibanez emerged as the leading Japanese manufacturer at this time.

In the 1990s there was a return to simpler, backward-looking 'retro' designs, and the classic 1950s trio of Telecaster, Les Paul and Stratocaster remained as popular as ever.

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TONY BACON

Electric organ.

A term used of certain types of [Electronic organ](#) that are not fully electronic. It is sometimes applied indiscriminately to all electronic and electric organs, or more accurately to those instruments that include either electroacoustic or electromechanical elements, in order to distinguish them from instruments in which the sound-generating system consists of electronic oscillators with no moving parts. Most precisely it describes only those electroacoustic organs, in which – like the electric guitar and electric piano – the acoustic sounds of the vibrating mechanism are reduced and made audible by means of special pickups or transducers; the sound sources have usually been free reeds, as in the reed organ. The most successful example was the Everett Orgatron (1934), on which the first Wurlitzer models were based; subsequent instruments include the Minshall-Estey (c1950) and several models marketed by Farfisa from the late 1950s. In the Orgatron and Wurlitzer electric organs the permanently vibrating brass reeds are enclosed in a case which prevents their being heard acoustically;

the reeds form part of the instrument's electrostatic transducers. Above each reed is a tone screw which may be adjusted to emphasize selected natural harmonics.

Until about 1930 the term 'electric organ' usually meant a pipe organ in which electricity powered part of the action; such instruments are now referred to as 'organs with electric (or 'electro-pneumatic') action'.

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HUGH DAVIES

Electric piano.

An electrically amplified keyboard instrument capable of producing piano-like sounds; its sound-generating system may, but need not, consist of strings (for classification, see [Electronic instruments, §I, 2\(i\)\(a\)](#)). The range of such instruments includes modified pianos and instruments that bear a close resemblance to a normal upright or grand piano and its mechanism. Fully electronic keyboard instruments, in which the sounds are generated by electronic oscillators, produce similar sounds – usually with additional timbres such as harpsichord, vibraphone and clavinet (one of Hohner's early electric piano-like keyboards) – and are classified as electronic pianos; digital pianos were introduced in the early 1980s, originally based on digital synthesis, from around 1986 primarily featuring sampled piano sounds. Their increasingly realistic timbres and comparative cheapness of manufacture resulted in the production of electric pianos ceasing around 1985, although many 'classical' instruments are still played by rock musicians. Some companies have also added MIDI to acoustic pianos, equipping them with optical sensors that respond to key, hammer or string movements.

The first electric pianos appeared on both sides of the Atlantic around 1930. Three of the pioneers, [Benjamin F. Miessner](#), of Millburn, New Jersey, and Walther Nernst and Oskar Vierling of Berlin, achieved considerable sophistication in their efforts. Miessner's patent for an electric piano (based on his *Electronic Piano*, 1930–31), without soundboard and using electrostatic transducers for the amplification system, formed the basis of several instruments manufactured in North America between 1935 and 1939. Nernst and Vierling were members of the team that developed the Neo-Bechstein-Flügel (1931; fig.1), and Vierling alone designed the Elektrochord (1932).

The adaptation of the acoustic instrument to the electric version involved considerable changes. Double or triple strings were often dispensed with and thinner wire was used. Since the vibrations of the strings directly affected electromagnetic pickups or electrostatic transducers, no energy-

absorbing soundboard was necessary; thus the strings resonated with an organ-like timbre for up to a minute, unless, as in the Neo-Bechstein, additional dampers were brought into operation to obtain a conventional duration of sustain. In the Neo-Bechstein the strings were grouped in fives, each group converging towards a pickup (for the full range of 88 chromatic notes, 18 pickups were employed); the keyboard-hammer-damper action was similar to that of the conventional piano but redesigned to accommodate the much lighter touch necessary for this instrument. The basic construction of an electric piano was much lighter than that of the ordinary grand piano, but this was offset by the weight of the pickups and often of an amplifier and even a built-in loudspeaker.

As with other electric instruments, designers of electric pianos concentrated on the loudspeaker sound and deliberately reduced the loudness of the purely acoustic sounds produced by the mechanism. The impact of the hammers on the strings itself produced little tone without a soundboard, but the volume could be controlled with the left pedal, or an additional swell pedal, which directly influenced the degree of amplification given to the signals from the pickups. Thus a sustaining or even swelling of notes could be achieved, the greatest possible deviation from the natural sound of the acoustic instrument. The right pedal retained its normal function of raising the dampers. The amplification system also made possible alterations in the timbre of the sound by means of pickups positioned at different points along the strings, or by filtering or amplifying the harmonics electronically.

A few electric pianos were constructed in the 1930s that did not use a piano-like mechanism. In the Variachord (1937) the strings were activated by electromagnets; the Clavier (1934) of Lloyd Loar and Selmer's Pianotron (1938) used plucked reeds as the sound source. Most modern electric pianos also abandoned conventional piano action and with it the form of the upright or grand piano, appearing as portable keyboards on legs, similar to many small electronic organs. The tone-producing elements were often steel rods (electric piano by [Harold Rhodes](#), 1965) or reeds ([Wurlitzer](#) electric piano, 1954) which, when struck with felt-covered wooden hammers (or plucked, as in the Hohner Pianet, 1962), vibrate in a polarized electrical field (fig.2). Some are designed to simulate as closely as possible the sound of a conventional piano, while others have tone-modifying devices that also imitate the harpsichord, clavichord or honky-tonk piano. Most postwar electric pianos incorporate electromagnetic or piezoelectric crystal pickups; electrostatic methods were rarely used.

Finally, one should note the practice of electrically amplifying an acoustic grand piano. Usually this is done merely to create a louder sound, for example, to balance other amplified instruments. In some compositions, however, microphones are used to pick up sounds from a piano for transformation by means of other devices, as in Cage's *Electronic Music for Piano* (1964) and Stockhausen's *Mantra* (1970).

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RICHARD ORTON/HUGH DAVIES

Electro-acoustic music.

Music in which electronic technology, now primarily computer-based, is used to access, generate, explore and configure sound materials, and in which loudspeakers are the prime medium of transmission (*see also Computers and music, §II*). There are two main genres. Acousmatic music is intended for loudspeaker listening and exists only in recorded form (tape, compact disc, computer storage). In live electronic music the technology is used to generate, transform or trigger sounds (or a combination of these) in the act of performance; this may include generating sound with voices and traditional instruments, electro-acoustic instruments, or other devices and controls linked to computer-based systems. Both genres depend on loudspeaker transmission, and an electro-acoustic work can combine acousmatic and live elements.

1. Nature of the medium.
2. Terminology.
3. Acousmatic music.
4. Live electronic and real-time applications.
5. Performance interfaces.
6. Listening and loudspeakers.
7. The studio.
8. Electro-acoustic sounds and other genres.

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SIMON EMMERSON, DENIS SMALLEY

Electro-acoustic music

1. Nature of the medium.

Electro-acoustic music is generally regarded as a body of art-music genres that evolved from compositional techniques and aesthetic approaches developed in Europe, Japan and the Americas in the 1950s. During this decade the growing availability of magnetic tape offered composers a high-quality recording medium which allowed greater experimentation in the manipulation of recorded sounds. This music sought to expand compositional resources beyond the sounds available from instruments

and voices, to explore new sound shapes and timbres both by transforming recorded sources and by synthesizing new sounds, and to break the confines of fixed pitch and metrically based approaches to rhythm.

The invention of sound recording has made all sounds available for potential use as musical material: sounds that were previously ephemeral can be captured, and environmental phenomena can be imported into music. Moreover, close exploration of sounding bodies (including instruments) with microphones magnifies and reveals the internal detail of sounds, sometimes with surprising results. Sound recording is itself a transformation process, and recorded sounds may appear in a work without further alteration. Alternatively, recorded sounds can be subjected to transformations ranging from lightly enhanced colorations to alterations so extensive that the transformed sound is but a distant relative of the original. For example, a sound can be analysed into its constituent components, which can then be reconfigured, so that timbre and shape are transformed.

Creating a sound through synthesis requires the composer to design the constituents of a sound and their evolution according to a particular method – for example, building sounds based on waveforms, constructing sounds out of the briefest sound-grains, or specifying the parameters of models based on the behaviour of the voice, instruments and other sounding bodies. Given a viable method, the composer can both emulate existing sounds and design original sounds. However, no device or computer program is capable of realizing every composer's designs with ease. Furthermore, technology is not neutral: all technological processes result in characteristic acoustic behaviours that influence the musical outcome.

Electro-acoustic music

2. Terminology.

'Electro-acoustic' merely describes the technology used to provide the production tools; it does not describe the sound world or the distinctive idioms made possible by this technology. Although 'electro-acoustic' is adopted in this article as the most appropriate generic adjective, other terms have been used either as surrogates or to represent a particular approach to the medium.

In the 1950s *elektronische Musik* was the term given by a group of German composers, initially working in Cologne, to music on magnetic tape consisting of sounds generated electronically (by means of oscillators, for example) – that is, music whose materials are created synthetically. The composers aimed to use electronic resources to construct timbres, thereby extending control to the structure of sound itself, and they envisaged that a musical structure would be planned before realizing it electronically. These aims only became truly viable with the arrival of the computer.

Musique concrète was created in Paris in 1948 by Pierre Schaeffer (soon joined by Pierre Henry). It grew out of Schaeffer's experience in radio, but was also inspired by film soundtracks. The word 'concrète' originally conveyed the idea that the composer was working directly (concretely) with the sound material, in contrast to the composer of instrumental or vocal music who works indirectly (abstractly) using a symbolic system of notation

which represents the sounds to be made concrete by instruments and/or voices. In *musique concrète* sound materials could be taken from pre-existing recordings (including instrumental and vocal music) and recordings made specially, whether of the environment or with instruments and objects in front of a studio microphone. These source sounds might then be subjected to treatments before being combined in a structure; the compositional process proceeded by experiment. Schaeffer intended that sounds should be perceived and appreciated for their abstract properties rather than being attached to meanings or narratives associated with their sources and causes. The relationship between what sounds signify and their abstract sonic attributes lies at the heart of the subsequent development of the acousmatic music aesthetic. *Musique concrète* quickly became identified with 'natural', real-world sounds, even though *concrète* theory did not exclude the use of recorded electronic sounds.

In Paris towards the end of the 1950s 'electro-acoustic music' was promoted as a better term for representing the cohabitation of the *concrète* and electronic approaches to sounds. At this stage, however, 'electro-acoustic' referred only to music on tape. To confuse matters, as studios spread 'electronic music' lost its specialized German connotations and in many countries came to be synonymous with 'electro-acoustic music' as a collective term for all approaches to the medium. 'Electro-acoustic' gradually became the dominant term, although 'electronic' is still in use.

'Tape music' means simply that the music in its final form is recorded on magnetic tape. The term is closely associated with works composed in the USA in the early 1950s and has been widely used internationally ever since, although decreasingly now that tape (analogue or digital) is no longer the only final storage medium.

'Computer music' entered the vocabulary when the computer became a significant compositional tool; the first attempts at synthesis took place in 1957 at the Bell Telephone Laboratories in Murray Hill, New Jersey. The earliest computer music studios were distinct from (analogue) electronic music studios. Today all electro-acoustic music may be regarded as computer music, and although 'computer' may not fully represent the technological means employed, the term continues to be widely used.

Since the late 1980s 'sonic art' has been adopted to situate electro-acoustic music within a wider framework. Although electro-acoustic resources are not obligatory for creating sonic art, the term has the advantage of indicating an openness to all types of sound.

[Electro-acoustic music](#)

3. Acousmatic music.

In traditional music the listener has visual access to the gestures of sound-making, an experience that is an essential aspect of the listener's affinity with the human articulation of music. In acousmatic music, which exists in recorded form and is designed for loudspeaker listening, the listener perceives the music without seeing the sources or causes of the sounds. Acousmatic music thus ruptures traditional notions of music reception. In terms of content the genre, playing on its invisibility and liberty, is ideal for exploring the ambiguous and allusive play of causalities, metamorphoses,

acoustic imagery and the behaviour of sounds in virtual spaces. The recorded format of acousmatic music allows the composer to combine sounds created at different times and on different systems, and offers the utmost flexibility for juxtaposing and superimposing sounds with attention to the finer details of sound quality. Two aesthetic tendencies have emerged. The more 'abstract' approach is concerned with developing discourses of sound types and timbres; the other favours recognizable 'real-world' sounds (including other music), a more radiophonic approach, which can border on the documentary, and is sometimes referred to as 'anecdotal' music. However, the two tendencies can merge and should not necessarily be regarded as polarized. The argument as to whether anecdotal music is inferior to more abstract music is a continuation of the debates concerning the merits of programme music.

The word 'acousmatic' refers to the *akusmatikoi*, pupils of Pythagoras who, so that they might better concentrate on his teachings, were required to sit in absolute silence while they listened to their master speak, hidden from view behind a screen. In a radio talk in 1955 the French writer Jérôme Peignot used the expression 'bruit acousmatique' to describe the separation of a sound from its origins as encountered in *musique concrète*. Schaeffer in his *Traité des objets musicaux* (1966) compared the role of the tape recorder to the screen of Pythagoras, emphasizing the concentrated listening facilitated when working in the studio with sound recorded on tape: repeated listening encouraged a better appreciation of the detailed abstract attributes of sounds. In 1974 the composer François Bayle, head of the Groupe de Recherches Musicales, suggested adopting the term as more suitable than 'electro-acoustic music' for representing the special conditions of listening to music on tape. Acousmatic music has focussed attention on how we listen to sounds and to music, and what we seek through listening. Consequently, music analysis and music psychology have expanded their fields of inquiry to encompass the wider sound world of electro-acoustic music.

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4. Live electronic and real-time applications.

The earliest electric instruments, such as the theremin and ondes martenot, influenced subsequent synthesis and interface designs, but did not assist in establishing new musical genres. John Cage pioneered the use of electronic devices on the concert platform: his *Imaginary Landscape* series (1939–52) includes the earliest use in live performance of electric sound devices and recordings, sometimes combined with amplified 'small sounds' (which would otherwise remain barely audible).

Two approaches to combining electronic resources with live performers emerged in the 15 years after the effective foundation of electro-acoustic music in 1948. 'Mixed music' involved combining live instrumental/vocal performer(s) and pre-recorded tape, as in Schaeffer and Henry's *Orphée 53* (1953) for soprano and tape, and Maderna's *Musica su due dimensioni I* (1952) for flute, cymbal and tape. Mixed music embraced divergent aesthetics, ranging from works focussing on relationships between 'extended' or non-standard instrumental sounds and the sound world opened up by the acousmatic approach, to works that explored the pitch

and rhythmic complexities of serialism, with taped electronic sounds acting as an accompaniment to the performer. Stockhausen's *Kontakte* (1959–60) embodies elements of both approaches. Composers also surrounded the performer(s) with environmental sounds, sometimes to articulate social and political arguments, as in Nono's *La fabbrica illuminata* (1964) for female voice and tape, or as part of more extensive sound environments and installations.

In 'live electronic music', sound produced by the performer was modified electronically at the time of production in a manner controlled by the instrumentalist or another performer (often at the mixing console). By the end of the 1960s performance groups typically used devices that changed the spectral characteristics (filtering, ring modulation, flanging and phasing), spatial positioning (panning) and sound envelope shapes, as well as echo and delay systems (based at that time on tape), which made possible the superposition and repetition of material. Many of these devices became more widely available after the introduction of voltage control in the mid-1960s.

Both mixed and live electronic music posed questions of microphone type and placement, amplification and balance. Indeed, amplification could in many circumstances be considered a form of transformation, projecting otherwise barely perceptible sounds and altering the spectral balance of the original. In some cases electric and electronic sources replaced the live acoustic instrument and were fed directly to the processing devices.

The analogue processes available to performers and composers in the 1950s and 60s were replaced by digital equivalents as fast microprocessors became available in the 70s and 80s. This same revolution led to the widespread introduction of the personal computer from the early 80s. Until this time computers had been used for synthesis and processing, but working in what was called 'deferred time', often waiting a considerable period for the process to be completed. The ever-increasing speed of digital devices finally allowed composers to hear the sound as soon as the instruction to create or process it was given. This was known as working in 'real-time', a term which has tended to replace 'live' (as in 'live electronic music') in an often confusing manner.

Digital technology has been applied to music in two ways: event processing and signal processing. In event processing (standardized by the adoption of the [MIDI](#) protocol after 1983), the music is represented digitally as streams or channels of 'note events' specified primarily by their pitch, duration (note on/note off) and dynamic level (velocity of attack). This enables composers to create and store note files to be triggered during performance, activating and controlling sound-production devices such as synthesizers and samplers.

The computer emerged as a 'performer' on stage in the mid-1980s, when it became relatively simple to describe note relationships in computer terms and to manipulate notes in real time. In effect the computer could assume the role of an improviser. This led directly to 'interactive composition', in which performer and computer were, for example, free to choose among possible responses or even to develop event material (most commonly pitches and rhythms) produced at the time of performance according to

rules defined in advance by the composer. By the mid-1990s systems had been created that were capable of 'learning' and devising such rules of response during the performance itself.

Some computer systems can 'track' the live performer and adapt the electro-acoustic part accordingly. In the first generation of such systems the computer compared the real performance with a stored score, adjusting the accompanying material to fit (with respect to timing and, to a certain extent, accommodating performer errors). By the mid-1990s more flexible options had become available in which the performer could influence, in real time, the dynamic, timing and even timbral constitution of an electro-acoustic part.

Slower to develop, because more demanding still of computational speed, was digital signal processing in real time. This technology is concerned with transformations of spectral and temporal aspects of sound quality – the major constituents of what we loosely call timbre. Until the mid-1990s this field was dominated by stand-alone devices which could be controlled in real time by the performer (or by a separate computer). But the increasing speed of personal computers has allowed the implementation of many such processes in real time, making possible the integration of event and signal processing within a single control environment – a development that will influence both studio composition and performance practice.

Of course an 'event' cannot exist without a 'signal', and vice versa. Nonetheless there remains a clear distinction between traditions of electro-acoustic music-making that retain a pitched and rhythmic (event-dominated) approach and those that are more textural and timbral (signal-dominated) in their discourse. But a central ground has emerged where complex timbral events (more or less pitched) in rhythmic sequences interact with the live musical material.

In works that demand the strict synchronization of the live performers with a fixed electro-acoustic tape part, a click track may be required to enforce adherence to tempo and accurate entry cues. Many musicians object to this timing strait-jacket. However, the development of sound-recording systems based on computer hard disk storage allows 'sound files' (which previously would have been in a fixed disposition on tape) to be triggered and even mixed during performance, thus giving performers greater control over timing.

There is no agreement as to what constitutes 'live' electro-acoustic music. The presence of a live performer cannot always be detected from a recording; even at a concert there is often no apparent relationship between a visible human gesture and an acoustic result. The human performer may be influencing streams of computer data calculated in real time which, when heard, give no clear indication of human activity. Research in the psychology of sound and music perception may begin to explain what we perceive as 'human presence' through our ears alone. There remains a divide between the idealist view that computers may learn to become 'independent' performers (and composers) and the argument that computers should be used to extend essentially human performance creativity which may continue to be recognized as such through its sound alone.

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5. Performance interfaces.

The need for human/computer interfaces more appropriate to a truly musical relationship has led to two kinds of devices: those that follow and measure human physical action ('controllers'), and those that analyse the acoustic result of a performance.

Most early applications of electricity to the creation of music were directed towards electronic versions of acoustic instruments. From 1945, and especially after the introduction of voltage control in the 1960s, 'control' devices (the performer interface) were increasingly separated from 'production' devices (those related to the synthesis and processing of sound). From this divide emerged instrument controllers which seek to follow human performance actions and translate this information into a form suitable to control quite separate sound-production equipment. The first generation of such interfaces, developed from the mid-1960s, was used to control analogue synthesizers and processors via voltage control.

Given an additional impetus by the introduction of MIDI, a new digital generation of controllers was developed in the 1980s. The most important were based on well-known instrumental types, for example guitar, wind, string and percussion controllers. These devices tracked and measured the physical action that causes sound production (finger position and pressure, breath pressure, strike velocity etc.), and usually had no acoustic sound output of their own. The designers often added the measurement of physical actions that were not significant in the original acoustic instrument – for example, finger pressure ('aftertouch') on the wind controller.

Another group comprised more general devices which analysed the sound result of instruments (using pitch-tracking, envelope-following and timbre-analysis techniques), translating the measurements into control information. These could be adapted for use with a variety of instrumental sources, often standard acoustic instruments with minor modifications and attachments. The more sophisticated and detailed such analysis was, the greater became the apparent limits of the MIDI protocol in terms of speed and timing. Most devices produce information output at rates far faster than MIDI can accurately transmit, and the compression of this information to work within the limits of MIDI leads to a loss of expressive performance detail. As a result there has been considerable pressure for a faster replacement to the MIDI standard.

Performance action controllers have come to dominate the marketplace, usually being more reliable, more universal (as MIDI devices) and cheaper, but they are considerably less sensitive to performance nuance (especially timbral variation). However, controllers based on signal analysis are set to emerge more strongly as faster, more reliable real-time analysis methods become available. A combination of both approaches (performance action and signal analysis) has been used in some devices.

More radical interface designs have been proposed. Some retain the physical feedback familiar to instrumental performers. Surfaces, webs (strings under tension), springs (for example in games-machine paddles and joysticks) and solid objects made of familiar or newly developed elastic

substances may be deformed and 'played'. The gestural energy of touch and pressure is transduced and transmitted (in the same way as with more standard controllers) to the sound-production apparatus. Other interfaces detect physical movement without elastic resistance. Devices have been built into gloves, pads (used under the floor or sometimes on the performer's body) or installed in furniture or sculpture. There is sometimes not even direct physical contact with the device, as with ultrasonic proximity and movement sensors used extensively, for example, with dance and installations. Some interfaces combining these approaches have been developed for use by composers and performers with special needs.

Since the mid-1960s biophysical interfaces have been developed to control sound-production and modification devices. Originally taken over from medical systems, transducers for the detection of biological variables such as skin resistance and brain activity waves have been used to control sound sources (the biofeedback sound systems of David Rosenboom and works by Alvin Lucier are examples). Although such interfaces remain on the fringes of experimental music, they are rich in possibilities.

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6. Listening and loudspeakers.

Electro-acoustic music is dependent on loudspeakers as the medium of transmission. Therefore the types and qualities of loudspeakers, their ability to project sound and their placement relative to the listener are important factors in the reception of electro-acoustic music: the perception of spatial images and textural detail changes in different listening conditions. This is particularly true of acousmatic music and acousmatic elements of performances, most notably where the composer has paid great attention to detail when working in a high-quality studio environment, which is quite different from that of a concert hall, public space or home. The diffusion of sound in public remains a fragile, variable and imperfect art which has developed for the most part empirically.

The first concerts of electro-acoustic music were French radio broadcasts of *musique concrète*, and the first public concert was of Schaeffer and Henry's *Symphonie pour un homme seul* (played from disc turntables on stage) at the Ecole Normale de Musique in Paris in 1950. Schaeffer recognized the potential blandness of simple loudspeaker projection in a large space, and in 1951 he experimented with using four channels to create a play of perspectives and trajectories at the Théâtre de l'Empire in Paris. Other special systems designed for concert diffusion include the 425 loudspeakers of the Philips Pavilion at the Brussels Exposition in 1958 (Varèse's *Poème électronique* and Xenakis's *Concret PH* were conceived for this space), and the spherical auditorium with 50 loudspeakers at the Osaka World's Fair in 1970, used for performances of Stockhausen's works. The first permanent loudspeaker installation for the diffusion of acousmatic music in concert was the 'Gmebaphone' of the Groupe de Musique Expérimentale de Bourges (first concert in 1973), followed by the 'Acousmonium' of the Groupe de Recherches Musicales in Paris (1974).

The last two systems served as models for many sound-diffusion installations devoted to concert presentations of electro-acoustic works. Typically, loudspeakers (usually not of the same type and frequency

coloration) are placed at various distances from listeners in differing perspectives and orientations in order to project the music in a kind of topographical relief. A main solo pair of speakers usually projects a detailed frontal image, more widely spaced pairs permit a broadening of the image and less directional speakers create peripheral atmosphere by reflecting the sound off walls. Speakers can project the sound upwards in order to create 'height'; small higher-frequency units can carry the sound above listeners, and the lower register can be extended with special bass speakers. The person diffusing the sound adjusts the level of each speaker (or stereo loudspeaker pair or grouping) during performance, combining speakers to expand, dramatize and 'sonorize' the environment, and to vary the acoustic image so that the listener is 'in' the music rather than 'viewing' it from a distance. Sound diffusion ultimately aims to encourage attentive listening and assist the engaging of listeners' imaginations while enhancing the inherent spatial dimensions of the music.

The first electro-acoustic works were monophonic (one-track); some early works on tape were composed on more than one track, permitting concert presentation of the tracks on separate loudspeakers. (For example, a tape recorder with six spools allowed the simultaneous playback of three mono tapes for the first performance of Messiaen's *Timbres durées* in 1952.) Stereo stabilized as the norm for acousmatic works in 1959–60, but many early 'stereo' works would better be described as two-track rather than possessing the stereo 'image' we recognize today. The quadraphonic (four-track) format emerged in the late 1950s and is still used. It requires loudspeakers to be placed in four locations around the listener both to create surround-sound environments and to realize trajectories such as rotating sounds, as in Stockhausen's *Kontakte* for tape, piano and percussion. The multi-speaker installation described above is suitable for diffusing works composed in a stereo format, but works may exist in more than two channels, providing an opportunity for more textural separation, greater complexity of concurrent events and a more polyphonic approach to spatial play. In the late 1990s the eight-channel format gained popularity, encouraged by the availability of eight-channel digital tape.

Computer-assisted automated systems, some more suitable for spatializing live electronic music than for diffusing works in fixed recorded format, appeared in the 1980s. Notable were the 4X system developed at IRCAM, used for Boulez's *Répons* (a project begun in 1980) to process and spatialize the sound of the six instrumental soloists; and the computer-assisted gestural control system developed by the GRAME studio in Lyons in 1986. Automation permits the pre-programming of spatial settings, trajectories and patterns, and the memorizing of the fader movements created by the person diffusing the sound; means of gestural control other than mixer faders are attractive for live electronic performance.

Computer programs and processors for spatialization have also been designed to be used in the composition process so that the result is encoded in the music itself. An early example was John Chowning's program to create virtual spaces outside the four speakers of the quadraphonic square and detailed sound-paths around the auditorium, as in his *Turenas* (1972). In stereo as well one can create the illusion of sound travelling in three-dimensional space outside the normal limits defined by

the physical speaker enclosures, and even above and below the listener. Because such spatial effects depend on the quality of loudspeaker, a controlled acoustic and listening position, they rarely survive concert diffusion in a public space, but they are likely to become incorporated in home sound systems used in conjunction with television, thereby opening up new possibilities for the electro-acoustic composer.

The public presentation of acousmatic music has been condemned both for the temporal fixity of musical structures and for the lack of visual interest. The art of diffusion has arisen partly in response to these complaints. Diffusion can radically affect (for better or worse) the impact and atmosphere of acousmatic works. But the use of conventional concert spaces for acousmatic music, with listeners facing forwards in fixed seating, raises traditional visual expectations which by definition cannot be satisfied. Hence there have been many experiments with less traditional settings, sometimes in collaboration with other media. The first open-air diffusion was of part of Schaeffer and Henry's *Symphonie pour un homme seul*, with improvised choreography by Merce Cunningham, in Waltham, Massachusetts, in 1952. Max Neuhaus took electro-acoustic music underwater in 1971. A notable early installation was Henry's *Spatiodynamisme*, which consisted of 12 tapes triggered automatically in an aleatory manner, contributing to the environment associated with Nicolas Schöffer's 'tour cybernétique' at Saint-Cloud in 1955. Among earlier audiovisual events the light-and-sound installation for Xenakis's first *Polytope* at the Montreal Exposition in 1967 was particularly innovative.

With the arrival of the compact disc, and the consequent elimination of the background noise of the long-playing record, the listener could buy a copy of an acousmatic work which was identical in quality to the original. Thus by the late 1990s acousmatic music in particular was often conceived with private listening in mind. There has been a significant expansion in commercially available repertory, and composers are able to produce their own compact discs immediately on completion of a new work.

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7. The studio.

Schaeffer founded the first electro-acoustic studio in 1948 under the auspices of Radiodiffusion-Télévision Française, a model that was followed throughout Europe. Initially studios relied on (78 r.p.m.) disc technology. In addition to mixing, the most commonly used processes were speed change, repetition ('closed groove' – later, with tape, called 'looping') and cutting into the evolution of a sound (most often removing its attack). The introduction of tape machines in 1951 marked the establishment of what became known as the 'classical tape' studio. The design of these studios was broadly the same whether sources were recorded and manipulated, as in the French *musique concrète* tradition, or synthesized in an often laborious process of mixing from simple sources, as in the early years of the Studio für Elektronische Musik of Westdeutscher Rundfunk in Cologne.

Most European national radio networks had channels dedicated to cultural programming, and the establishment of studios under their auspices was an extension of this practice, as well as building on existing radiophonic, sound drama and *Hörspiel* traditions. These studios had a solid

infrastructure of well-maintained recording equipment in a high-quality monitoring environment, to which were added such electronic devices as oscillators, filters and amplifiers. From the start the production of works for concert or broadcast was the studios' primary mission.

In the USA, where such national or regional institutions did not exist, the earliest studios were assembled by composers for personal and sometimes commercial ventures, or for specific projects. Cage's *Williams Mix* (1952) was realized in a temporary studio with assistance from Louis and Bebe Barron's private studio in New York (operational since 1948); the San Francisco Tape Music Center was originally established by a composers' collective (1959). The first institutional studios in the USA were set up in university music departments, and some developed strong links with engineering and, later, computer science and artificial intelligence departments. In several cases strong entrepreneurial relationships with industry were established; the studios' emphasis was sometimes as much on research and technical innovation as on musical ends. These studios laid the foundation for America's enormous contribution to computer music software.

The following are among the most important early classical tape studios (original names have been used, and the dates are those of the first recognized production of music).

Club d'Essai, Radiodiffusion-Télévision Française, Paris (1948) [now Groupe de Recherches Musicales, part of the Institut National de l'Audiovisuel]

Tape Music Studio, Columbia University, New York (1951) [now Columbia-Princeton Electronic Music Center]

Studio für Elektronische Musik, Westdeutscher Rundfunk, Cologne (1951)

Electronic Music Studio, NHK (Japanese Radio), Tokyo (1953)

Studio di Fonologia, Radio Audizioni Italiane, Milan (1953) [closed 1977]

Studio Eksperymentalne, Polskie Radio, Warsaw (1957)

Elektronmusikstudion (EMS), Sveriges Radio, Stockholm (1957) [now Elektroakustisk Musik i Sverige (EMS), a subsidiary of the Swedish Concert Institute]

Studio de Musique Electronique de Bruxelles (APELAC), Brussels (1958) [closed 1967]

Estudio de Fonología Musical, University of Buenos Aires (1958) [closed 1973]

Electronic Music Studio, University of Toronto (1959)

San Francisco Tape Music Center (1959) [now the Tape Music Center, Mills College, Oakland, California]

Studio voor Elektronische Muziek, University of Utrecht (1961) [now amalgamated with the Institut voor Sonologie, Royal Conservatory, The Hague]

The classical tape studio relied heavily on manual control of the sound source and sound-processing devices. The advent from the mid-1960s of devices such as oscillators, filters and amplifiers, which allowed electrical voltages to replace much of the painstaking manual operation, made an immediate impact on studios that concentrated on systematic sound synthesis and processing. At the same time the transistor revolution was leading to increasing miniaturization and the development of the

synthesizer as we know it today. The synthesizer could be used both as a versatile studio generation device and, more significantly, as a live performance instrument, one that was rapidly developed in popular music and jazz performance.

This second wave of studios extended the diversity of the classical studio. Those orientated towards the French tradition treated the new versatility of sound generation as a potential source of rich and complex timbres over which it became possible to exert more control in terms of timbral evolution. Those with a greater interest in retaining rhythmic, harmonic and melodic approaches developed devices that stored a 'sequence' of voltages that could be triggered at a controllable rate or stepped through by the user, and looped if required; hence the term 'sequencer' which was later to become an important component of computer control.

The demand for more sophisticated analogue sequencers led to several relatively short-lived developments in computer applications in the 1970s. These 'hybrid' systems, in which a simple low-speed 'digital-to-analogue' converter allowed the computer to operate voltage-controlled synthesis and processing systems, were effectively overtaken by the introduction of MIDI systems from 1983. (For the evolution of digital synthesis and sound processing see [Computers and music, §II.](#))

The early evolution of the computer music studio was largely separate from the developments outlined above. A small group of research centres in the 1960s grew, by the 70s, into 'computer music centres' with necessarily strong relationships to computer science interests. The personal computer revolution of the late 80s and 90s eventually brought the fruits of these developments to all studios. The integration of these originally distinct studio types parallels the increasing speed of computer systems. Production studios had always worked with immediate sound feedback, and many were willing to integrate the new, more powerful computer tools only as processing times fell, firstly to real time for control software (sequencers) and then to real time for processing, recording and editing.

Each stage of this evolution has seen a steady shift away from tape and towards the hard disks of computer memory as the main storage and manipulation medium, although digital audio tape (DAT) and compact disc (CD) remain common media for storage of the final work. There has been a corresponding trend away from direct physical contact – manipulation of a bank of tape machines, the cutting of tape with razor blade, the manual setting of values on front panels of devices – towards a purely visual (on-screen) replication of these same functions, often using icons representing the original physical processes. The physical mixing console has diminished in importance and is increasingly replaced by its virtual representation. The monitoring environment is, however, as important as ever, with even greater demands to exclude unwanted noise and to use loudspeakers that are increasingly accurate over a wide frequency range. This parallels the greater demand for high-quality sound systems for entertainment venues, video games, film sound and television.

The growing use of electro-acoustic resources in education has led not only to the application of computer methods to traditional aspects of Western musical notation, composition and ear training, but also to the

introduction of electro-acoustic music in all its varieties to composers, performers and listeners at a much earlier age. An education studio (often completely mobile) consisting of a computer controlling synthesis, sampling and processing devices, possibly with hard disk recording or a small stand-alone multi-track recording facility, is increasingly common in pre-university education.

The popular dance music phenomenon of the late 1980s and early 90s was facilitated by the expansion of home studios using the first generation of computer sequencers, samplers and synthesizers affordable on a personal budget. With respect to technical production standards the difference between 'amateur' and 'professional' studios has progressively eroded, especially as it became feasible to record and edit on hard disk. This has transformed institutional studios (whether in universities or research centres) from hardware service providers into centres of contact and exchange within larger networks. A new relationship is forming between such studios and composers' personal facilities.

Finally, dissemination of music over the internet will have considerable consequences for the production and consumption of electro-acoustic (and indeed any kind of) music. The studio of the future may be linked directly to other studios, performance spaces, sound and music libraries, and home sound systems. Although the internet environment is likely to become increasingly 'noisy' and difficult to navigate, it may lead to the creation of the 'virtual studio' in which a composer can configure an ideal sound-processing and synthesis environment; this need not be located at any one place but may be accessed from anywhere the composer chooses.

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8. Electro-acoustic sounds and other genres.

The aesthetic approaches associated with electro-acoustic art music have often arisen quite independently in other genres of sonic art: sound effects and soundtracks for film and 'sound design' for the theatre, sound environments for site-specific art installations and museum exhibitions, sound sculpture and kinetic art, radio art and imaginative radio drama, sound poetry (text-sound composition) and vernacular music genres such as dance music. Electro-acoustic music may be considered variously as a distinct, autonomous genre; as a component – whether equal in status, dominant, supporting or decorative – in instrumental/vocal music and in multimedia or intermedia arts; and as a sonic practice absorbed, consciously or not, into another genre. Furthermore, it has become increasingly difficult to maintain clear distinction between electro-acoustic 'art' music and vernacular musics that embrace electro-acoustic attitudes. This blurring of differentiation among genres, and sharing of practice across genres, is inevitable as common electro-acoustic means become cheaper and more readily available to individuals.

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Electronic instruments.

Instruments that incorporate electronic circuitry as an integral part of the sound-generating system. This article also discusses instruments that are properly classed as 'electric' or 'electroacoustic'. There are three reasons for this. First, historically and technically the development of electronic instruments resulted from experiments, often only partly successful, in the application of electrical technology to the production or amplification of acoustic sound; in many areas electronic instruments have superseded their electric predecessors, and they have also opened up their own, entirely new possibilities for composition and performance. Second, all electric instruments require electronic amplification, so that there is some justification for considering them alongside instruments that are fully electronic. Third, common usage dictates 'electronic instruments' rather than 'electric (or electroacoustic) instruments' as the generic term for all instruments in which vibrations are amplified and heard as sound through a loudspeaker, whether the sound-generating system is electroacoustic or electronic.

The total quantity of electronic instruments built in the 70 years since the first models were manufactured already numbers many millions, and the day is not far off when they will outnumber all other instruments made throughout human history (especially if all the digital watches, pocket calculators, home computers, mobile telephones and electronic games machines that can play melodies or produce other sounds are taken into account). Well over 500 patents for electronic instruments (in some

instances several for a single instrument) were granted in Britain, France, Germany and the USA up to 1950 alone; statistics since that date would show a considerable acceleration. Electronic instruments are now used in all forms of contemporary Western music by performers and composers of all tastes and styles. Following the spread of electronic organs in the late 1940s and the 1950s to many parts of the world where electricity supplies were newly installed and often barely adequate, the electric guitar became similarly widespread in the 1960s and 70s. By the beginning of the 1980s the synthesizer was starting to be used in areas such as India and West Africa and to be heard in concerts given by rock musicians visiting China.

I. Terminology and techniques

II. Early applications of electricity (to 1895)

III. 1895–1945

IV. After 1945

HUGH DAVIES

Electronic instruments

I. Terminology and techniques

1. Terms and names.
2. Electroacoustic instruments.
3. Electromechanical instruments.
4. Electronic instruments.
5. Peripheral equipment.

Electronic instruments, §I: Terminology and techniques

1. Terms and names.

To the layman the terms 'electric' and 'electronic' are often not clearly distinguishable; since both electric and electronic devices clearly function by means of electricity, one is apt to use the words interchangeably or with only an imprecise notion of where the distinction between them lies.

Technically, electronic devices form a subset of all electric devices, being those, broadly speaking, that incorporate thermionic valves or semiconductors. In common usage, however, 'electric' is normally applied not to the whole range of electrically powered devices, but simply to those that are not electronic.

In discussing musical instruments it is useful to make a similar distinction between 'electric' and 'electronic' instruments: this article does so on the basis of the method of sound generation. The term 'electric' is used of two types of instruments: electroacoustic instruments, which produce sounds, albeit often virtually inaudible, by acoustic methods, and incorporate built-in microphones, pickups or transducers by means of which these vibrations are amplified; and electromechanical instruments, in which the mechanism itself produces no sound but creates a regular fluctuation in an electrical circuit which can be converted into an audio signal. The term 'electronic' is used of instruments in which the sound is generated by means of electronic oscillators or digital circuitry.

It is not always easy to maintain this useful distinction between electric and electronic instruments. As explained in the introduction, convenience and common usage dictate that this article be headed 'Electronic instruments'

though it might more properly be called 'Electric and electronic instruments', or even (using the term in its comprehensive sense) 'Electric instruments'. In this dictionary, for example, the terms 'electric piano' and 'electric organ' are used for all electric keyboard instruments that produce piano- or organ-like sounds, while 'electronic piano' and 'electronic organ' describe their fully electronic equivalents.

This terminological confusion has its roots in the naming and describing of instruments during the period between the two world wars when electronic technology was first developing. The clear-cut differentiations that can now be made retrospectively were not at all clear at the time. Up to about 1930 'electric organ' meant a pipe organ with electric action, and 'electric piano' an electrically powered player piano (the terms are still occasionally used in this sense). Around 1930 several music journals carried regular articles on 'mechanical' music, which dealt not with clockwork music machines but with all the recently introduced electrically-powered means of producing, storing and diffusing sound and music: radio, gramophone, the sound film and electric and electronic instruments. In the 1930s some of the more frequently found descriptive terms for such instruments were 'electrotonic', 'electromagnetic', 'electrogenic', 'radio-electric' and 'ether-wave'. Common to both the interwar and post-war periods are the terms 'electronic', 'electric(al)', 'electroacoustic', 'electrophonic', 'synthetic', 'electron music' and 'electromusic'. Today 'electroacoustic' and 'electronic' are the most widely used terms for the large area of music generated or modified by electric and electronic instruments and associated equipment. They have taken some 50 years to crystallize out of all the previous usages and are still not universally accepted. (See *also* [Electrophone](#).)

The naming of electric and electronic instruments presents its own peculiar difficulties. The use of the name of an existing musical instrument may be regarded as thoroughly inappropriate by those who see little resemblance to it in the newly invented, electrified version: protracted disputes took place over the name 'electronic organ', for example. Shortly after the introduction of the Hammond organ in 1935, the company had to defend itself against the Federal Trade Commission in the USA for the right to use the name 'organ'; the case ran for two years, between 1936 and 1938. A similar struggle took place in West Germany from 1959 to 1969 between Ahlborn Orgel and the Bund Deutscher Orgelbaumeister, during which the Gesellschaft der Orgelfreunde published a collection of essays (1964) proposing the new word 'Elektrium' for all electronic organs instead of Ahlborn's 'Elektronenorgel'.

When choosing a new name, it is often hard to decide whether to emphasize or avoid drawing attention to such a partial relationship. The electric or electronic versions of the guitar, piano and organ are all played in much the same way as their traditional counterparts, and in many cases the resulting sound is similar to or even intended to mimic that of the earlier instrument. The naming of new instruments that do not show such a straightforward connection with an acoustic predecessor has, by and large, proceeded according to one of the following principles: the incorporation of all or part of the name of the inventor(s) or manufacturer; the use of a musical suffix such as '-phon(e)', '-ton(e)' or '-chord'; the inclusion of an electrical or 'scientific' term or affix, such as 'radio-', 'syn-', 'electro-', 'wave',

'-tron' or '-ium'; or the adoption of the name of a traditional instrument to which the new invention bears little or no resemblance in sound or appearance (Audion piano, *clavecin électrique* and Electronic sackbut).

[Electronic instruments, §I: Terminology and techniques](#)

2. Electroacoustic instruments.

Today amplified instruments are commonplace in all kinds of music: apart from the symphony orchestra, there are few instrumental ensembles playing music composed or arranged in the last few years that do not feature at least one such instrument. They may be ordinary acoustic instruments played in front of air microphones or with contact pickups attached to them (these are not regarded as true electroacoustic instruments under the classification proposed here), or they may be specially designed electric instruments with built-in pickups (or occasionally microphones).

Electroacoustic instruments mostly involve keyboards or strings and normally resemble standard acoustic instruments to a greater or lesser extent. Their conventional vibratory mechanisms such as strings, free reeds, bells, plates or rods are, however, not only essential parts of the electrical circuits designed to make their vibrations audible over a loudspeaker, but in some cases – where the microphones or pickups are electrostatic – are actually integrated into the circuits and carry a voltage. Furthermore, timbre control is often obtained by the positioning of several pickups at different points along the vibratory mechanism (at its nodes, for example), and the performer can select various combinations of these. (Electronic modification is often applied to the signal before it is amplified and passed through a loudspeaker; see §5 below.) The sound sources normally have their acoustic radiation reduced: electric pianos lack soundboards (which, incidentally, considerably increases the length of time for which the strings vibrate), and reeds are enclosed.

There are three basic subdivisions of the electroacoustic category: electromagnetic, electrostatic and photoelectric. A further subdivision, piezoelectric, may be added, though piezoelectric crystal pickups were seldom incorporated into true electroacoustic instruments before the 1960s (their principal application is in amplified acoustic instruments; see §(iv) below). The photoelectric principle occurs even more rarely: in the mid-1930s Richard H. Ranger constructed an instrument in which air-blown free reeds affected beams of light that reached photoelectric cells, and a comparable system was adopted around 1986 for providing digital MIDI information about the movement of piano hammers and keys, as in Yamaha's Disklavier. The other two methods also involve the amplification of a vibratory mechanism by means of pickups that are not in direct contact with it. A pickup is a form of transducer, that is, a device that converts physical energy (the vibrations of the mechanism) into electrical energy which can be passed as a regularly varying current to an amplifier. Electromagnetic pickups are best known in the form in which they occur on most electric guitars (a row of six cylindrical pole-pieces). They consist essentially of a permanent magnet wound with a continuous length of fine wire. The magnetic field around the magnet is intersected by the coil and the pickup is so placed that the vibratory mechanism of the instrument

(which must be of a material that responds to magnetism) is situated within it. When the vibratory mechanism is excited the magnetic field is altered in shape and small pulses of electrical energy are generated in the coil. An electrostatic pickup usually consists of a rectangular bar or plate which functions as one electrode or plate of a variable capacitor or condenser whose other plate consists of the vibratory mechanism. To a musician unfamiliar with electrical circuitry there may be no readily perceptible difference between these two types of pickup. The distance of a pickup from the vibratory mechanism is typically no more than about 1 cm. The earliest application of the electromagnetic pickup to a musical instrument appears to have been in the 'musical telegraph' of 1874 (see §II, 3, below), while electrostatic pickups (which require a power supply) do not seem to have been introduced until the 1920s.

(i) String instruments.

(ii) Reed instruments.

(iii) Other vibratory mechanisms.

(iv) Air microphones and contact pickups.

Electronic instruments, §I, 2: Terminology and techniques: Electroacoustic instruments

(i) String instruments.

Electric versions have been made of all three types of string instrument: struck (piano), plucked (guitar, harpsichord) and bowed (violin family).

(a) Struck strings.

The principal type of electric instrument that utilizes struck strings is the **Electric piano**. Its strings, particularly those for the lower notes, are shorter, thinner and under less tension than in an acoustic piano, since acoustic diffusion is not required. The use of pickups to transmit the vibrations of the strings to the amplifier means that no soundboard is needed. In some cases the hammer mechanism is simpler and the hammers strike the strings with less force than in the acoustic instrument. Both grand (usually reduced in size) and upright electric pianos have been made.

Electromagnetic pianos that employ struck strings include the Neo-Bechstein-Flügel (1931), Hiller's *Radioklavier* (introduced in Hamburg in 1931), the *Lautsprecherklavier* of Beier and von Dräger (mid-1930s) and the Multipiano (built at NHK Tokyo in 1967).

Electromagnetic forms of the **Sostenente piano** include the *elektrophonisches Klavier* (1885–1913), the Variachord (1937), and the Crea-Tone (1930), in which the normal hammer mechanism is replaced by electromagnetic excitation of the strings; other instruments that function in the same way include those invented from the 1880s onwards by Boyle, Singer and others (see §II, 3, below), as does the E-Bow electric guitar accessory (c1977).

Electrostatic pianos include Vierling's Elektrochord (1932), the Everett Pianotron (c1933), Miessner's Electronic Piano (1930–31) and several instruments based on his patent that were marketed after 1935, the Dynatone, Krakauer Electone, Minipiano, Storytone and a similar piano

marketed in Canada by Bernhardt. Electrostatic clavichords include the Clavinet (c1960).

Struck strings amplified electrostatically were the basis of the 'chromatic electronic timpani' made by Benjamin F. Miessner in the mid-1930s, which was played with drumsticks. A similar instrument, also with a range of a chromatic octave, is the Timbalec (*timbales électroniques*) developed in the early 1960s by Guy Siwinski for André Monici's Orchestre Electronique Monici in Orleans; its pickups were probably electromagnetic.

Piezoelectric crystal pickups were used to amplify nearly all electric pianos marketed from the late 1970s to the mid-1980s, including the uprights manufactured by Aeolian, Gretsch and Helpinstill, and the baby grands by Crumar, Helpinstill, Kawai and Yamaha.

(b) Plucked strings.

The Electric guitar is the most familiar of electric plucked string instruments. The history of its technical development is chiefly that of the invention of an efficient magnetic pickup. Crude pickups were used by Lloyd Loar as early as 1923 and within a few years guitarists were experimenting with amplification by means of air microphones (Eddie Durham, 1929) and acoustic gramophone needles (Les Paul and Alvino Rey, c1930); special guitar microphones were devised by Loar (manufactured by Acousti-Lectric in the mid-1930s) and Miessner (made by Amperite in 1928), and the Horace Rowe-DeArmond guitar pickup was manufactured in 1931. The first electric guitars to be marketed (1931) used electromagnetic pickups of the simplest sort; at the end of the decade Epiphone replaced the single large rectangular magnet with separate small magnets (or pole-pieces), one for each string, mounted on a base and, as before, surrounded by a single coil. (In the early 1980s Yamaha produced an electric guitar that reverted to the single bar magnetic pickup.) A large number of electric guitars now use the 'humbucking' pickup, invented in 1955 by Seth Lover: this uses two coils instead of one, wired so that current flows through them consecutively. Not only does the twin-coil pickup eliminate interference, it also affects the sound of the instrument by decreasing the response to higher frequencies.

Electric guitars are principally of two types, the hollow-bodied ('semi-electric') in which the soundboard and resonating chamber are similar to those of the acoustic instrument, and the solid-bodied in which the body transmits no vibration from the strings. Almost all models of both types carry one or more knobs on the body, by means of which volume and timbre can be controlled, and many have a vibrato lever ('tremolo arm') attached at the bridge or tailpiece. Sound-processing devices, usually in the form of pedals, are often used (see §5 below). Electric Hawaiian guitars have also been constructed: they are usually mounted on legs and have up to four necks, knee-levers and several pedals ('pedal steel guitars').

Other electric plucked strings include a 'complete set' built by A.E. Allen and V.A. Pfeil in Orange, New Jersey, around 1934, mandolins (manufactured by the National Dobro Corporation, Fender and Gibson), banjos, harps, such as those built in the early 1980s by Merlin Maddock in South Wales (about 1 metre high and weighing about 4–5 kg), and *sitārs*

(in the USA). A harp-like instrument (Rahmenharfe), the strings of which may be bowed, rubbed and struck as well as plucked, has been constructed by Kagel, and Dieter Trüstedt has made a series of electromagnetically amplified long zithers. Electric harpsichords form a distinct group and include one designed in 1936 by Hanns Neupert and Friedrich Trautwein, the Thienhaus-Cembalo (probably electromagnetic), the Cembaphon of Harald Bode which used electrostatic pickups, electromagnetically amplified instruments made by Baldwin in the early 1960s and Neupert from 1966, and Ivor Darreg's Megapsalterion or Amplifying Clavichord.

(c) Bowed strings.

Electric instruments based on the violin family are either solid-bodied or, more commonly, 'skeletal' instruments consisting of little more than a fingerboard (fig.1). Precedents for the latter are found in walking-stick violins and the Stroh violin. Solid-bodied electric instruments, especially cellos and double basses, are normally heavier than the acoustic versions. Amplification is almost invariably by means of one or more sets of electromagnetic pickups (with steel strings), or piezoelectric crystal contact pickups. Table 1 lists electroacoustic bowed string instruments constructed in the 1920s and 30s, information on a number of which is incomplete.

TABLE 1

<i>Instrument</i>	<i>Date</i>	<i>Inventor/manufacturer</i>
violin (special internal pickup)	c1912	J.J. Comer, Automatic Enunciator Co., USA
violin (special ?internal pickup)	c1913	W.H. Derriman, Britain
violin (special internal pickup)	c1922	C. Hammond, USA
violin (special pickup on the bridge)	c1923	E. Hoffmann, Germany
violin (with cut-down body)	c1924	F.W. Dierdorf, USA
Giant-Tone Radio Violin (special pickup fitted in the f-hole)	1927	R.F. Starzl, USA
Superviolon (special pickup with associated circuitry that enabled it to play in the ranges of all bowed strings)	c1931	Paul Bizos, France (several presented c1934 as a complete 'string ensemble')
violin	c1931	Harald Henning, Austria
Elektro Geige	c1931	Oskar Vierling,

Electrolin	c1933	Berlin A.E. Allen and V.A. Pfeil, Orange, NJ	
Makhonine violin	c1933	Makhonine, France (presumably Ivan Makhonin, a Russian (<i>b</i>	c1886), who emigrated to France in 1920)
violin	c1934	Lloyd Loar, Acousti-Lectric Co., Kalamazoo, MI	
Electro Violin	c1935	Electro String Instrument Co., Los Angeles (under the	Rickenbacker marque)
Violino elettrodinamico (audible over 8 km)	c1936	[?G. Giuletti], Padua	
VioLectric ('amplifonic violin')	1936	John Dopyera, National Dobro Corp., Los Angeles	
Vibra-Violin	c1937	made in the USA; inventor unknown	
violin	?c1937	Benjamin F. Miessner, Millburn, NJ	
Electrofonic Violin (with belly but no back)	1938	Marshall Moss and William Bartley, Washington, DC	
viola	c1934	A.E. Allen and V.A. Pfeil, Orange, NJ	
viola	c1935	Lloyd Loar, Acousti-Lectric Co., Kalamazoo, MI	
'electrical cello'	1931	R. Raven-Hart, ?London	
Elektro-Cello	c1931	Oskar Vierling, Berlin	
cello	c1933	A.E. Allen and V.A. Pfeil, Orange, NJ	

cello	c1937	Hugo Benioff, California	
5-string cello	c1937	V. Karapetoff, Cornell University, Ithaca, NY	
cello	?c1937	Benjamin F. Miessner, Millburn, NJ	
double bass	c1933	A.E. Allen and V.A. Pfeil, Orange NJ	
double bass	c1934	Lloyd Loar, Acousti-Lectric Co., Kalamazoo, MI	
Radio Bull-Fiddle	c1935	Ivan Eremeeff, Philadelphia	
double bass	1936	Electro String Instrument Co., Los Angeles (under the	
			Rickenbacker marque)
double bass	?c1937	Benjamin F. Miessner, Millburn, NJ	
Radiotone (keyboard 'hurdy-gurdy')	c1930	Gabriel Boreau, Paris	

Since World War II exploration in this area has been less widespread, partly because the improved quality of amplification systems and special pickups has meant that acoustic instruments can now be very effectively electrified. Electric violins have been manufactured by Fender, Zeta Music Systems (with four or five strings, also violas), Yamaha and several other companies. Around 1972 Max Mathews developed an electric violin with a separate pickup for each string. Electric cellos have been manufactured by Yamaha (two models) and constructed by Donald Buchla (1979) and by the cellists Ernst Reijseger (from 1969, using electromagnetic and piezoelectric crystal pickups, and including a solid skeletal model) and David Darling (eight-string solid cello, c1980), for Jeffrey Krieger and for Philip Sheppard (with five strings; 1998). Solid-bodied electric double basses have been manufactured by companies such as Fender (1951) and Zeta and were built by Motoharu Yoshizawa and in France (early 1980s) for Joëlle Léandre and others. The Gizmotron (originally Gizmo) and Bass Gizmotron, devised around 1971 by electric guitarists Kevin Godley and Lol Creme and improved by John McConnell, are attachments respectively for the electric guitar and electric bass guitar with small hurdy-gurdy-like wheels to bow the strings. Electric bowed strings have found many applications in popular music: they were used by the Electric Light Orchestra, for example, and the jazz-rock soloists Jean-Luc Ponty and

Michal Urbaniak both originally played a violectra, tuned one octave lower than the violin, and subsequently a five-string electric violin (extending down to c). Lakshminarayana Shankar performs on a specially-built two-necked ten-string electric violin, and Eberhard Weber on a six-string electric double bass.

[Electronic instruments, §I, 2: Terminology and techniques: Electroacoustic instruments](#)

(ii) Reed instruments.

In this group, which are almost all keyboard instruments, steel or steel-tipped tuned reeds (usually free reeds), enclosed in sound-proof chambers, are amplified electromagnetically or electrostatically. One or more pickups are positioned close to the reed, one of them typically at the free end; where there are several, different timbres can be produced. Other elements that contribute to timbral variety, in electric as in acoustic free-reed instruments, include the thickness, width, weight and profile of the reed, and the degree (if any) of twist at its tip. The reeds are usually set in motion by compression (blowing) or by suction, but unlike those in acoustic free-reed systems they are often maintained in vibration for as long as the instrument is switched on, to avoid any delay in 'speaking', particularly with the reeds for lower pitches; in some electric pianos the reeds are plucked, or struck by small hammers.

Electromagnetic pianos that employ free reeds include Lloyd Loar's Clavier (1934), the Pianophon (1954) and later models of the Pianet; organs of this type include some Farfisa models. Another instrument that functions in a similar way is the Guitaret (early 1960s). Instruments in which free reeds are activated by electromagnets include the Musical Telegraph (1874–7) and the Canto (c1927).

Electrostatic pianos include earlier models of the Pianet (1962), the Selmer Pianotron (1938) and the electric pianos manufactured by Wurlitzer from 1954 (designed by Miessner) and from 1968 (Harald Bode); organs of this type include the Orgatron (based on Miessner's electric harmonium) and its derivative the early Wurlitzer organ, an early model of the Minshall organ, the Radareed organ, an instrument made by the television pioneer John Logie Baird (1927) in which reeds were placed inside organ pipes, the Mutatone of Constant Martin and the hybrid Mannborg organ. Another instrument that functions in the same way is the Hohner Cembalek (1958).

[Electronic instruments, §I, 2: Terminology and techniques: Electroacoustic instruments](#)

(iii) Other vibratory mechanisms.

A number of electroacoustic instruments use vibrating devices other than strings and reeds. Electrically driven tuning-fork oscillators generated sound in the RCA Electronic Music Synthesizer (1951–2) and the short-lived Rogertone (USA, ?1950s). Struck rods were amplified electrostatically in the Pre-Piano of [Harold Rhodes](#) and electromagnetically in its successor, the Rhodes electric piano. Electromagnetic pickups are used to amplify a variety of vibrating materials in instruments built by Mario Bertoncini, Hugh Davies, members of the ensemble Sonde, Max Eastley, Dieter Trüstedt, Alvin Lucier, and Peter Appleton, and specified in works by

John Cage. Keyed percussion has also been amplified: in 1931 the bass notes of a five-octave marimba, incorporating a two-octave vibraphone, were amplified, and in the 1930s electric glockenspiels and vibraphones were developed; in the 1960s a special pickup was produced by the Ludwig Drum Co. for use with the vibraphone, and the Deagan company marketed its Electra-Vibe. Many electric carillons constructed since the early 1930s are based on bells, tubular bells, reeds, plates, bars, rods or springs that are played mechanically or from a keyboard and are amplified electromagnetically or electrostatically (in the USA one company installed more than 5000 electric carillons up to the mid-1960s). Starting in 1930, Miessner experimented with electrifying various wind instruments, including the clarinet, saxophone and mouth organ, and in 1939 Buddy Wagner formed an amplified wind ensemble. The *orgue radiosynthétique*, designed by Abbé Pujet in France in 1934, was an electroacoustic pipe organ, the pipes of which were enclosed so that their sounds could be heard only by means of the microphones and loudspeakers that were part of the instrument.

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(iv) Air microphones and contact pickups.

Air microphones are transducers that pick up vibrations from the air and convert them into electrical current; contact microphones (pickups) are attached to some part of the vibratory mechanism and pick up vibrations directly from it. There is normally no fundamental electrical difference between the various types of microphone and pickup. The latter may be electromagnetic, electrostatic or piezoelectric. Attempts to develop the piezoelectric air microphone (which exploits the effect first observed in 1883 by Pierre and Jacques Curie) were first made around 1920, but it was not until 1931 that C.B. Sawyer devised the first successful version. Piezoelectric transducers exploit the property of certain crystals and ceramic materials that produce a voltage when a mechanical stress is applied to them; the physical vibration of the body of an instrument can apply such a stress, which is converted by the transducer into electrical oscillations. (The effect is also applied in high-stability crystal-controlled oscillators.)

Before the introduction of electric guitars, pianos and other instruments with integral pickups, several methods of amplifying acoustic instruments, and particularly the piano, were tried: Richard Eisenmann (from 1885) and F.C. Hammond (1924) developed special contact microphones for the piano, and several others were devised in the late 1920s and early 1930s, including the Radiano piano microphone of Fred W. Roehm and Frank W. Adsit (1926). Since World War II high-quality piezoelectric crystal contact pickups, including ranges that cater for virtually all instruments, have been marketed by many companies: among the best-known are the Barcus-Berry range made in Long Beach, California, from the early 1970s; the FRAP ('Flat Response Audio Pickup') made in the USA since 1969 by Arnie Lazarus; the C-Ducer designed by John Ribet, Francis Townsend and André Walton, and made by C-Tape Developments of Alton, Hampshire, since 1980; and those made for individual instruments, such as

the Helpinstill piano contact microphone produced by Charlie Helpinstill in Houston, Texas, from the early 1970s.

Contact pickups and microphones and air microphones have been very widely used in the last 40 years to amplify acoustic instruments. Contact microphones continue to be essential, for example, with certain recent commercial instruments that are basically acoustic but also provide the possibility of being linked to electronic devices or computers. The only applications of air microphones in electric instruments seem to have been in the *orgue radiosynthétique*, and later similar systems for amplifying pipe organs (see §IV, 3(ii)), and in some electric carillons; the Thienhaus-Cembalo may also have used them. Piezoelectric crystal contact pickups have been used in some electric pianos and electric bowed string instruments (see §(i) a and c above) and in many of the [Electronic percussion](#) instruments based on drums or drum-pads developed since the late 1970s; they have also been incorporated into newly invented instruments by composers, performers and sound sculptors, including John Cage, Mario Bertoncini, Hugh Davies (in the Shozyg family), members of the group Sonde, Chris Brown, Tom Nunn, Luigi Ceccarelli, Richard Lerman, Leif Brush (amplifying minute sounds from nature), Johannes Bergmark and Takis (in the Electromagnetic musical series of sound sculptures) (see also §IV, 6(i)). Similar use has been made of strain-gauges and enclosed 'contact' magnetic pickups such as stethoscope microphones.

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3. Electromechanical instruments.

Like electroacoustic instruments, those based on electromechanical systems may be electromagnetic, electrostatic or photoelectric. In this group, however, the photoelectric principle is of far greater importance than in the electroacoustic group.

(i) Tone-wheels.

The tone-wheel is almost invariably the basis of the electromechanical systems of sound generation found in electronic organs and other keyboard instruments from the 1890s to the 1960s; today, as with all other methods that involve moving parts, it has been superseded by fully digital instruments. Such systems are powered by a synchronous electric motor, an induction motor whose speed is controlled by the frequency of the electrical supply (50 Hz in Europe, 60 Hz in North America) and is therefore very stable. The motor drives one or more shafts on which a series of discs or cylinders, usually made of metal, glass or plastic, is mounted. Each disc or cylinder carries a 'pattern', representing a waveform, repeated regularly an integral number of times; in cylinders and discs of one type this pattern is outlined on the rim, in the form of teeth or a more complex profile; in the other type of disc the pattern is engraved as a ring of repeated shapes or a continuous wavy line on the face. Several different waveforms may be represented on a cylinder (where they appear as bands of teeth, spaced at different intervals in each band) or on the second type of disc (where they are arranged concentrically); multiple waveforms on a single disc or cylinder allow it to produce several timbres. When the discs or cylinders are rotated, the electromagnetic, electrostatic or photoelectric systems of which

they form part cause regular fluctuations, corresponding to the waveform patterns, in an electrical circuit. (The system in its entirety is the equivalent of an electronic oscillator.) The electrical signals thus produced are amplified and heard as sound through a loudspeaker. The speed at which a disc or cylinder is rotated, multiplied by the number of repetitions of the waveform represented on its face or rim, produces a frequency of the same number of cycles per second; the shape of the waveform on the face or of the profile on the rim produces an analogue variation in the signal, which ultimately determines the timbre of the note that is heard. The mechanism functions continuously while the instrument is switched on.

Tone-wheels have varied in size from the massive cylinders some 46 cm in diameter of the Telharmonium, to the 5" (12.7 cm) electrostatic discs in the Compton Electrone (later reduced to half of this) and the 1 $\frac{7}{8}$ " (4.7 cm) electromagnetic discs of the Hammond organ (fig.2). Normally an instrument contains either a single wheel for each pitch or 12 composite discs or cylinders that each produce all the octave registers of one pitch class. In a few cases each disc carries the waveforms for all the 12 pitches of a single octave; however, the irrational ratios that exist between the frequencies of many of the pitches mean that not all of the waveforms can be inscribed on the disc an integral number of times, and where an incomplete waveform occurs an audible click may result. One of several solutions to this problem was devised for the Hardy-Goldthwaite organ, in which the incomplete waveforms were divided into small sections and distributed evenly round the disc between the complete cycles; other such instruments produce pitches that are not perfectly in tune but whose waveforms fit exactly on to the disc.

There are several methods of producing variations in timbre: by incorporating filter circuits into the signal-processing stage; by adding duplicate sets of discs or cylinders that carry different waveforms (replacement discs of this sort were available for the Welte Lichtton-Orgel and the Mattel Optigan); by adding different waveforms on the faces of the existing discs, or (as in the Mastersonic) placing differently profiled electromagnets around the circumference of each toothed tone-wheel; or by 'borrowing' harmonics, at appropriately reduced strength, from other pitches (a process known as 'additive synthesis'). A number of procedures have been devised for creating the waveforms that determine timbre: they range from trial and error and the reproduction of sinusoidal outlines, to the use of photographic impressions derived from the stops of famous pipe organs (this method is especially suited to photoelectric instruments, and may be seen as a forerunner of the 'sampling' techniques prevalent in recent digital instruments).

A different type of tone-wheel is found in some early photoelectric instruments in which the regular interruption of a beam of light is produced not by a waveform pattern but by a ring of holes or slits; the principle is similar to that of the siren or an old-fashioned lighthouse.

Electromagnetic tone-wheel instruments include the Choralcelo, Ivan Eremeeff's Gnome, the [Hammond organ](#), Magneton, Mastersonic, Béthenod's *piano électrique*, Rangertone organ, [Telharmonium](#), Robb's Wave organ, an untitled organ built by Karl Ochs around 1909, an organ

constructed by Oskar Vierling in 1928 and G.V. Dowding's Valvonium (? late 1940s).

Electrostatic tone-wheel instruments include the Dereux organ, Electrone, Makin organ, Midgley-Walker organ, an instrument demonstrated by Harvey Fletcher in 1946, and the Harmoníphon manufactured in Spain in the mid-1960s.

Photoelectric instruments that use tone-wheels or perforated discs include the ANS, Cellulophone, Hardy-Goldthwaite organ, the organ developed by Charles-Emile Hugoniot, the Lichtton-Orgel, Photona, Polytone, Radio Organ of a Trillion Tones, Rhythmicon, Superpiano (and its predecessor, the Thiring piano), the 'universal recorder' for the Syntronic organ, the Optigan and Vako Orchestron (described under [Drawn sound](#)), Hendrik Johannes Van der Bijl's photoelectric organ (1916), an unfinished organ by G.T. Winch (1933), the Prismatone (mid-1940s), organs manufactured briefly in the 1950s by Baldwin and around 1960 by Kimball, the Organova (c1950), an organ manufactured around the mid-1950s by the Société Française Electro-Musicale, one designed by Melville Clark and demonstrated in 1959 and Jacques Dudon's recent Lumiphones.

(The term 'tone-wheel' is sometimes confusingly applied to the 'performance wheels' (for small adjustments in pitch and modulation) introduced on the Minimoog and now found on many keyboard synthesizers.)

(ii) Photoelectric film instruments.

Photoelectric tone-wheel instruments form a special category of all [Drawn sound](#) instruments. The basic technique of drawn sound is the graphic marking on film of shapes that represent sounds; the film is then passed between a light source and a photoelectric cell. This principle has been used in a number of instruments and composition machines, including the Clavivox, the fourth [Cross-Grainger free music machine](#), Oramics, the Singing Keyboard, the Syntronic organ, the Variafon and a system patented in 1940 by James A. Koehl; related systems have been used by Norman McLaren, in the ANS, the 'Bildabtaster' unit used with the Siemens Synthesizer, and in the light-screen devised for performances by Michel Waisvisz.

A photoelectric system is also used in the Saraga-Generator, but here it is controlled not by film but by the movements of the performer's hand between the light source and the photoelectric cell.

(iii) Other types.

Attempts have been made since sound recording was first developed to produce electromechanical instruments based on previously recorded sounds. In 1920 K. Fiala experimented with magnetized steel discs, as did Charles-Emile Hugoniot at about the same time, magnetized steel wire formed the basis of several attempts up to 1950, including that of Graydon F. Illsey, and gramophone records were used from at least 1931. More effective results were achieved with instruments using optical film soundtrack (see §(ii) above) but few of these systems had more than a

brief success. It was not until the advent after World War II of magnetic tape, with its greater fidelity, that such an approach became feasible; sounds pre-recorded on magnetic tape form the basis of the Chamberlin, [Mellotron](#) and Birotron. Today electromechanical systems of this sort have been overtaken by digital samplers that store and play back musical and other sounds recorded through a microphone.

An electromechanical system is also used in a group of composition machines in which oscillators are controlled by punched paper tape: the Electronic Music Box, RCA Electronic Music Synthesizer, Siemens Synthesizer, and a 'synthesizer' developed by Armand Givelet and Edouard Coupleux. Another composition machine, the Hanert Electrical Orchestra, uses a drawn sound technique – the marking of cards with electrically conductive material which is then 'read' by brushes carried by a moving unit.

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4. Electronic instruments.

This category consists of those instruments whose sounds are generated by means of electronic components such as analogue oscillators and noise generators, or, more recently, from digital synthesis or the resynthesis of sampled sounds. An oscillator is a device that, like the mechanisms of electroacoustic and electromechanical instruments, produces regular fluctuations in an electrical circuit; in this case, however, the fluctuations are not produced by means of moving components, but by purely electronic means. In some instruments each of a set of oscillators is tuned to a fixed frequency, but in others the frequency of the oscillator or oscillators may be continuously varied over a wide range. An analogue oscillator typically generates a sine, sawtooth, square or pulse waveshape; each of these has a different harmonic content. Among the types of oscillator of importance in musical instruments are the beat-frequency oscillator (BFO), which produces sine waves of frequencies within the range audible by the human ear as the difference between the frequencies of two VHF oscillators, one of fixed and the other of variable frequency; and the voltage-controlled oscillator (VCO; see [Voltage control](#) and [Synthesizer](#)).

A noise generator (white noise) is a device that produces a signal that varies randomly and aperiodically, covering the complete audio spectrum; the output consequently has no clearly identifiable pitch and can be used to create percussive sounds; it is often filtered to create narrower bands of sound.

The following discussion concentrates on instruments that produce sounds of fixed pitch; many of the considerations that apply to these instruments apply equally to the generation and control of sounds that have no fixed pitch.

(i) Monophonic instruments.

The instruments that belong to this category are, chiefly, space-controlled, dial- and fingerboard-operated instruments, keyboards and many analogue synthesizers. A monophonic electronic instrument is one in which only a single pitch can be generated at any one time. (On keyboard and

fingerboard instruments, where it is possible to depress more than one key or position at a time, it is usually the highest that gives rise to a signal.) A monophonic instrument requires only one oscillator, though occasionally two or more are used, normally to reinforce one another at the same frequency and so produce a richer tone or a 'chorus' effect. The highest pitch on a monophonic instrument normally has the frequency generated by the oscillator; lower frequencies (and therefore pitches) may be produced by the introduction of greater resistance or capacitance into the circuit. A monophonic keyboard produces discrete steps within the range of the oscillator, each key introducing a fixed value of resistance or capacitance into the circuit so that it generates a fixed pitch. In space-controlled and dial-operated instruments the controlling mechanism introduces a continuously variable resistance or capacitance, so that only glissandos and sustained pitches are possible (though an on/off switch and usually a volume control allow the glissandos between pitches to be interrupted in such a way as to reduce the portamento quality and even to obtain staccatos). Fingerboard instruments have a wire, ribbon or band that allows both discrete pitches and glissandos to be executed (see [Fingerboard, \(ii\)](#)).

Two types of timbre control are employed in monophonic instruments. In those that are based on a beat-frequency oscillator a distinctive timbre may be achieved by means of additional circuitry that 'distorts' the original sine wave to create a different overtone content; the theremin and ondes martenot both create their unusual timbres in this way. In other types of instrument different timbres are obtained by 'subtractive synthesis' – the filtering of overtones.

(ii) Partially polyphonic instruments.

Many analogue and digital synthesizers have keyboards that can produce more than one note at a time, but have an upper limit on the number (up to the early 1980s usually two, four, eight or 16, subsequently 32, then 64, and now 128) that will sound simultaneously. These and a few similar earlier instruments are classified as partially polyphonic, in the same way as, for example, a violin or a guitar.

A system of this sort was first introduced by Harald Bode in the Warbo Formant-Organ (1937), which used four oscillators. All partially polyphonic electronic instruments make use of a system of 'assignment', derived ultimately from that already described for monophonic keyboards: in Bode's instrument the oscillators were 'assigned' to the four highest keys depressed at any one time ('high-note priority'); Bode's system also allowed each voice to have its own timbre. In the first partially polyphonic synthesizers, produced in the mid-1970s, an alternative method of assignment became available – that of first- or last-note priority; with digital circuitry further sophistication became possible, such as a system in which the 'earliest apart from lowest or highest' note is rejected.

A different approach to the creation of a partially polyphonic instrument was the use of multiple monophonic keyboards (as in the later instruments of [Jörg Mager](#)) or fingerboards (the Hellertion), or the equivalent – a 'split' keyboard. This last (which is used in some harmoniums as well as in electronic instruments) is a keyboard divided into two (not usually

physically) at a certain point: each section constitutes an independent monophonic keyboard which controls its own oscillator and is capable of creating its own timbres. Bode was probably the first designer to use the split keyboard in an electronic instrument, the Melochord (1947); in a later, two-manual version (1953) the keys of one manual could be used to control the timbre of notes produced by the other, a feature later found in some synthesizers.

All the instruments described so far in this section are extensions of the monophonic principle, using oscillators of variable frequencies. By contrast there are some small organs that are based on the principle of the fully polyphonic instrument, but, for economic reasons, have restricted capabilities. In this type of system the pitches are produced by division of the fixed frequencies of a set of oscillators (see §(iii) below); but instead of the 12 oscillators (one for each note of the chromatic octave) used in a fully polyphonic instrument of this type, only six or four are used, so that pairs or groups of three semitones must 'share' each oscillator (as on 'fretted' clavichords). This places a limitation on the chord configurations that can be played, though for most purposes such instruments are more versatile than any other type of partially polyphonic keyboards. Digital keyboard instruments often permit more simultaneously sounding notes than the player has fingers, sometimes even more than there are keys on the keyboard (e.g. 12, 16, 24, 32, 48, 64 or 128), but this is necessary for accuracy in certain contexts, such as rapid glissandos or clusters, where a large number of notes may continue to sound together after they have been played.

(iii) Fully polyphonic instruments.

This group includes some electronic pianos and organs, string synthesizers, and digital and analogue synthesizers that can produce any number of notes within the range simultaneously. A few fully polyphonic instruments, mostly organs, use a separate oscillator for every key on the keyboard, but this is less common (because it is more expensive) than the use of a set of 12 oscillators with frequency dividers, or of one or more master oscillators with two stages of frequency division. In the former system the 12 oscillators generate the frequencies of the 12 pitch classes of the octave in a high octave (sometimes the highest octave of the instrument's range, sometimes the octave above that – see the discussion of timbre below). Sets of frequency dividers (one for each octave of the instrument's range) produce the pitches for the lower octaves: the frequency of the highest C, for example, is divided by a succession of frequency dividers, each producing a C one octave lower than the preceding one. Up to the 1950s there were considerable problems with the stability of electronic oscillators, which were greatly reduced by having only 12 oscillators for the whole instrument since all pitches derived from each oscillator would remain perfectly in tune. (A related but much less common system of generating many pitches from oscillators of fixed frequency is by means of frequency multiplication, using oscillators tuned to low frequencies.) During the 1970s technological developments permitted an efficient and stable variant of the single oscillator to be used to generate sounds in fully polyphonic instruments. The principle is very similar to that of many monophonic electronic keyboard instruments, but sophisticated

circuitry allows any number of notes to be sounded at one time. The frequency of a VHF crystal-controlled oscillator (with a frequency of, for example, between 1 and 4 MHz) is divided to create the 12 pitches in the highest octave required; these frequencies are then divided successively to produce the pitches of all the lower octaves.

Timbres are most often created in electronic instruments by subtractive synthesis, that is, filtering. The process of frequency division normally results in a square wave, which is variously filtered to give different timbres. If the frequencies of the oscillators are themselves used to produce the highest octave of the instrument's range, the waveshapes generated by the oscillators must also be modified to give a homogeneous timbre throughout the range. In some instruments this is avoided by tuning the oscillators to the octave above the highest required by the instrument and producing all the pitches by means of frequency division. One drawback of using only 12 or fewer oscillators is that all the pitches derived by frequency division from a single oscillator are in phase with one another, so that changes in registration (produced by introducing a different filter) may sound too 'clean'; further, this system does nothing to counteract the regularity of the beats that occur between the notes of a chord, whereas on a pipe organ the different ranks of pipes have more complex phase relationships. For these reasons some instruments use more than one master oscillator; a different solution was contrived in early models of the Allen organ, which incorporated a 'random motion effect generator' to break up the perfect phasing resulting from frequency division.

(iv) Classification.

Monophonic electronic instruments controlled other than by keyboards include the space-controlled *croix sonore*, *Electronde*, *elektronische Zaubergeige*, *Ethonium*, *Ondes martenot* (earliest version), *Saraga-Generator*, *Sfaerofon*, *Theremin*, instruments of the theremin type built by G. Leithäuser (Berlin, 1932), Robert A. Moog, Ivor Darreg, Charles Mattox, Jorge Antunes, Herbert Jercher and many versions that were designed and marketed in the last three decades of the 20th century, and the *Terpsitone* of Lev Termen; the dial-operated *Dynaphone*, *Ondium Péchadre* and *Sphärophon* (original version); the fingerboard-operated *Ėkvodin*, *Ėmiriton*, *fil chantant*, *Hellertion*, *Ondes martenot*, *Oscillion*, *Sonar*, Termen's fingerboard theremin, the *Trautonium*, probably the *Violena*, and a later version of the *Shumofon*, as well as some synthesizers and the *Kaleidophon*; the *Vocoder* speech synthesizer and the *Sonovox* voice-operated sound modification device; and an electronic percussion unit, the *Side-man*. Wind controllers for synthesizers include the *Electronic Valve Instrument*, *Lyricon* and *Variophon*, and are used in the *Tromborad* (1927) and the *Electra Melodica* (see *Melodica*), and with instruments made by *Crumar* and *Yamaha*.

Monophonic electronic keyboard instruments include some models of *Casio's* early *Casiotone*, the *Clavivox*, *Emicon*, *Mager's Kaleidophon*, Termen's keyboard theremin, the *Melochord*, *Melodium*, *Shumofon*, *Singing arc*, *Staccatone*, *Stylophone*, *Subharchord*, *Tubon*, *Voder* and some *Yamaha* instruments, as well as later versions of the *Dynaphone*, *Ėkvodin*, *Ėmiriton* and *Ondes martenot*, many synthesizers (see below)

and some synthesizer controllers, and instruments of the piano attachment type – the Clavioline, Hohner Electronium, Multimonica, Ondioline, Solovox, Thyratone and Univox.

Partially polyphonic electronic instruments include the keyboard-controlled Casiotone (most models, usually eight voices), Heliophon (two manuals, up to six voices), a later version of the Melochord (two manuals), the Partiturophon (four and five manuals, including pedals), the later versions of the Sphärophon (three and four manuals including pedals), the Warbo Formant-Orgel (one manual, four-voice polyphonic) and some 'biphonic' instruments from the former USSR; the fingerboard-operated *elektronische Monochord* (two fingerboards), Hellertion (later versions of which had two to six fingerboards) and Mixtur-Trautonium (two fingerboards); the dial-operated Wobble organ (four monophonic control units); the RCA Electronic Music Synthesizer (one or two monophonic units); and some synthesizers.

Fully polyphonic electronic organs include the Ahlborn organ, Allen organ, AWB organ, Baldwin organ, Basilika, Bradford Computing organ, Compton-Edwards organ, Conn organ, Coupleux-Givelet organ, Yamaha Electone, Elka organ, Gulbrandsen organ, recent models of the Hammond organ, Ionica, Johannus organ, KdF-Grosston-Orgel, Kinsman organ, Kristadin, Livingston-Burge organ, Lowrey organ, Miller organ, Minshall organ, Norwich organ, Novachord, Organo, Philicorda, Piano-mate, Polychord III, Riegg organ, Rodgers organ, Saville organ, Schober organ, Seeburg organ, Thomas organ, Tournier organ, Tuttivox, Vermona, Vierling organ, Vox (Continental and Jaguar organs), Wyvern organ, Yunost', and instruments made by Copeman Hart, Crumar (the Toccata organ), Estey, Farfisa (recent models), Kawai, Kimball, Korg, Lipp, Roland, Voce and Wurlitzer (recent models). See §IV, 3(iii); see also [Electronic organ](#).

Other fully polyphonic instruments include the Audion piano, Béthenod's 'piano-harp', Pianorad, Rhythmicon, Scalatron, electronic accordions such as Farfisa's Cordovox and Transicord, and the Excelsior Digiszyzer, types of string synthesizer, electronic pianos and several microtonal keyboard instruments (see [Microtonal instruments](#), §4(ii)).

Synthesizers range from monophonic (heterophonic) to fully polyphonic instruments. Since a monophonic synthesizer can often produce far more complex sounds than a fully polyphonic electronic keyboard instrument of any other type, the classification into monophonic and partially and fully polyphonic is of less importance. Individual synthesizers, related composition machines and electronic percussion instruments include the following models and manufacturers: Akai, Alesis, AlphaSyntauri, ARP, Buchla, Casio, Cheetah, Chroma, Clavia Nord, Composertron, Con Brio, Crumar, Dartmouth Digital Synthesizer, Dimi, DMX-1000, Doepfer, ElectroComp, Electronic Music Box, Electronic Sackbut, Elka, EMS, E-mu, Emulator, Ensoniq, Fairlight CMI, 4X, GAME, General Development System, Gmebogosse, Hanert Electrical Orchestra, Kawai, the Kit, Korg, Kraakdoos, Kurzweil, LinnDrum, Minimoog, Moog, Oberheim, Odyssey, Omnichord, Oscar, PAIA, Peavey, PPG Wave Computer, Prophet, Putney (VCS-3), Qasar, Quasimidi, Roland, RSF Kobol, Sal-Mar Construction, Serge, Siel, Siemens Synthesizer, Simmons Electronic Drums,

Soundchaser, Spacedrum, SSSP, Synare, Synclavier, Syndrum, Synergy, Synket, Synsonics drums, Waldorf, Wasp and Yamaha; see *also* [Electronic percussion](#) and [Synthesizer](#).

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5. Peripheral equipment.

The discussion of electric and electronic instruments in §§2–4 above has concentrated on the generation of electrical signals and the components of the instruments (keyboards, fingerboards, strings, tone-wheels etc.) used to trigger or control them. In almost all such instruments the electrical signal must be amplified (or increased) before it can be heard as sound over a loudspeaker.

(i) Signal-processing devices and amplifiers.

Many performers, especially in rock and other popular musics, increase the range of possibilities for modifying the signal produced by their instruments by using external devices. Signal-processing devices impose on the signal various types of filtering, distortion, echo (by means of a tape loop or digital delay), phasing, chorus effects, tremolo, reverberation and so on. Most are available in the form of small modular units (often built into pedals) which may be connected in a series according to taste. (The use and effects of such devices with electric guitars are discussed in [Electric guitar, §2.](#))

Amplification is necessary when the electrical signal has insufficient energy itself to drive the moving parts of a loudspeaker; the [Amplifier](#) (based on valves, transistors, integrated circuits or microchips) takes electrical energy from an external source (mains or batteries) and uses the signal derived from the instrument to control the delivery of that power to the loudspeaker. The first electronic amplifiers were developed around 1925, but it was some time before they were widely used. During the 1930s a number of small electronic instruments were marketed that were designed to be connected to a domestic radio set and so did not need their own amplification system; detailed instructions for implementing this novel procedure were usually provided. Since World War II powerful, high-fidelity amplifiers (capable of reproducing the input with great precision and at great volume) have been developed; systems of this type, used by rock musicians for example, achieve an output of up to several thousand watts RMS. Amplifiers often incorporate some signal-processing elements, such as filter controls and reverberation; they may also be housed in a single unit (a ‘combination unit’) with loudspeakers.

(ii) Loudspeakers.

A [Loudspeaker](#) is a transducer that converts electrical energy into sound-waves and diffuses them (its function is thus the reverse of that of a [Microphone](#) or [Pickup](#)). The earliest use of a loudspeaker for a musical instrument was the metal wash-basin which acted as both diaphragm and sound projector for Elisha Gray’s electromagnetic ‘musical telegraph’ of 1874. Telephone earpieces, developed in the late 1870s, constituted the first effective loudspeakers and were used by several inventors of musical instruments, including Ernst Lorenz for his patented *electrisches Musikinstrument* (1884). Similar ‘personal’ loudspeakers were employed in

the 'stereophonic' transmissions from the Paris Opéra made over landlines installed in 1881 by Clément Ader (called the 'Théâtrophone'), and the land-line 'broadcasting' system initiated by Telefonhírmondó in Budapest in 1893; the (non-electric) listening tubes and horns that were introduced with commercial phonographs and graphophones in 1888 were of the same sort. In the early 1890s larger horns added to telephone receivers, as in Edison's 'loudspeaker telephone', permitted limited public listening. In 1906 the conductor Henry Wood amplified orchestral double basses using Charles Parsons' Auxetophone, powered by compressed air.

Thaddeus Cahill's [Telharmonium](#), used in landline transmissions from 1902, supplied a current of a far higher voltage than normal to telephone receivers, to which long cardboard horns were fixed (often concealed in floral decorations) to create greater volume; contemporaneous descriptions report that the sound was as loud and clear as that of an orchestra, but such statements must be accepted with caution in view of the many claims for the fidelity of early sound-generating and recording systems that would now be regarded as untenable. A chance discovery, in November 1906, that a carbon arc-lamp could also act as a loudspeaker (a principle introduced in Duddell's 'singing arc' of 1899) was incorporated as a demonstration into the daily concert; electromagnetically excited piano soundboards were also briefly used.

An exact contemporary of the Telharmonium, the Choralcelo, made use of several unusual loudspeaker units containing bars and plates of wood, metal and glass, and also buggy springs, which were activated electromagnetically to create different timbres. Even more unusual objects were utilized during the 1920s by Jörg Mager, who by 1930 had patented at least ten different designs for loudspeakers made from, among other materials and objects, wood, baking tins, tissue paper, gongs, a silver plate, and (for the 32' bass) a membrane covering the end of a length of iron stovepipe. A much later system that uses different materials to filter signals in a similar way is the 'instrumental loudspeaker' invented by David Tudor for *Bandoneon!* in 1966 and incorporated in his Rainforest series of concert works and sound environments; several members of the group Composers Inside Electronics, founded by Tudor, devised further types of 'instrumental loudspeaker', which include a rotating version by Martin Kalve.

Although the electronic amplifier and appropriate loudspeakers were developed in the mid-1920s, the loudspeaker did not achieve its present form until the late 1930s and individual instruments continued to employ unusual methods of diffusion. The earliest theremin (1920) was played over a telephone earpiece with a horn attached. The Pianorad (1926) had a separate loudspeaker diaphragm for each note, all of them mounted on a single large horn (see fig.5 below). Different timbres were produced in the Radiotone (1930), the Rangertone organ (1931) and the Magneton (1933) by a combination of tone controls and several loudspeaker systems (possibly giving different frequency responses), any of which could be selected by operating a switch. Three types of unusual loudspeaker are available with the ondes martenot: in 1930 an 'echo' loudspeaker was used; around 1933 the *diffuseur métallique* was introduced, a brass gong-like plate treated as a diaphragm, and in 1947 the *palme*, a wooden leaf-

shaped unit containing a transducer and carrying on each face 12 sympathetic strings tuned to a chromatic octave (this replaced the echo loudspeaker; for illustration see [Ondes martenot](#)); in 1972 a further unit containing stretched coil springs was developed.

The capabilities of loudspeakers for diffusing sound have been variously explored. Around 1949 Constant Martin devised an electronic carillon in which the loudspeakers were mounted inside bell-shaped horns that were swung like bells. Many systems have been devised for rotating some sort of diffuser in front of the transducer in a loudspeaker, as with the rotating paddles of fans in some larger reed organs (such as those made by Estey) dating from the mid-1860s: the [Leslie](#) has a curved reflector that can rotate at two speeds, and in some models the loudspeaker itself rotates to produce the same effect (other rotating loudspeakers continue to be marketed). Systems of this sort were used with many electronic organs such as the Allen, Dereux, Electrone, Orgatron and Thomas organs; with others two or more loudspeakers are often provided to counteract the directionality caused by hearing the sound from a single source, which is in marked contrast to the aural impression created by a pipe organ.

Multiple loudspeaker systems have been devised for the diffusion of taped electronic music, of which one of the most substantial was installed in Le Corbusier's Philips pavilion in the 1958 Brussels World Fair (425 loudspeakers); since the early 1970s several systems have been assembled, such as François Bayle's Acousmonium, the Gmebaphone and BEAST, in which the sound spectrum is distributed according to register over a group of as many as 50 loudspeakers. For live performance Lowell Cross devised the four-channel Stirrer system of sound distribution (1963–5) and Hans Peter Haller and Stockhausen invented systems that give three-dimensional diffusion – respectively the Halaphon (1971) and the Modul 69A, which was installed in the German pavilion in Osaka during Expo '70. Multiple loudspeaker systems have also been used in live performances on the Sal-Mar Construction and GAME composition machines (respectively 24 and 100–200 loudspeakers).

Mention should here be made of the phenomenon of acoustic feedback, which can occur in any electronic amplification system. It is caused when a microphone or pickup is close enough to a loudspeaker to pick up vibrations from the latter's diaphragm, which it then feeds through the system again; at a certain level (controllable with a potentiometer) an obtrusive screech known as 'howl-round' results, which, when carefully controlled, yields a range of clear pitches. This effect, normally carefully avoided, has been exploited in rock music (where its use was pioneered by Jimi Hendrix and Pete Townshend on electric guitar, and by the viola player John Cale in the group Velvet Underground), improvised music (especially by Derek Bailey, to prolong the sound of an electric guitar), and sound poetry (by Henri Chopin); it has also been specified by a number of composers, including John Cage and Alvin Lucier, and has been incorporated in solo percussion performances and sound environments by Max Neuhaus (see §IV, 6(ii) below).

[Electronic instruments](#)

II. Early applications of electricity (to 1895)

The use of electricity in the production of sound has naturally been closely linked with advances in electrical technology, primarily during the last two centuries. In a number of instances a particular instrument has been 'ahead of its time', before what we would now consider to have been an almost essential element had actually been invented. The first electronic instrument was already in use before the electronic valve was invented, and several existed before electronic amplification. Similarly the first two electrical instruments not only predated the public electricity supply and the storage battery but also the discovery of electromagnetism, being based on electrostatic principles.

1. To 1800.

The principle of static electricity was first discovered around 600 bce by Thales of Miletus, but systematic investigation of the phenomenon of electricity did not take place until the Renaissance. William Gilbert of Colchester initiated a scientific approach to the study of what he called 'electrics', which he described in *De magnete* (1600); the terms 'electricity' and 'magnetism' were both in use, though they were not linked, by the time Sir Thomas Browne wrote *Pseudodoxia epidemica* in 1646. Otto von Guericke in Magdeburg constructed the first friction machine for generating static electricity around 1663. The earliest form of capacitor, the Leyden jar, was developed in 1746 in Leyden by Pieter van Musschenbroek from the principle discovered in 1745 independently by his assistant A. Cunaeus and by Ewald J. von Kleist in Pomerania; this permitted the concentration of static electricity produced by von Guericke's machine and its gradual or instantaneous discharge. This invention made possible the two earliest electric musical instruments, Diviš's *Denis d'or* (c1730–62), in which electricity did not form an essential part, and the *clavecin électrique* invented by Jean-Baptiste de La Borde (1759), in which static electricity was used as part of the basic mechanism of the instrument. The latter was based on an apparently unnamed method used in early electrical laboratories to audibly warn an experimenter of the presence of an electrical charge; it was probably invented by Andreas [Andrew] Gordon in Erfurt in 1741 and was described or demonstrated to Benjamin Franklin in Boston in 1746. An eight-bell instrument based on this principle was developed in about 1747 by Ebenezer Kinnersley, an associate of Franklin in Philadelphia, and the device subsequently received substantial publicity when it was mentioned in Franklin's publication of his experiments with atmospheric electricity. Nearly 80 years were to elapse before the next sounds were produced by electricity.

2. Experiments with electromagnetism.

Developments in the 19th century began with the invention by Alessandro Volta of the storage battery (voltaic pile, 1799); by the end of the century electrical telegraphy, disc and magnetic recording, the telephone, the first 'computer', electric lighting, the earliest AC power supplies and the principles of radio and film had all been developed. Each of these has affected the application of electricity to music. It was not unusual for inventors, particularly those concerned with sound communication, to divide their time between science and music; for example, Charles

Wheatstone, a pioneer of electrical telegraphy, also invented the concertina and constructed a speaking machine, using free reeds in both.

Electromagnetism was the chief area of innovation in the 19th century, laying the foundations for electrical technology as we know it today. The discovery in 1820 by Hans Christian Oersted of the relationship between electricity (as it was then understood) and magnetism quickly led to electromagnetic research by Michael Faraday, Sir Humphrey Davy, André-Marie Ampère, François Arago and others. In 1825 William Sturgeon constructed the first electromagnet at Woolwich, and in 1830–31 Faraday in London and Joseph Henry in Albany, New York, produced the first electrical transformers and motors.

One of the next stages in the exploration of electromagnetism was the first electrical production of sound; in the late 1840s this initiated the monitoring of electrical communications, such as electrical telegraphy and Morse code, by means of sound, and the research that led to the development of the telephone. In 1837 Charles Grafton Page, working in Salem, Massachusetts, discovered the basic principle of the electric bell (not itself devised until 1850 by John Mirand) by linking a battery, coil and permanent magnet; audible clicks were produced when the battery was connected or disconnected. Page does not seem to have developed his 'galvanic music' much further. In 1838 Charles Delezenne of Lille constructed the first rotating tone-wheel, the toothed circumference of which produced a sustained oscillating electrical current. The following year Neef in Belgium caused a 'hammer' on the end of a flat spring to oscillate in an electromagnetic circuit, which also gave a sustained sound. Devices similar to the 'Neef hammer' include the better-known 'Wagner hammer' developed by Johann Philipp Wagner in Frankfurt in 1837, and one constructed in the same year by A. de la Rive in Geneva.

Further elaborations of these systems were devised by scientists in several countries. In 1856 Pétrina of Prague built an 'electric harmonica' for research purposes, based on four differently tuned Wagner hammers operated by keys. In the same year in Bonn Hermann von Helmholtz, experimenting with speech synthesis, introduced a tuning-fork into a circuit based on the Neef hammer; using eight such systems, tuned to the notes of the harmonic series, he could create vowel sounds. An improved model featured an oscillator circuit incorporating an additional tuning-fork to maintain sustained sounds.

3. The 'musical telegraph' and related instruments.

The technology of telegraphy and telephony was responsible for much of the next stage of progress. The first electrical 'telephone' was constructed by Philipp Reis in Friedrichsdorf, near Frankfurt, in 1860–61, but this was capable only of limited intelligibility since it did not transmit speech but only its outlines. The Reis telephone inspired a number of researchers during the 1860s, though it was not until 1875–6 that the first successful telephone was invented by Alexander Graham Bell. Keyboards were used in some telegraph systems in the 1860s and in 1871 a Musical Telegraph Company was founded in Rochester, New York. Bell's chief rival, Elisha Gray, was one of several American inventors who used electromagnetically controlled tuned steel reeds in multiplexed telegraphy; in 1874 he

transmitted and received over a single line messages in Morse code, each using a differently tuned pair of reeds. Gray's first 'musical telegraph' used reeds for transmission to a single electromagnetic 'loudspeaker'; in an improved model (1876; fig.3) the vibrations of steel reeds were both created and picked up, for transmission over a telephone line, by electromagnets. The same principle was used in Thomas Alva Edison's quadruplex telegraph (two messages in each direction) and Bell's 'multiple harmonic telegraph' (the immediate precursor of the telephone). Bell also proposed (though never constructed) a similar system, called an 'electric harp', for use in speech transmission. In 1882 Emile Berliner took out a patent for a tone-wheel for use in telephony and telegraphy. A fact that has rarely been emphasized is that Bell's telephone (1876) and Edison's 'phonograph' (1877) brought an end to an era in which all communications were digital (though not necessarily binary) – as in semaphore, Amerindian smoke signals, the pinned barrels and perforated cards on which the music for all types of mechanical instrument was stored, the electric telegraph and Morse code – and ushered in the analogue century from which a recent transition into a second digital (or possibly a hybrid) era has taken place.

Experiments were also being pursued in Britain and Europe. In 1878 Lord Rayleigh incorporated a 'phonic wheel' (also developed independently by La Cour) in a device for measuring the frequency of a tuning-fork, and in 1888 Ernest Mercadier in France introduced a photoelectric tone-wheel system for multiplex telegraphy. Robert Kirk Boyle of Liverpool developed and patented (1884) a system in which strings mounted on a frame and soundboard were activated by electromagnets; this was the first patent for a specifically musical application of electricity to produce sustained sounds. At the same time Ernst Lorenz of Frankfurt developed a similar system, the *elektrisches Musikinstrument* (1884, patented 1885). Partly derived from Neef's work, it paralleled Gray's use of electromagnets for the production and transmission of vibrations, though the reeds were struck by hammers (similar to the mechanism of some electric pianos); the instrument was also the first to use a telephone earpiece, attached to the soundboard, as a loudspeaker. From around 1885 Richard Eisenmann of Berlin used electromagnets to activate piano strings in his *elektrophonisches Klavier* (a similar system was patented in 1887 by the American Georg F. Diekmann). Paris Eugene Singer, working in London in 1891, activated piano strings (also free reeds and other vibrating objects) by means of feedback; a series of rotating toothed wheels (one per note), mounted on a single shaft to ensure a constant relationship between them, excited the strings by creating current oscillations at the same frequencies as those to which the strings were tuned, thus using electrical rather than mechanical vibrations in the feedback circuit. Related electromagnetic principles were later applied in the *palsiphone électromagnétique* (c1890) of Emile Guerre and Henri Martin, the Choralcelo (1908), the 'electric harp' Symphonia built into a piano by the Lyrachord Co. in New York (1912), the Pianor of Henri Maître and Henri Martin (Rouen, 1912), the Canto of Marcel Tournier and Gabriel Gaveau (France, c1927) and Simon Cooper's Crea-Tone of 1930.

4. Electric action.

Another area of exploration during the 19th century concerned the use of electromagnets to simplify the action of pipe organs, pianos and other keyboard instruments. William Wilkinson, an organ builder in Kendal and a friend of Sturgeon's, briefly experimented with electromagnets in 1826, but the technology had not by then reached a sufficient stage of development for such a system to be practical. From 1852 British patents for electromagnetic actions were granted to Henry John Gauntlett (1852), John Wesley Goundry (1863), Juan Amann (Bilbao, Spain, 1866), Echlin Molyneux (Co. Wicklow, Ireland, 1871), John Charles Ward (1876), Constantin Polienoff (Tagil, near Perm, 1889), Magnetic Piano Co. (New York, 1901), Shonnard Manufacturing and Trading Corp. (New York, 1902), William Kennedy-Laurie Dickson (1903) and Joseph Weber (Brooklyn, 1905). The proposals of Gauntlett (arising from his unrealized project for controlling several organs from a single console at the 1851 Great Exhibition) and Goundry were chiefly for organs. During the early 1850s similar experimental work was carried out in France by Count Théodore du Moncel and Froment; it was put into practice by Stein et Fils of Paris in an unsuccessful organ shown at the Paris Exposition of 1855.

The first successful organs with electric action were the result of the collaboration of Albert Peschard and [Charles Spackman Barker](#), who together obtained a significant patent in France in 1868, based primarily on Peschard's work in Caen from 1860. Barker built organs at Salon, Bouches-du-Rhône, in 1866 and at St Augustin in Paris in 1868. Also in 1868 he took out a British patent on his action, under licence from which Henry Bryceson built the first organ in Britain with electric action – at the Theatre Royal, Drury Lane. The first American patent for electric action in organs was taken out in 1869 by [Hilborne Lewis Roosevelt](#), who around 1871 also briefly collaborated with Barker in Dublin; he built a demonstration model in 1869 and a commercial instrument in 1876. Also in 1876 Schmoee Bros. of Philadelphia presented an electric action orchestrion, the Electromagnetic Orchestra, at the American Centennial Exposition. Experiments by Eberhard Friedrich Walcker between 1858 and the early 1860s were followed by the construction of the first German organs with electric action by Karl Weigle in 1870 and 1873; but these proved unsuccessful, and no further work was carried out there until the mid-1880s, at the time when electric action began to be adopted by many European and North American organ builders.

Electricity was used to operate player pianos from about 1850, and the basis for many later systems was developed by Matthäus Hipp of Neuchâtel in his 'electromechanical piano' of 1867. Electric action was also employed in Dieppe's *cristallophone électrique* (1877), which consisted of keyboard-operated crystal bells, and in connection with special timbres on large church organs. Three octaves of electropneumatically struck brass gongs were added to the 'celestial organ' of the Westminster Abbey organ in 1895 (Hill & Son), and similar four-octave sets of gongs were installed as part of the Echo organs at Norwich Cathedral (Norman & Beard, 1899) and Liverpool Cathedral (Willis). A five-octave set was added at St George's Hall Concert Room in Liverpool (Willis), while in 1908 a set was included in a Hope-Jones organ at St Paul's Cathedral, Buffalo, New York. Chimes, celesta, glockenspiel and other percussion effects became common, especially in American organs; in 1914 a set of carillon-like struck solid

cylindrical chimes, playable either from the organ console or from a special keyboard, was installed at Westminster Abbey. Other examples of more unusual applications of electric action at this period include I.B. Schalkenbach's *Elektrisches Orchester* (1893) in which instruments and sound effects were remotely controlled by a single performer from a two-manual console, an electromagnetically operated string quartet (each instrument 'played' by two bows) devised by Antonio Paganini in Milan between 1884 and 1898, and (from around 1850) 'magical' remote-controlled operation of percussion instruments by conjurers as well as a 'clapping machine' concealed behind the audience in Robert-Houdin's own theatre in Paris. For a performance of his cantata *L'impériale* during the Paris Universal Exhibition in 1855, Berlioz commissioned a special version of an electric 'metronome' invented by Verbruggen, which he had seen in Brussels a few years earlier, to indicate his beat to five sub-conductors; this method was subsequently adopted in some opera houses for offstage choruses.

The subsequent widespread use of electricity to replace mechanical action is beyond the scope of this article (see *Organ*, §§II, 9 and 10, VI, 4; see [also Instrument modifications and extended performing techniques](#), [Sound sculpture](#), [Vibraphone](#)). Similar applications are, of course, found in many electric and electronic instruments.

[Electronic instruments](#)

III. 1895–1945

Several principles of great importance to the development of electric and electronic instruments were introduced during the 19th century: the tone-wheel and the use of a single shaft for several such wheels to give accurate tuning, the diffusion through a single 'loudspeaker' of differently pitched sounds, Eisenmann's invention of a contact microphone, and the application of feedback. Experiments based on these and other aspects of electrical technology formed the basis for the development of the first electronic instrument that is still in use, the theremin.

1. To c1930.
2. c1930–39.
3. 1939–45.

[Electronic instruments, §III: 1895–1945](#)

1. To c1930.

(i) Early developments.

The first instruments of importance constructed during this period were probably among the largest musical instruments ever built. Between about 1895 and 1900 Thaddeus Cahill made the first model of his Telharmonium in Washington, DC; its sounds were generated by enormous electromagnetic tone-wheels mounted on a set of shafts driven by a single motor. Cahill also constructed special loudspeaker-receivers to which he fed currents of very high voltage to give a substantial level of sound. A second, improved model, built in Holyoke, Massachusetts, was moved to New York in 1906, where daily concerts were given and for a while 'broadcast' over landlines. Interference with the telephone network and a

lack of subscribers caused the enterprise to fail. A third model of the instrument (1908–11) survived in working order until at least 1916. Its exact contemporary, the Choralcelo, more modest than the Telharmonium but still extremely large and complex, achieved limited commercial production and was still in use in the 1950s; research by Edith Borroff has uncovered two surviving instruments, at least one of which could be restored to working order.

The tone-wheel generator, containing as it does a purely mechanical element, may be seen as a halfway stage between amplified acoustic vibrations and the fully electronic oscillator. The latter was first employed in a musical instrument (in a rather limited form) by the radio pioneer William Du Bois Duddell, as a result of his investigating the high-pitched whistle produced by the electric arc-lamps used at that time for street lighting; Duddell exploited the whistle for musical ends in his 'singing arc' (1899), controlling it with a simple audio oscillator. In 1902 Pierre Janet in France developed the principle, expanding the range to eight and a half octaves. Duddell later applied it in radiotelephony and the Dane Valdemar Poulsen exploited it in the Poulsen arc (1903), which was important in the development of long-distance radio transmissions. The concept of modulating light by means of sound also had an influence on the development of the optical film soundtrack in the 1920s.

During the period between the outbreak of World War I and the end of the 1920s electronic instrument research was closely linked to the development of radio (see §(ii) below). The principles of the tone-wheel and amplified vibrations were largely neglected until around 1930 except for a six-octave, electromagnetic tone-wheel organ constructed by K. Ochs in 1909, Van der Bijl's photoelectric organ (1916) and the work of Charles-Emile Hugoniot around 1920.

(ii) The influence of radio.

The rapid development of radio was made possible by a rush of technical inventions in the first few years of the 20th century. In London in 1904 John Ambrose Fleming introduced his diode thermionic 'oscillation valve', which was followed by the triode valve independently developed by Lee de Forest in New York and Robert von Lieben in Vienna in 1906; by 1913 such valves were sufficiently improved to be commercially useful. The first wireless transmission of speech and music, using amplitude modulation, was made from Brant Rock, Massachusetts, in 1906 by the Canadian Reginald Fessenden. De Forest made the first valve amplifier in 1907 and W. Burstyn produced an electronic oscillator in 1911; oscillators and amplifiers using regenerative feedback were made between 1912 and 1915 by de Forest and Edwin H. Armstrong in New York, Irving Langmuir in Schenectady, New York, Frank Ebenezer Miller in the USA, C.S. Franklin and H.J. Round in England and Alexander Meissner of Telefunken in Germany. Broadcasting for military purposes began around 1917 and the following year Dr Frank Conrad set up a private transmission system in Pittsburgh which led to the establishment there of the first permanent radio station (KDKA) in 1920.

The first electronic instrument to exploit the recently improved valve (or vacuum tube) was, appropriately, de Forest's own Audion piano, a simple

keyboard instrument that may not have been completed; de Forest's related patent of 1915 is of greater interest than the instrument itself, since it proposes the use of a beat-frequency oscillator and the phenomenon of hand capacitance. Radio experimenters had discovered that the frequency of the note produced by a badly adjusted radio receiver during the demodulation process could be altered by passing a hand close to the electromagnetic field inside the receiver (it was also possible to create such a note in a properly adjusted set); even slight changes in the body capacitance were found to be sufficient to create audible variations in the note. This effect was quickly applied to musical instruments, especially by inventors working in France: Armand Givelet, an engineer at the radio laboratory at the Eiffel Tower, the cellist and radio telegraphist Maurice Martenot, and the Russian émigré composer Nicolas Obouhow all experimented with it from around 1917, though it was several years before satisfactory results were achieved. One problem was that when playing a keyboard the performer could not prevent unwanted changes in pitch caused by the movement of his hands in relation to parts of the circuitry (even screening could not entirely eliminate this effect); another was the lack of a proper loudspeaker system until around 1925 when electronic amplification was introduced.

(iii) The theremin.

These difficulties did not, however, deter the Russian radio engineer and cellist Lev Termen, who unveiled his Aetherphon (later renamed 'theremin') in 1920. This was based on his capacitive alarm and measurement systems in which a changing whistle was an essential feature; far from attempting to minimize the effect of body capacitance, Termen made the most of it by extending an antenna outside the instrument's container for the performer to orientate hand and arm movements visually as well as by ear. The theremin proved enormously successful and Termen demonstrated it widely in the USSR and Europe. His European travels took him to Berlin in 1923 and to Germany, Britain and France in 1927. It appears that in 1923 he met Martenot and Djunkowski (who later gave performances in Berlin on an instrument of the theremin type). It also seems probable that the Danish bandleader Jens Warny heard about Termen's visit to Berlin or was even there at the time, since in the same year he became the first to produce a version of the theremin, called the 'sfaerofon'. For Martenot, contact with Termen and his instrument would have suggested principles of design that he could exploit. The first model of the ondes martenot (1928) bore little resemblance outwardly to the later version (see §(iv) below): it consisted of two units on small tables, which were controlled by a standing performer who manipulated a string attached to a finger-ring. This method of performance, which is gesturally very close to that of the theremin, was retained as a spectacular alternative to the fingerboard version of the instrument until 1930.

By 1929 three other more or less direct copies of the theremin had been constructed – Obouhow's *croix sonore*, the *elektronische Zaubergeige* and the *Electronde*; in the early 1930s further versions followed, including the *Ethonium* and one designed for home use by G. Leithäuser. At least one theremin player, Konstantin I. Koval'sky, was active in the Soviet Union during Termen's ten years in the USA (1927–38), when Vladimir

Aleksandrovich Sokolov composed four solo pieces for the instrument (1929). The theremin was included in a storm scene in Shostakovich's film score for *Odná* ('Alone', 1930–31) and in Gavriil Nikolayevich Popov's film music for *Komosol: the Patron of Electrification* (1932). The principle of the space-controlled theremin has continued to be used.

(iv) Fingerboard- and dial-operated instruments.

In 1922 Termen tried out a fingerboard controller for his theremin (as was only natural for a cellist), though it was not until 1930 in the USA that he finally demonstrated his 'electric cello'. Other Russians were probably inspired both by this experiment and by Termen's avoidance of any form of keyboard. Virtually unknown in the West, following an early demonstration of the theremin in 1921, a major supporter of the development of electronic instruments in the Soviet Union was the acoustician Nikolay Aleksandrovich Garbuzov. He directed the State Institute for Music Research (GIMN) in Moscow from 1921 to 1931; in 1931 he worked briefly at the Institute for Scientific Research for Radio and Television (NIIRT), where he collaborated with Saul Grigor'yevich Korsunsky on 'adapter' pickups for bowed string instruments, and then from 1932 to his death in 1955 he was the first director of the Laboratory for Musical Acoustics, Institute for Scientific Musical Research at the Moscow Conservatory (NIMI). In 1936 the All-Union Radio Committee commissioned NIMI to undertake research in the field of 'electromusic', resulting in the setting up of the Radio Studio for Broadcasting Electromusical Instruments. Electronic instruments from GIMN included the *Violena* (1927) of V.A. Gurov and V.I. Vol'inkin and Andrey Aleksandrovich Volodin's *Ékvodin* (with Koval'sky; early 1930s).

In Leningrad similar researches into both electronic instruments and quartertone music, with a group formed in 1925 by Georgy Mikhaylovich Rimsky-Korsakov, were carried out from 1919 at the Institute for the History of the Arts, directed by the composer and musicologist Boris Vladimirovich Asaf'yev. It appears that Nikolay Stepanovich Anan'yev's *Sonar* (c1926) was invented elsewhere, while the *Émiriton* (Andrey Vladimirovich Rimsky-Korsakov and Aleksandr Antipovich Ivanov, with V.P. Dzerzhkovich and V.L. Kreytser; 1932–5, 1944) was developed at the Research Institute of the Musical Instrument Industry and the Research Institute for Theatre and Music. All of these, with the possible exception of the *Violena*, were fingerboard instruments, though in some cases the fingerboard was later replaced by a conventional keyboard.

In Paris a succession of electronic instruments (including the theremin) were demonstrated between 1927 and 1930, and for a time the city became the principal European centre for developments and innovations in this field. Many of the instruments devised and presented in the late 1920s had keyboards (see §(v) below), but it was the cheaper and simpler monophonic instruments without keyboards that attracted the most attention: the dial-operated *Dynaphone* (c1927) of René Bertrand, the similar but less significant *Ondium Péchadre* (1930), the improved version of the *croix sonore* (1934), and in particular the *ondes martenot* (1928), the mechanism of which was originally controlled by means of a pull-string, but was soon adapted to a fingerboard. The *Dynaphone* was demonstrated as

far afield as Barcelona, Prague and Budapest, and works involving three and six of the instruments were composed for two early demonstrations in Paris. Thereafter it rapidly dropped out of the public eye, while Martenot's instrument went from strength to strength.

Another pioneer who used beat-frequency oscillators was [Jörg Mager](#), who constructed several electronic instruments between 1921 and the early 1930s (all of them disappeared or were destroyed in World War II). Mager's interest in microtonal music had led him to study electronics and radio, and his first instrument, the monophonic Elektrophon (subsequently improved as the Sphärophon; fig.4), was based on the radio 'howl' or 'squeal'; it was operated by a handle in front of a calibrated dial, replaced in 1928 by a keyboard.

(v) Keyboard instruments.

Concurrently with the development of instruments controlled by body capacitance and from fingerboards and dials, more conventional keyboard instruments were built using the new electronic technology. In France Charles-Emile Hugoniot, who had carefully studied Cahill's French patents, took out a series of patents of his own between 1919 and 1922 for a wide range of sound-generating systems; these and his photoelectric organ of 1921 had some influence, for example on the electromagnetic tone-wheel system used by the radio engineer Joseph Bethénod in his *piano électrique* (1928), and Pierre Toulon's photoelectric Cellulophone (c1927). Gabriel Boreau's novel Radiotone (1930) was a hurdy-gurdy-like monophonic keyboard in which a mechanically bowed string was electroacoustically amplified. In three successive years Armand Givelet and Edouard Coupleux presented a monophonic 'radioelectric piano'; the first substantial electronic organ, the Coupleux-Givelet organ, which had one oscillator for each note and met with some success as an instrument for use in churches; and the first 'synthesizer', controlled by punched paper tape. A monophonic keyboard instrument built by Quinet at the same period attracted little attention.

In the USSR the only such instrument to be made appears to have been Sergey Nikolayevich Rzhevkin's 'electronic harmonium' (1924) which was designed at GIMN for acoustical research and could only sound up to four notes simultaneously.

The South African Hendrik Johannes Van der Bijl, working at Western Electric in New York, produced his pioneering photoelectric organ in 1916; it generated sounds by means of flashes of light reflected off white marks on black paper tape on to a photoelectric cell. In New York Hugo Gernsback employed audio-frequency oscillators in his Staccatone of 1923 and the Pianorad of 1926 (fig.5). An exhibition of simple electronic 'organs' was held at King's College, London, in 1923.

In Germany Mager's researches led him to replace the dial control of the Kurbelsphärophon by three monophonic keyboards (including a pedal-board) in the Klaviatursphärophon (1928); he then expanded this into his Partiturophon which had four (1930) and later (1931) five monophonic keyboards, including a pedal-board. In 1927 he also produced the less well-documented but more unusual monophonic Kaleidophon. At the short-

lived peak of his career he was given the use of a small castle in Darmstadt, to which he moved in 1929 and where he founded the Studiengesellschaft für Elektro-akustische Musik.

Electronic instruments, §III: 1895–1945

2. c1930–39.

- (i) Germany.
- (ii) Other developments in Europe and the USSR.
- (iii) USA.
- (iv) Manufacturing.
- (v) Dissemination and applications.

Electronic instruments, §III, 2: 1895–1945: c1930–39

(i) Germany.

Beginning shortly before 1930, it was in Germany, and particularly Berlin, that the type of intensive activity previously seen in France continued. Around 1928 two important centres were established, the Heinrich-Hertz-Institut für Schwingungsforschung at the Technische Hochschule and the Rundfunkversuchsstelle at the Staatliche Akademische Hochschule für Musik. The Heinrich-Hertz-Institut, under its director Karl W. Wagner, was wholly or partly responsible for about half of the electronic instruments built in Germany up to the mid-1930s (Wagner himself constructed a machine for synthesizing vowel sounds which influenced the development in the USA of the Vocoder and Voder soon afterwards). An important figure in German developments was Oskar Vierling, who began his studies at the institute in 1928. Having assisted Mager with the Klaviatursphärophon, Vierling later worked in all three areas of sound generation; he designed the electroacoustic Elektrochord and an electric violin and cello, contributed to the construction of the Neo-Bechstein-Flügel, collaborated with the American Winston E. Kock on an oscillator-based organ, and later produced such an organ of his own, the KdF-Grosston-Orgel. Besides Vierling's work, the original version of the Saraga-Generator and G. Leithäuser's theremin were also constructed at the institute. Harald Bode was another designer who studied there, though his first electronic instrument, the Warbo Formant-Orgel (1937) was built in Hamburg; this was followed in 1938 by the Melodium, constructed in Berlin with Vierling's assistance.

The Rundfunkversuchsstelle was less concerned with the development of new instruments: Hindemith and Toch, for example, each composed two works of *Grammophonmusik* (Toch's are lost, Hindemith's were recently rediscovered), a precursor of *musique concrète*, at the department in 1929–30. One important instrument, the trautionium (1930), was produced there; one of its features was that it had an audio oscillator 'at pitch' rather than a beat-frequency oscillator. Its inventor, Friedrich Trautwein, devised its monophonic fingerboard in ignorance of that in the Hellertion, constructed the previous year by two non-Berliners, Bruno Helberger and Peter Lertes. Both instruments were improved and expanded throughout the 1930s. Oskar Sala, who as a student had been one of the first to perform on the trautionium, made two versions of it with two fingerboards, and in 1949–52 derived an instrument of his own, the Mixtur-Trautionium, from Trautwein's invention. The Hellertion was extended to give four

monophonic voices, and Helberger continued to refine his original concept, calling the new version the Heliophon; this in turn occupied him for some time and he built a new model of it as late as 1947.

Other instruments invented in Germany during this fertile period include Hiller's electroacoustic *Radioklavier*, demonstrated in Hamburg in 1931, amplified harpsichords such as the Thienhaus-Cembalo, and the photoelectric Lichtton-Organ, developed in Freiburg by Edwin Welte and constructed by the organ builders Th. Mannborg in Leipzig.

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(ii) Other developments in Europe and the USSR.

Although the focus of attention shifted to Berlin during the 1930s, more or less isolated experiments continued elsewhere. In Austria three tone-wheel instruments, the Thuring piano, its successor the Superpiano and the Magneton, were produced, as well as an electric piano, the Variachord. In France, less the centre of developments than before, there were the electroacoustic *orgue radiosynthétique*, the Mutatone of Constant Martin, Béthenod's oscillator-based 'piano-harp', and the polyphonic Tournier organ, which used beat-frequency oscillators. In Britain Leslie Bourn and A.H. Midgley worked on electrostatic tone-wheel systems for electronic organs, which resulted in the manufacture of the Electrone and the Midgley-Walker organ (the photoelectric Winch organ was not completed); the Selmer company in London marketed the Pianotron, an electric piano based on plucked reeds.

The pioneering work of Termen in the Soviet Union in the early 1920s was matched in the next decade by significant developments in a different direction. The introduction of sound film in the USSR in 1929 led to experiments by Arseny Mikhaylovich Avraamov and Yevgeny Aleksandrovich Sholpo (at first together and later independently) in techniques of [Drawn sound](#). Sholpo went on to develop four models of a photoelectric composition machine, the Variafon, beginning in 1932. Research in these and other areas of electronic and microtonal music was fostered by the general desire for modernization and in particular by the programme of electrification for the whole country set in train by Lenin soon after the Revolution. At NIMI Igor' Simonov devised the NIMI, a monophonic keyboard instrument (c1932), Gurov and Vol'inkin the Neoviolenka (c1936) and Simonov and A.Ya. Magnushevsky the Kompanola (1938, 1948). Simonov later constructed an electronic harmonium (late 1940s) and the sound-effects Shumofon (c1955).

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(iii) USA.

The 1930s were a period of great expansion and experiment in the area of electric and electronic instruments in the United States. Around 1930 the Russian émigré Ivan Eremeeff founded the Society of Electronic Music, and starting in 1932 demonstrated a series of electromagnetic and photoelectric tone-wheel and related instruments, including the Gnome, the Syntronic organ and the Photona. Other American tone-wheel instruments from the early and middle 1930s included the Hardy-Goldthwaite organ, Termen's Rhythmicon, the Rangertone organ, Radio Organ of a Trillion

Tones, Polytone and the Hammond organ, and the similar electromechanical 'Singing Keyboard'; in Canada Morse Robb developed the Wave organ from 1926.

The second important area of American exploration in the early 1930s was that of electroacoustic instruments. Lloyd Loar, Eremeeff and others experimented with bowed strings (see Table 1 above), and the electric guitar, to whose development Loar had also contributed, began to come into its own. The piano was first electrified in the mid-1920s: in 1926, for example, a shop in Atlantic City displayed a Chickering Ampico player piano in the window, the sounds of which were amplified and transmitted to listeners in the street using an air microphone; various contact microphones were designed specially for use with the piano, including the Radiano (1926). From 1931 Benjamin F. Miessner exercised considerable influence on the further development of a viable electric piano through his Electronic Piano. Other electric keyboard instruments included Loar's Clavier and two products from the Everett Piano Co., the Pianotron and the Orgatron.

Instruments from this period based on oscillators included several applications by Termen (who lived in New York from 1927 until 1938) of his theremin principle; in 1934 he designed and constructed two theremins with extended frequency range for Varèse's *Ecuatorial*. Other inventors produced the monophonic Emicon (designed in Hungary but manufactured in the USA) and fingerboard Oscillion, and the Voice-Chord Organ.

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(iv) Manufacturing.

Up to the middle of the 1930s only a few electric and electronic instruments were made commercially. Starting around 1910 at least six examples of the Choralcelo were constructed. In 1929 manufacture of both the ondes martenot and the theremin began – until the 1950s the ondes martenot was built entirely by hand and therefore in small numbers, and up to 500 theremins were sold by its makers, RCA. A small number of similar instruments were produced by the Heinrich-Hertz-Institut, and (based on the Electronde) in Britain. Of the 100 trautioniums made, all but the dozen (or 50 according to one source) that were sold or given away are said to have been destroyed. The Emicon was also manufactured, but it is not known in what numbers. The various models of electric piano seem to have had no greater commercial success: 'limited quantities' (possibly 100) of the Neo-Bechstein-Flügel were produced and unknown numbers of the Elektrochord, the British and American Pianotrons, Miessner's Electronic Piano and its derivatives the Electone, Dynatone, Minipiano, Bernhardt Electronic Piano and Storytone. The first electric bowed or plucked string instrument to achieve high sales was the solid-bodied electric guitar, which was not marketed until the end of the 1940s. World War II adversely affected all such manufacturing enterprises.

Paradoxically it was the largest, most complex and most expensive instrument, the electronic organ, that was the first to succeed; this was partly because it was often cheaper for a church to install an electronic organ than to repair or replace a pipe organ, and also because small churches could afford an electric instrument to replace a reed organ or

piano when a pipe organ was beyond their means. The first electric organ to be marketed on a large scale was the reed-based Orgatron (1934); it was followed in 1935 and rapidly eclipsed by Laurens Hammond's mass-produced tone-wheel Hammond organ, sales of which had reached 50 a month by the end of that year and a total of 5000 after three years (of which some 1750 were bought by churches). In Canada Robb's Wave organ, by contrast, was unsuccessful, only about 20 being produced. The British Electrone was developed only cautiously: Compton began by adding solo Electrone sections to cinema and theatre organs, launching the first complete instrument in 1938, only to be interrupted a year later by the start of World War II; some 80 were in existence in early 1940.

In 1939–40 Hammond began to manufacture oscillator-based instruments, starting with the first piano attachment – the monophonic Solovox – and the organ-like Novachord (perhaps the first electronic instrument to apply the principle of 12 oscillators with frequency division). Manufacture of the Allen organ began, initially on a modest scale, in 1939.

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(v) Dissemination and applications.

The progress of electric and electronic instruments towards general acceptance in the 1930s can be traced in the records of concerts and demonstrations involving ensembles of such instruments; they were often used in arrangements of familiar popular and light classical works, though quite a number of compositions were written specially for them. The demonstrations of the Dynaphone in Paris in 1928 included Honegger's ballet music *Roses de métal* for three Dynaphones and piano. Later in the same year New York heard the first of three major presentations of the theremin: on that occasion four theremins were played with orchestra; in the Carnegie Hall in 1930, 14 theremins and a fingerboard theremin were accompanied by piano and harp; and in the same hall in 1932, 16 theremins (including both fingerboard and keyboard versions) were presented as the Theremin Electrical Symphony, as well as Termen's Rhythmicon, Terpsitone and 'keyboard electronic timpani'. In 1930 the conductor Stokowski added a fingerboard theremin (or 'electric cello') to the Philadelphia Orchestra to reinforce the double basses at the lower octave, later replacing it first with a specially built model and then with an ondes martenot. Stokowski's interest in all new applications of electricity to music, including early stereophonic recording, continued throughout his life. In the early 1930s he worked closely with Ivan Eremeeff at the Philadelphia radio station WCAU, but their project for an electronic orchestra of around 35 performers (all or most playing Eremeeff's Syntronic organ) seems to have fallen through because of Stokowski's disagreements with the orchestra's management. Another similar project of his was for a combined acoustical and electronic orchestra (150 acoustic and 24 electronic instruments) for San Francisco's 1939 Golden Gate exhibition. In 1957, by which time he was conductor of the Houston SO, he returned to the idea of reinforcing the double basses, using a 32' 'electronic tone generator' specially built by the Allen Organ Co.

Also in the USA, in 1935–7, Percy Grainger wrote his *Free Music* no.1 for four theremins and no.2 for six (neither work seems to have been

performed). Ives added an optional theremin part to his Fourth Symphony, probably around 1930, and Copland used the instrument in his opera *The Second Hurricane* (1936); Ives also helped to finance the construction of Termen's Rhythmicon. Over 75 concert works have featured the theremin; one-third of this total consists of American works written up to 1950 (compositions written since 1984 for and by Lydia Kavina, Termen's great-niece, comprise another third). In 1938 Johanna Beyer wrote *Music of the Spheres* for three unspecified monophonic electronic instruments. In the following year at the New York World's Fair, Ferde Grofé conducted the Novachord Orchestra (four Novachords and one Hammond organ) in some 40 numbers arranged by him. Also in 1939 the Novachord was included in Tom Adrian Cracraft's All Electronic Orchestra, together with instruments constructed by Miessner (or based on his patents) – the Krakauer Electone, four electric violins, electric cello, electric double bass, electric guitar, electric bass guitar and 'chromatic electronic timpani'; the conductor was provided with a small mixing console for balancing the individual loudness levels, and a pedal for controlling the volume of the whole ensemble. A surprising early advocate of the electronic organ was Kurt Weill. He included the Hammond organ and (from 1939) the Novachord (sometimes as solo instruments) in several of his later works, beginning with the 1935 London première of *A Kingdom for a Cow* and his first American musical *Johnny Johnson* (1936). Both the Hammond organ and Novachord featured in *Railroads on Parade* (1938–9) composed for the New York World's Fair, and the Novachord was used in incidental music for two comedies in 1939 and 1940. An unidentified electric piano was also included in his music for Fritz Lang's film *You and Me* (1937–8). Other composers included the Novachord in film music, up to the late 1960s.

In Germany, the centre of activity and exploration during the early 1930s, Hindemith composed a seven-movement trio for trautonium, *Des kleinen Elektromusikers Lieblinge*, to be performed at the instrument's launch in 1930, a concerto for trautonium and strings the following year and a four-voice solo, *Langsames Stück und Rondo*, in 1935; the total repertory for the trautonium and the later Mixtur-Trautonium amounts to approximately 30 concert works (some of which are light music) and a handful of ballets and operas. In 1931 an electrical-music conference was held in Munich, in which Mager, Helberger, Trautwein, Vierling and others participated. At the eighth Funkausstellung in Berlin in 1932 an Elektrisches Orchester was presented, consisting of two theremin-like instruments (at least one by Leithäuser), a trautonium, Hellertion, Neo-Bechstein-Flügel, Elektrochord, Saraga-Generator and Vierling's Elektro-Geige and Elektro-Cello; a similar ensemble, photographed at the Funkausstellung a year or two later, omitted the second theremin and the Saraga-Generator, and included some new players. The Croatian composer Josip Slavenski wrote his *Musik für vier Trautonien und Pauken* in 1937, and included electronic instruments in his unfinished *Heliophonia*. With the rise of Nazism in 1933 official support was mostly restricted to instruments such as the KdF-Grosston-Orgel that could be used effectively at large-scale public events.

In France in 1933 Ravel gave permission for the first movement of his String Quartet to be played by four ondes martenots; four of the instruments were also included in Joseph Canteloube's opera *Vercingétorix* (1933) and Honegger's cantata *Les mille et une nuits* (1936–7), one of

many works commissioned for the 1937 Paris Exposition, which also included Messiaen's *Fête des belles eaux* (for six ondes) and Daniel Lesur's *Interludes* (for four ondes or horns). The ondes martenot is the electronic instrument for which by far the largest repertory has been composed, including music for the concert hall (nearly 1000 works), films, ballets, the theatre and the music hall; by 1950 Honegger, Milhaud, Jolivet, Koechlin and Messiaen had each incorporated it in several works (including solo pieces with and without piano, a concerto by Jolivet and Messiaen's *Turangalîla-symphonie*). Around 1934 a 'string orchestra', consisting only of electric violins but covering the full string range, was presented in Paris.

In 1938 Canon Francis Galpin, at the age of 80, gave a lecture to the Musical Association in London entitled 'The Music of Electricity', which featured demonstrations on the Neo-Bechstein-Flügel, Electrone, trautonium and Hammond organ. An Electronic Instrument Inventors Symposium was held in Moscow in 1940 which included the theremin, Violenas and Émiritons and probably the Ékvodin; and in 1944 several Émiritons were played at the Moscow Conservatory.

Another area in which electric and electronic instruments found an application was the provision of radio identification signals and signature tunes. As early as 1924 Dr Endre Magyari invented a mechanically controlled oscillator circuit to give the signal on Radio Budapest; a second model, from 1925, is now in the Postal Museum, Budapest. In New York in the late 1920s Hugo Gernsback devised an 'electromagnetic glockenspiel' for the same purpose, and a decade later the Elektrochord was used at the Reichssender in Berlin.

[Electronic instruments, §III: 1895–1945](#)

3. 1939–45.

Activities in the 1930s were apparently not too greatly affected by the American Depression in the early part of the decade or the coming to power of the Nazi party in Germany towards the middle of it. But most European work came to a stop with the beginning of the war in 1939, and American developments continued unabated only until the United States entered the conflict in December 1941. However, even in European cities directly affected by the hostilities work continued on a few instruments: in occupied Paris Georges Jenny began to manufacture his Ondioline in 1941, and in 1943 Constant Martin completed a decade's development of an electronic organ; during the siege of Leningrad (1941–4) Sholpo made improvements to the second model of his Variafon.

The great hiatus that occurred in the work of most composers, musical instrument inventors and manufacturers meant that some instruments were abandoned, destroyed or lost without trace, and others were discontinued. On the other hand certain aspects of electrical technology, in particular magnetic tape recording equipment, advanced more rapidly than would have been the case in peacetime, and prepared the way for major inventions such as the computer, the transistor (1947–8) and the long-playing microgroove gramophone record (1948). The interruption caused by the war, and the accelerated technological growth that it fostered, produced two distinct chronological cycles of development in the application of electronics to music – the first concerned principally with

instruments and the second with electronic music as it evolved in specialist studios. In many cases practitioners of electronic music after the war were largely cut off from the inventors of instruments who had been active before 1939, and were ignorant of work carried out only a decade or two earlier.

From the late 1940s electronic music on tape became the main focus of interest to composers; until the arrival of the synthesizer in the mid-1960s only a few electronic instruments were in use, in studios, radio stations and universities: the ondes martenot at RAI Milan and Radio-Genève, the *elektronische Monochord* and the Melochord at Nordwestdeutscher Rundfunk, Cologne, the theremin at the University of Illinois at Urbana, the Elektrochord at the Technical University in Berlin, and the Mixtur-Trautonium in Oskar Sala's private studio.

Electronic instruments

IV. After 1945

1. General trends.
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6. Newly invented instruments and sound systems.
7. Prospects.

BIBLIOGRAPHY

Electronic instruments, §IV: After 1945

1. General trends.

The evolution of electronic instruments since 1945 is in some respects simpler and in others more complex than in the previous 20 years. On the one hand instruments are more easily classifiable, falling mainly into the following groups: electronic and electric organs and pianos, analogue and digital synthesizers, string synthesizers, piano attachments and electronic percussion. On the other, the electronic technology involved has progressed at an ever-increasing speed, bringing with it large-scale mass-production of electronic instruments for the first time, and a continuous stream of new products and new models of established products; this development in the area of musical instruments is, of course, only one manifestation of the electronic revolution that has affected the lifestyle of everyone in the West.

By and large the centres of activity in electronic instruments have changed in the post-war years. The USA recovered more rapidly than Europe from the effects of the war, and quickly established a lead that remained unchallenged until the early 1970s, when Japanese companies rose meteorically to prominence owing to their ability to develop existing ideas and technology to a stage where mass-production techniques could be applied. In western Europe designers have concentrated mainly on smaller and cheaper electronic instruments, such as those introduced by Hohner in West Germany during the 1950s and early 1960s, and by the large number of organ, string synthesizer and synthesizer companies founded in Italy since the 1960s (around 1980 some 200 were operating in the Ancona area). Little of the exploratory spirit shown by early Soviet researchers

survived the Stalinist era, and Britain and France have produced comparatively few electronic instruments that have been exported on a substantial scale. Isolated developments of considerable significance have taken place in some countries, including Australia, the Netherlands and Sweden, that were not previously prominent.

The post-war period is characterized largely by two types of instrument, the electronic organ and the synthesizer, which are discussed below (see §§3 and 5). In the last few years each has taken over features from the other, and they have spawned a variety of hybrids such as the so-called string synthesizer, which often incorporated electronic organ, piano and brass sections.

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2. Commercial considerations.

The manufacture of electronic instruments, in its infancy before the war, has expanded enormously since 1945. The development and production of such instruments has been carried out largely by companies founded specifically for the purpose; some have directed their products at existing markets, whether popular or highly specialized, while others have created a completely new demand which their instruments are intended to meet. Many types of operation have been established, from those occupying vast factory complexes where instruments are mass-produced in their thousands, to small businesses run by one or two skilled designers and builders who make single instruments to order. There have been successes and failures at all levels. Many promising small-scale ventures have collapsed or have needed to be reorganized because those who originally invented the instruments and then set up companies to manufacture them lacked business acumen or the desire to compete with mass-production techniques.

This phenomenon can be illustrated by the development and ultimate fate of several manufacturers of synthesizers from the early 1970s onwards. Paolo Ketoff, one of the pioneers of the synthesizer in the mid-1960s, produced several Synkets, but his one-man operation came to an end in the mid-1970s due to personal injury and an inability to compete with (comparatively) larger companies. ARP Instruments built up a two-fifths share of the American synthesizer market in 1980, but was bankrupt within a year through mismanagement. The Moog company ceased in 1985 and recent attempts to revive it appear have been unsuccessful, while EMS continues, but on a very different basis: after 1977 Robert A. Moog had no connection with the company that he set up, and none of the original directors or designers remains at EMS; Moog is the only figure from the original personnel of either company who is still active in the design and manufacture of similar instruments (though not under his own name). Finally Buchla, which has remained a small-scale company run by its founder and designer Donald Buchla, was associated with CBS for two years around 1970; thereafter the company could not for some time use Buchla's name for its newer designs.

Many inventors of successful electronic instruments, whose first product was a marketing success, have found it difficult to keep up with rapid developments in electronic technology and often with the competition that

their own instrument has created. Not all these electronic wizards have been good businessmen or even good judges of those to whom they could entrust the running of their businesses. Some of the longest-surviving companies, such as Wurlitzer and Yamaha, were already successful in other areas of electronics or musical instruments. Only a few manufacturers have had the good fortune to find a single product that so successfully meets a particular need that they can concentrate exclusively on it, and effectively stifle all competition (the ondes martenot and the Mellotron are examples).

Electronic instruments, §IV: After 1945

3. The electronic organ.

(i) Church organs.

(ii) Hybrid organs.

(iii) Concert, home and entertainment organs.

Electronic instruments, §IV, 3: After 1945: The electronic organ

(i) Church organs.

In many ways the most contentious of all electric and electronic instruments has been the electronic organ. Unlike most other electronic instruments, which have established new areas of application and musical style, the electronic church organ directly rivals the pipe organ and to succeed must emulate the pipe organ's particular characteristics. Some of those built before 1940 probably would not sound much like organs to modern ears, though contemporary claims for their fidelity to pipe organ sound were high. (The propriety of using the term 'organ' for these instruments and the legal battles fought by companies who wished to do so are discussed in §I, 1, above.) The controversy began with the appearance in 1935 of the Hammond organ, the first real threat to the pipe organ. Although the Hammond company did not design their electric organ specifically for church use, many smaller churches bought one, perhaps influenced by the exaggerated claims in early publicity or by the recommendations of esteemed musicians such as Koussevitzky, Stokowski and Toscanini.

The technical considerations involved in creating an acceptable imitation of a pipe organ from an electric or electronic instrument are principally the directionality and the quality of the sound. The source of the sounds coming from a pipe organ differs from that in most other acoustic instruments in being often diffuse and far removed from the player; a medium-sized electronic organ in a church can sound sufficiently authentic with two or three carefully positioned loudspeaker installations (which can even be moved to create different effects). Directionality is more problematic the higher the pitch – the source of a sound being increasingly difficult to detect in the lower ranges. The designers of some organs have taken particular care to deal with this factor: in the Dereux organ, for example, revolving paddles placed in front of a loudspeaker create an effect of diffusion only for the higher notes.

The greatest challenge lies in the electronic mimicking of the special qualities of the pipes themselves, individually and in combination. First steps were made in this direction with the photoelectric tone-wheels of the Lichtton-Orgel and the electrostatic ones of the Compton Electrone, which

were based on the waveforms produced by the pipes of existing organs. In recent years circuitry of increasing sophistication has permitted more precise emulation of the characteristics of pipes: micro-second delays can be introduced for lower notes (larger pipes take slightly longer to 'speak'), and the momentary wind noise that precedes notes when certain stops are used can also be imitated, as in the frequently synthesized 'chiff' attack heard in flute stops (resulting from the starting transient of a flue pipe). The principal musical drawback of the electronic organ is that frequencies generated electronically are often perfectly in phase with one another; this is particularly troublesome in instruments that use frequency division to produce many pitches from the frequency of one or a dozen oscillators, but it can also occur even where there is an oscillator for every note, since different timbres are often produced by means of filters. Perfect phasing makes for unauthentic organ sound since it does not occur in pipe organs. Several methods of dealing with it have been developed. Around 1937 Hammond introduced the 'chorus generator', a second tone-wheel generator which produces sounds slightly out of tune with those made by the principal generator; the two together create beats which enrich the sound quality. The same result can also be achieved electronically. An innovation similarly aimed at the faithful reproduction of pipe organ timbres was introduced by Conn in about 1980; it consists of an amplification system in which the output from the loudspeakers is channelled through sets of tuned pipes. Other effects that have been produced by means of electronic circuitry include the simulation of the touch of a tracker-action organ, and increasingly authentic reverberation, created digitally.

The first fully electronic organ to be marketed was the Allen organ, produced from 1939. Shortly after the war several other American and European companies followed suit, and the 1950s and 60s saw increasing activity in this area. The introduction of the Digital Computer Organ by Allen in 1971, with its tone cards and card reader, was the first application of digital sampling for the faithful reproduction of pipe organ sound. Most companies that specialize in church organs offer a range of four to six models, the largest of which (three or even four manuals) is usually available in custom-built versions specially designed in collaboration with the organist who will play the finished instrument.

The advantages of an electronic organ for a church that needs to replace a pipe organ are chiefly financial; such an instrument is less expensive and requires less maintenance and tuning than a comparable pipe organ; indeed an electronic organ is impervious to changes in temperature, and is unlikely to need any tuning once it has been installed. It has very few moving parts apart from the keys. It can be transported fairly easily since the circuitry is normally accommodated entirely in the console (an umbilical cable connection to an additional unit in some earlier electronic organs can easily be unplugged), and it takes up much less space than a pipe organ. These advantages, especially the financial ones, have proved to be of great importance in recent years when labour costs are proportionately much higher than formerly and churches are less prosperous.

From a musical point of view, it has been found that the best electronic organs compare favourably with good pipe organs. Not all pipe organs sound well in the churches where they are installed, and little can be done

to improve the result; with an electronic organ a degree of compensation can immediately be made by adjusting the reverberation electronically. Larger electronic organs are invaluable for concerts and recordings of works in buildings that have no pipe organ, and as temporary replacements for pipe organs in churches, cathedrals or concert halls during repairs or rebuilding. An electronic organ can, at little extra cost, offer a choice of registrations to suit music from different eras; several instruments are available with some combination of 'Baroque', 'Romantic', 'Traditional' and 'Classical' registrations.

Electronic instruments, §IV, 3: After 1945: The electronic organ

(ii) Hybrid organs.

It has sometimes been found advantageous to combine elements of the electronic organ with the pipe organ, often in the form of one electronic section added to an otherwise acoustic instrument. The first hybrids of this sort were small pipe organs to which an electronic bass extension was added; this could offer several 16' and 32' stops without the need for installing very large pipes. The first such separate electronic bass was probably the pedal unit, based on that of the Rangertone organ, that was introduced into the pipe organ at Vassar College, Poughkeepsie, New York, in 1933. In the late 1930s the John Compton Co. (in the process of completing the development of their Electrone) produced a similar 32' electronic extension. In 1955 the Allen Organ Co. introduced a 32' 'electronic tone generator' based on the pedals of their organ, and two years later a special version of this was built for reinforcing the double basses in Stokowski's Houston SO.

Also during the 1930s electronic solo voices were first introduced into pipe organs, usually those in use in theatres and cinemas; for example, Radiotone sections, employing an amplified bowed string, were installed in theatre organs in Britain by Hill & Sons and Norman & Beard. Rather later Compton produced a 'solo cello' voice, and a section that imitated woodwind and bells, the Melotone; and, as has already been noted, Compton first developed the Electrone organ in the form of individual sections for addition to pipe organs.

Electrical amplification of enclosed groups of pipes was first carried out in 1934 by Abbé Pujet in his *orgue radiosynthétique*; in the 1950s similar systems of amplification were installed in pipe organs by Frank C. Wichlac of Chicago, Alfred G. Kilgen of Los Angeles, and John Hays Hammond jr of Gloucester, Massachusetts. Since World War II more integral hybrids have been designed for church use. Around 1958 the Kilgen Organ Co. marketed a model in which the electronic sections provided not only the pedals (8' and 16') but also the lowest octave for the 8' stops on the manuals. More recently Walter Leib has devised the *elektronische Auxiliaire*, a collaboration between Ahlborn Orgel and a builder of pipe organs has resulted in a model that is two-thirds electronic, hybrid organs have been manufactured by Lipp (one manual uses pipes, the other and the pedals are electronic) and the Rodgers Organ Co., and the Allen Organ Co. has made some electronic additions to existing pipe organs.

In any register, but especially in the bass, electronic circuitry saves space and cost when compared with pipes; it also obviates compromises such as

the use of a closed 16' pipe instead of a 32' open one. However, the advantages of hybrid instruments are not all on the side of the electronic sections: the problem caused in fully electronic organs by perfect phasing (see §(i) above) is largely overcome by mixing electronic and acoustic sections in a single instrument.

Similar hybrids have been devised in a number of related electronic instruments. During the 1950s the Clavioline was added to street barrel organs manufactured by two Belgian companies, and electronic solo sections were included in accordions (such as the Hohnervox – a combination of the Electronium and an accordion – and Siegfried Mager's Multimonica), and in harmoniums, including Mager's Mannborg organ (c1950, with electronic solo section and 16' bass) and the Orcheline (the Netherlands, late 1950s). Since the early 1970s several electronic organs (including models manufactured by Baldwin, Conn, Elka, Farfisa, Kawai, Kimball, Wurlitzer and Yamaha) have included 'synthesizer' or 'solo orchestra' voices, which are usually monophonic and are sometimes controlled from a separate short manual.

[Electronic instruments, §IV, 3: After 1945: The electronic organ](#)

(iii) Concert, home and entertainment organs.

The earliest electronic organs, such as the Hammond, were intended to cater for all the purposes for which an organ might be used. Since the war, however, the different functions of the electronic organ have become increasingly distinct and have led to the development of instruments that bear little resemblance to one another. Electronic organs designed for concert use fall into two categories – those for classical music (similar to and usually interchangeable with church models) and those for light music (which often resemble the earlier cinema and theatre pipe organs). Models of the latter type, many of which include unusual stops and special effects, have been manufactured by Allen, Baldwin, Conn, Farfisa, Gulbransen, Kimball, Lowrey, Rodgers, Wurlitzer and the Haygren Organ Co. of Chicago (the Harp-Organ, 1949). The other important type of electronic organ is the small home or entertainment organ, which usually includes performance aids and special effects to enable inexpert players to create a good impression. The Hammond company was the first to detect the market potential of such instruments and for a long time was the leading manufacturer of home organs; this area continues to be a major concern.

The electronic home organ normally has one or two manuals; where there is a pedal-board it is usually monophonic, with a compass of a single octave and pedals that are parallel instead of radiating outwards, as in a church organ. The typical 'spinet' arrangement of most two-manual instruments was introduced by Hammond in 1949: the manuals are shorter than normal (between three and four octaves each) and are offset, normally by one octave, the lower-pitched manual being in front and the higher-pitched behind; occasionally the two manuals are unequal in compass. It was also Hammond who, in the early 1950s, introduced the 'chord organ' (though the idea was anticipated in Eremeeff's Photona of 1935). The chord organ has a single monophonic or polyphonic keyboard with buttons or occasionally additional keys (usually on the left side of the console) each of which, as on an accordion, selects a chord; it enables the

player to produce an accompaniment to a melody played on the manual without having to finger complete chords. The principle is similar to that of the piano attachment, the first example of which – the Hammond Solovox – was marketed in 1940; this device is a monophonic keyboard designed for solo playing with the right hand to an accompaniment played on the piano by the left. In fact the first Hammond chord organ (also their first fully electronic organ, apart from the unusual Novachord) used circuits that were partly based on those of the Solovox, and effectively combined the melody and accompaniment elements in a single instrument. It had a three-octave keyboard (like a piano attachment) and 96 chord buttons, offering a choice of eight chords in each key; a chord bar, operated by the palm of the left hand, provided articulation, and two pedals supplied respectively the root and the 5th of the chord selected, two octaves below the note played on the keyboard.

In the 1950s other electronic home and entertainment organs, besides Hammond's, were produced, including the Combichord, Tuttivox and Polychord III (all designed by Harald Bode), the Gulbransen, Jennings, Lowrey, Minshall, Schober, Thomas and Toccata organs, some models of the Ahlborn, Allen, Baldwin, Conn and Estey organs, the Yamaha Electone, and instruments built by Farfisa, Hohner, Selmer of London and Wurlitzer; in the USSR the Kristadin and Yunost' were marketed. By the mid-1960s Hammond's domination was being challenged, particularly by the Lowrey and Thomas organs, and in the next two decades many more companies, some newly established, entered the market in the hope of taking a share of the rapidly expanding sales of home organs; they included Bontempi, Casio, Cavendish, Crumar, Elgam, Elka, Eminent, Gem, Godwin, Jen, JVC, Kawai, Kimball, Kinsman, Korg, Marlborough, Philips, Riha, Roland, Seeburg, Siel, Solina, Technics, Viscount, Vox, Welson, Weltmeister and Wersi. Some models, of the Schober and Wersi organs for instance, were marketed in kit form. In the early 1980s Japanese companies such as Casio and Yamaha began to produce miniature electronic instruments (fig.6), which quickly came to account for more than half the total sales of electronic instruments annually. Some two years after these instruments first appeared in Europe, Western manufacturers, such as Baldwin, Bontempi, Lowrey and Wurlitzer, rather belatedly followed suit.

The home organs produced since the 1960s have been aimed increasingly at the beginner and less skilled performer. The beginner is catered for by peripheral guides such as note names printed above the keys, indicator lights above the keys, specially simplified notation for use with a particular company's instruments, and musical games. Once some degree of facility has been attained, the player can exploit the various devices and features that make possible a polished performance without the need for highly developed keyboard skills: chord buttons, electronic rhythm sections (introduced in the early 1960s), 'walking bass' units and alternative types of chordal accompaniment (early 1970s), small memories for automatic replay, microprocessor-controlled arpeggiators (late 1970s), and digital programming and storage of registrations (early 1980s). (Many of these features are also standard in synthesizers and related instruments.) Some organs marketed in the early 1970s incorporated cassette tape recorders so that the player could pre-record an accompaniment; slightly later, solo 'synthesizer' sections were included in some instruments.

As electronic circuitry has become more sophisticated it has, paradoxically, required less and less space, until an electronic organ of some versatility can now be quite small and can be easily carried around. The concept of portability has changed considerably over the years: the original Hammond organ, weighing around 80 kg, was considered portable; in the 1950s small dance band or 'combo' organs weighed about 35 kg and could be fitted into the boot of a car; today a small organ can weigh as little as 2.5 kg, while a miniature monophonic instrument weighs about 0.5 kg and can be carried in a coat pocket. From the mid-1980s electronic organs were primarily based on digital synthesis, then on different combinations of synthesized and sampled sounds, and more recently entirely on sampled sounds.

Solo performances on electronic organs, especially the Hammond, have been common in jazz, swing and related musics, and are well documented on gramophone record. In rock music, in the mid-1960s, when few performers could afford to buy a Hammond, two of the most popular small electronic organs were those produced by Farfisa and Vox. Memorable recordings include the Animals' hit *House of the Rising Sun*, in which a Vox Continental was played by Alan Price, Rick Wright's performance on a Farfisa in Pink Floyd's *Set the Controls for the Heart of the Sun*, and some of Ray Charles's slower songs, such as *Here we go again*, where the mood is set by an unidentified instrument, probably a Hammond. Early in the 1970s successful rock players, such as Rick Wakeman, Vangelis and Patrick Moraz, started to collect keyboards, first placing smaller instruments on top of an acoustic piano or electronic organ and later stacking them on top of one another; each instrument in such a bank of keyboards is treated as if it were a special stop on a vast electronic organ. Some rock musicians have continued to prefer the sound of the 'classical' Hammond tone-wheel organs with drawbars. When these were replaced by fully electronic organs, the characteristic (and unavoidable) key-clicks associated with the tone-wheel models were eliminated; recent advances in electronic technology have allowed Hammond (and other companies) to respond to pressure from performers by producing drawbar models in which the key-click is mimicked electronically.

Since the 1970s the electronic organ (again often a Hammond) has been included in a number of works for orchestra or ensemble; Dubravko Detoni (21 compositions) and Berio (more than 16 compositions) have favoured it especially, and Friedrich Cerha, Jacob Druckman, Henze, Kagel, Bernard Rands, Enrique Raxach, Murray Schafer, Armin Schibler and Stockhausen have all specified electronic organ in several works. The Yamaha Electone has been featured in many Japanese compositions since 1960. Solo works for electronic organ have been composed by Roland Kayn (*Diffusions*, for one to four instruments, 1965), George Cacioppo (*Holy Ghost Vacuum, or America Faints*, 1966) and Bernard Van der Boogaard (*Melancholic Moods*, 1980). Several concertos or similar concertante works for electronic organ have been written. Small electronic organs have been used in works by the American minimalist composer-performers Philip Glass, Terry Riley and Steve Reich, who specifies four portable electronic organs, such as the Farfisa Mini-Compact, in his *Four Organs* and *Phase Patterns* (both 1970); Riley has also played an Electone tuned in just intonation.

4. Other instruments.

(i) Keyboards.

The success of all types of electronic organ is partly due to the existence of a substantial repertory – on the one hand the entire body of music composed for the pipe organ, on the other music specially composed or arranged for rock and other light-music ensembles and published for use with entertainment and home organs. The same factor probably accounts for the popularity of electric and electronic pianos since the 1960s, compared with the electric pianos manufactured during the 1930s, the limited success of which was partly the result of the lack of a suitable repertory. Today rock musicians make considerable use of 'vintage' electric pianos, as they do of all types of electric and electronic keyboards, often favouring those developed in the early 1960s, such as the Rhodes, the Hohner Pianet and Clavinet, and the Wurlitzer. Of these only the Clavinet produces sounds by means of struck strings: the Rhodes and the Wurlitzer employ tuned rods, and the remaining instruments all use plucked or struck reeds. Several more recent electric pianos, in which the method of sound production is the same as in an acoustic piano, include upright and grand models produced by Aeolian, Crumar, Gretsch, Helpinstill, Kawai and Yamaha; these all use piezoelectric pickups, and some can be partly folded or dismantled for ease of transport, which has endeared them to touring rock musicians. Electroacoustic methods have also been used as the basis for reed organs (such as the Radareed organ) and electric harpsichords in the postwar period.

Although attempts have been made since the 1950s to develop fully electronic pianos, using the same principles as have been exploited in the electronic organ, the first really successful instruments were not marketed until the early 1970s; the RMI Electra-Piano was followed by models manufactured by Armon, ARP (taken over by Rhodes), Crumar, Elka, Korg, the Kustom division of Baldwin, Multivox, Roland, Vox and Yamaha. In addition to a choice of piano timbres (including acoustic and electric), many of these have stops such as Harpsichord, Clavichord and Vibraphone. Some companies include an electronic piano section in their string synthesizers.

The reliability of the electronic oscillator has led to its use in other types of keyboard instrument as well. A few electric accordions were produced in the 1950s, such as the Elektro-Cantulia (c1953), but these were overshadowed by electronic versions pioneered by Hohner, who produced several models in the 1950s, as well as hybrids such as the Multimonica and the Hohnervox. In the 1960s and 70s Italian companies such as Farfisa (with the Cordovox, Duovox, Syntaccordion, Transicord and Transivox) and Elka (Elkavox and Concorde) followed suit, and a few individual instruments were made by other manufacturers (the Iorio Accorgan and the computerized Digisyzer from Excelsior). Electronic harpsichords have been produced by the Allen Organ Co., Rodgers and Roland.

A number of specialized monophonic bass keyboard instruments have been manufactured. An early example was Hohner's Bassophon, which the company followed with the 29-note Bass 2; the Weltmeister Bassett is similar. Around 1965 Joh. Mustad in Göteborg began to manufacture the Tubon, a 30-note cylindrical keyboard instrument which is slung round the performer's neck on a strap; it was used for a while by Swedish pop groups.

Oscillator-based keyboard instruments have been used in microtonal tunings and for just intonation, and limited quantities of two specially designed instruments of this sort, the Arcifoon and the Scalatron, have been manufactured. Keyboards have also been used to control electronic sound-effects instruments, such as the Mellotron, Chamberlin and Birotron, which all employ magnetic tape, and the Shumofon, which is based on a noise generator. Some other miscellaneous electric and electronic keyboard instruments, utilized in the United States during the 1960s but now forgotten, include the Band Box, Baritone Electric Vibraharp, Ace Canary, Electric Celeste, ElectriKazoo, Nova-Harp and RMI Rocksichord.

(ii) Bells, chimes and carillons.

Electric bells, chimes and carillons were first devised around 1930 (for the mechanisms used, see §1, 2(iii)). Early examples were electromagnetically activated and were probably unamplified; they included the 'electromagnetic glockenspiel' of Hugo Gernsback (late 1920s) and the set of electromagnetic Javanese gongs used by Jörg Mager in 1931 for the 'elektroakustische Gralsglocken' in performances of Wagner's *Parsifal* at Bayreuth and Cologne. (The *Parsifal* bells have also been supplied by the Trautonium (1950–57; Bayreuth, 1955–7) and the Fairlight CMI (Berlin and Salzburg, 1980), following several acoustic devices such as Bayreuth's home-made set of long thick piano strings mounted on a resonator and J.C. Deagan's 'Parsifal bells' (? c1900).) In the mid-1930s a set of electric bells called the Electrophone was built for the Dutch composer Daniel Ruyneman. In 1937 an 'electro-phonetic carillon' was manufactured (probably in the USA), Constant Martin built an electronic carillon, and Vierling devised a set of electric bar chimes (c1939); a similar system to the last was constructed at the Oberascher bell-foundry in Munich (1939). Other electric bell sounds produced in the 1930s often employed amplified tubular bells. In 1940 the Trautonium was used to imitate bells and gongs in Richard Strauss's *Japanische Festmusik*. Trautwein constructed a set of electric bells in 1947.

During the late 1940s electromagnetic keyboard chimes using steel rods and bars were manufactured in the USA by Deagan (a 25-note electric carillon), Schulmerich (which by the mid-1950s was making a five-octave set) and other companies, such as the Meneely Bell Co., Earle J. Beach & Son and Stromberg-Carlson; their example was followed by several organ companies, including Compton in Britain, who added chimes to the Electrone. Deagan and the Maas-Rowe Organ Co. both produced four-octave Organ-Harps, which consisted of amplified struck metal tubes or bars, and tuned rod chimes were used in Allen and Rodgers electronic organs in the 1960s. Since the late 1960s electronic organ chimes have mostly been produced by electronic oscillators or digital synthesis.

In France around 1950 the *carillon électromagnétique* was made by Chancenotte, and Constant Martin devised an improved version of his carillon (see §I, 5(ii)). In Russia Vasily Trifonovich Mal'tsev, working in Moscow, produced sets of electric bells for use by orchestras and in theatres, while Magnushevsky created an electronic replacement for the carillon of ten bells in the Kremlin's Spasskaya [Saviour] clock tower (1945), playing two melodies, of which the Internationale was broadcast for many years daily over Radio Moscow. As with other electric instruments, electric carillons are much cheaper than their acoustic counterparts and have accordingly been widely introduced. In the mid-1960s there were only around 80 acoustic carillons in the USA but more than 5000 electric carillons had been installed by a single manufacturer. More recent versions of this group of instruments include the chimes often broadcast over the tannoy system in airports and railway stations to attract the public's attention; in these the sounds are usually produced by electromagnetically amplified struck rods, which are sometimes bent at a node to produce a particular timbre.

(iii) Repertory.

The repertory for electronic instruments composed since World War II differs greatly from that of the 1930s. The ondes martenot continues to be used extensively, especially in France; Jacques Charpentier composed two concertos for it (1959–60) and Boulez a quartet for four ondes (now withdrawn). Two ondes have been featured in works by Aurel Stroe, whose *Arcades* (1962) includes, besides an ondes, an Ondioline and an electronic organ. The instrument has also been included in a number of Japanese compositions since the late 1950s. Two ondes martenot ensembles exist, the Sextuor Jeanne Loriod in Paris (six instruments) and the Ensemble d'Ondes de Montréal (four). After enjoying considerable popularity in Hollywood films between 1945 and the early 1950s, the theremin has seldom been called for: parts for it were included in Bohuslav Martinu's *Fantasia* (1945), Alfred Schnittke's oratorio *Nagasaki* (1958), Lejaren Hiller's *Computer Cantata* (1963) and works by Jorge Antunes (late 1960s), Irwin Bazelon (1960) and David Del Tredici (three works between 1969 and 1976). Larry Sitsky's *The Legions of Asmodeus* (1975) is scored for four theremins. In the late 1960s the Moog theremin was featured in the Beach Boys' hit record *Good Vibrations* and was a significant element in the pop group Lothar and the Hand People. The trautionium and Mixtur-Trautionium have been used by Richard Strauss (*Japanische Festmusik*, 1940), Orff (*Entrata*, 1940) and Henze (the ballet *Tancredi e Cantilena*, 1952) and in works by Harald Genzmer, Werner Egk, Paul Dessau and Oskar Sala. The Subharchord, similar to the Mixtur-Trautionium, was also featured in several East German solo works with orchestra. In the 1950s in West Germany and Austria the trautionium and the Heliophon were substituted for the ondes martenot in performances of Honegger's *Jeanne d'Arc au bûcher* (the part is not typical of the rather sweet sound of the ondes – it includes imitations of dogs howling, an ass braying, and the sounds of fire and bells). Two Russian works from this period were the Concerto for Ékvodin by Sergey Vasilenko and Vasily Zolotaryov's Symphony no.6 'Moya rodina' [My homeland] (1944), which featured an Émiriton.

The Solovox was used in arrangements of five of his earlier works by Percy Grainger around 1950–52; the Ondioline occurs in several pieces by Jean-Etienne Marie, and the Clavioline in compositions dating from the 1950s by Toshirō Mayuzumi, Shin-ichi Matsushita and Rodion Shchedrin (the ballet *Konyok-gorbunok* [The little hunchbacked horse] (1955–6); the Second Suite specifies an Ėkvodin as an alternative). An ensemble consisting of six Claviolines (the Bode version) and one Bode organ was formed in 1954, and in the late 1950s the jazz pianist Sun Ra used both the Clavioline and the Electric Celeste. Around 1950 Hohner established a Studio für elektronische Musik in Trossingen, which encouraged the use of the Electronium in serious and light music by German composers, and in 1954 Wolfgang Jacobi composed a work for four Electroniums and Helmut Degen an Electronium concerto. The instrument also features in works written in the late 1960s and early 70s for his own ensemble by Stockhausen. In the former Soviet Union the Electronic Instruments Ensemble was founded in Moscow by M. Kadomtsev (possibly the Soviet Army's electric musical instrument ensemble, from 1956), and the Vyacheslav Meshcherin Band was formed in 1957 to play dance music and arrangements of light classical and folk music on Radio Moscow; it included a Clavioline, Pianophon, Hammond organ, Neo-Bechstein-Flügel and (later) a Yunost'. The generation that emerged in the 1950s showed a brief interest in electronic instruments, especially Alfred Schnittke in the oratorio *Nagasaki* (1958), the unfinished 'Concerto for electric instruments' (1960) and the unperformed cosmonaut tribute *Poéma o kosmose* [Poem about space] (1961), which featured not only the theremin but also two other Russian instruments, the Ėkvodin and Kompanola. No details are available concerning the electronic instruments used in Andrey Mikhaylovich Volkonsky's *2 Japanese Songs* (1958). In the same period Sofiya Asgatovna Gubaydulina included an Ėkvodin, a Kristadin and an electric piano in *Four Pieces* for electronic ensemble (?1961). Shchedrin's music for the ballet *Anna Karenina* (1971) incorporates a Shumofon. In the mid-1960s the Orchestre Electronique Monici in Orleans included the Timbalec (electric timpani).

Electronic instruments have found a role in film scores and soundtracks since the 1930s. In 1930–31 Shostakovich used a theremin in his score for *Odna* [Alone] and in the next few years the ondes martenot was included in scores by Franz Waxman (*Liliom*, 1933), Honegger (*L'idée*, 1934, and *Pygmalion*, 1938) and Ibert (*Golgotha*, 1935). Mager used the Partiturophon in his music for *Stärker als Paragraphen* (1936), and during the 1930s the Neo-Bechstein-Flügel was used in several film scores; in the late 1940s and 1950s the Heliophon was similarly in demand for Austrian films. Mayuzumi included the Clavioline in *Street of Shame* (1955), and the Mixtur-Trautonium has been the basis not only for many film scores composed since 1953 by Oskar Sala and others, but also for the sound effects created by Remi Gassmann and Sala for Hitchcock's *The Birds* (1962).

Hollywood's initial reluctance to use such novel sounds was only gradually overcome, and to begin with they were exploited mostly in films with sinister or controversial themes. A Novachord and an electric violin feature in Waxman's score for Hitchcock's *Rebecca* (1940). The theremin, first used by Max Steiner in *King Kong* (1933) and by Waxman in *The Bride of*

Frankenstein (1935), was incorporated by Robert Emmett Dolan in his score for *Lady in the Dark* (1944), by Miklós Rózsa in *Spellbound*, *The Lost Weekend* (both 1945 – to portray respectively amnesia and drunkenness) and *The Red House* (1947), and by Roy Webb in *The Spiral Staircase* (1945). Hanns Eisler introduced the Novachord (together with an electric piano) in *White Flood* (1943) and Webb used it in *Murder, my Sweet* (1945), while an electric violin featured in Waxman's *Mr Skeffington* (1944). With the growth of science fiction films after 1945, other-worldly, electronic sounds became almost *de rigueur*: for example, Bernard Herrmann used four theremins and an electronic oscillator in *The Day the Earth Stood Still* (1951) and Louis and Bebe Barron created a full-length electronic soundtrack for the classic *Forbidden Planet* (1956). During the 1950s the theremin was especially popular in science fiction and horror films.

Taped electronic music (often only short passages) was employed in some 20 films of all kinds from 1950 until the mid-1950s (by, among others, Boulez and Varèse), after which the tally becomes too large to be documented. From the late 1950s Paul Beaver's electronic music studio in Los Angeles produced electronic music (usually using electronic instruments) in collaboration with many leading Hollywood film composers for films that included some notable box-office successes. The most important development since the 1960s has been the increasing use of the synthesizer in film soundtracks and scores (see §5(v) below).

Electronic instruments, §IV: After 1945

5. The synthesizer.

(i) Forerunners of the synthesizer.

(ii) Analogue synthesizers.

(iii) Digital synthesis.

(iv) Control devices.

(v) Repertory and ensembles.

Electronic instruments, §IV, 5: After 1945: The synthesizer

(i) Forerunners of the synthesizer.

The first electronic instruments that were called synthesizer would not be so described today because they were not intended for, and were nearly all incapable of, live performance; 'composition machine' is perhaps a more appropriate term. The two models of the RCA Electronic Music Synthesizer as well as the slightly later Siemens Synthesizer, all developed during the 1950s, are, like a predecessor constructed around 1929 by Edouard Coupleux and Armand Givelet, programmable electronic composition machines; similar systems were used in the Cross-Grainger 'free music' machines (1945–61), the Electronic Music Box (1951) and several devices based on the technique of drawn sound, including Yevgeny Murzin's ANS (the only pre-computer system still in use), Composertron, Raymond Scott's Electronium, the fourth of Grainger's 'free music' machines, the Hanert Electrical Orchestra, Oramics and the Variafon. In these machines the music (or individual layers of it) is programmed by punching holes in a paper tape, or drawing outlines on film, as in the optical film soundtrack. (Grainger's third machine used a related but highly individual mechanism based on 'hill and dale' channels in a paper roll.) There is always a delay in such systems (though it may be very short) between the composer's

completing the 'notation' of the programming and hearing the sound, so that no real-time performance is possible (except where keyboards have been added as an alternative or special control element, as in the ANS and Hanert's apparatus). Early computer-based systems included the system at the Elektronmusikstudion (EMS) in Stockholm, the SSSP in Toronto and the series of machines at IRCAM that culminated in the 4X; outside IRCAM the principal such system today is Iannis Xenakis's UPIC (up to 1977) which, by 1987, with more powerful computer processing, was able to function in real time. Many commercial synthesizers have, of course, been used compositionally; the early modular synthesizers were primarily intended for electronic music studios, and with the advent of programmable synthesizers in the late 1970s it became possible for musicians to prepare timbres and to record sequences at their leisure, even though such a possibility has been largely ignored in the field of rock music.

[Electronic instruments, §IV, 5: After 1945: The synthesizer](#)

(ii) Analogue synthesizers.

The earliest instrument that resembles a [Synthesizer](#) in the form in which it is familiar today is the monophonic 'electronic sackbut' built by Hugh Le Caine in Ottawa in the late 1940s (fig.7). Several of its features have become common on commercial synthesizers, including a touch-sensitive keyboard (a feature introduced in electronic instruments as long ago as the first model of the Telharmonium in 1900), a portamento glide strip (resembling the fingerboards introduced in the 1920s), modulation control for vibrato and timbre, and a limited application of [Voltage control](#), the most significant aspect of the synthesizer. In addition a glide between consecutive notes (a feature pioneered in the ondes martenot and later used in the Ondioline) could be produced by a sideways key movement; pitch 'bending' is used widely by rock and jazz keyboard performers, and has only rarely been available on electronic keyboard instruments other than the synthesizer.

The next steps were carried out by Harald Bode. The two-manual version of his Melochord (1953) could be linked to separate devices in an electronic music studio such as a reverberation unit, a white-noise generator and a ring modulator (some of which were incorporated in a custom-built version in 1954). After emigrating to the USA, Bode developed a modular sound processor (1959–60) which incorporated voltage-control elements, and this had some influence on Robert A. Moog, who in 1964 invented and began to manufacture the first commercial modular synthesizer. Starting in 1962, Donald Buchla devised a series of voltage-controlled electronic music modules for the San Francisco Tape Music Center; a complete system was installed there in 1963 and the first sales were in 1964. Also in the early 1960s, Paolo Ketoff, working in Rome, constructed the integrated studio Fonosynth (1962), on which the more compact non-modular Synket (1964) was based; this also incorporated elements of voltage control. In all of these instruments interconnections between the modules were achieved by patchcords, as in a telephone switchboard, the 'spaghetti' of crossing cords often obscuring the controls on the front panel. Although they were designed for electronic music studios, and mainly contained modules that were familiar to the users of such studios (except for the voltage-control features that become possible

when all the modules are specially designed and are electrically standardized), these synthesizers had one or more optional monophonic keyboards and were soon being played in concert performances. In 1968 Korg marketed the first Japanese synthesizer, and in 1969 the Putney (VCS-3) and the first version of Michel Waisvisz's Kraakdoos appeared; the first ARP synthesizer, which had matrix switches instead of patchcords, was marketed in 1970. In the same year Le Caine developed the Polyphone, the first polyphonic synthesizer.

Voltage-controlled studio synthesizers are still manufactured, with updated modules; Buchla instruments continue to be made, and models were previously marketed under the marques Aries, ElectroComp, E-mu, EMS, Korg, PAIA, Polyfusion, Roland, Serge and Synton; a newcomer is Doepfer. Of these systems, all but the ElectroComp and those from EMS and Korg were fully modular, permitting any combination of modules selected from a substantial range to be configured in any desired permutation; the remaining systems allow no choice or rearrangement, but this restriction makes possible compact methods of patching, such as the 16 by 16 pin matrix-board adopted by EMS for the Putney, which brings together all the available interconnection points in one part of the console. (This also has disadvantages: in larger instruments such as the EMS Synthi 100, with its two 60 by 60 matrix-boards, errors can easily be made; and users have found that plotting functions on a board gives less of a sense of making a connection than does the linking of two points by a patchcord.)

The success of Walter (later known as Wendy) Carlos's recording *Switched-on Bach*, which was produced on a Moog in 1968, brought the synthesizer to the attention of many people for the first time, though it was not until its use became widespread in rock music in the late 1970s that the 'man in the street' began to have some idea of what the name implied. Many other multi-tracked synthesizer recordings rapidly followed, offering interpretations and arrangements of all styles of music; over 40 recordings using the Moog had been released by the summer of 1970, of which only four contained 'serious' original compositions. The instrument was included in at least two jazz groups, and the First Moog Quartet (four synthesizers) was formed in 1969 by Gershon Kingsley. This popular exposure stimulated the formation of new companies and thus competition, which after a modest start became increasingly intense in the late 1970s.

The first new approach in synthesizers was once again inaugurated by Moog, to satisfy requests for an instrument specifically designed for concert performance. The Minimoog (1970) was followed in 1971 by the model 2600 and the Odyssey, both from ARP, which quickly became Moog's closest rival. Still monophonic (the Odyssey is strictly speaking duophonic), these more portable synthesizers eliminated patchcords and matrix-boards altogether, replacing them by hard-wired, predetermined interconnections and limited changes, obtainable from switches mounted on the front panel. The more restricted options available to the performer in these instruments marked the first step in the move away from the extremely versatile studio instrument towards a keyboard instrument resembling an electronic organ. In the early 1970s other new companies came into existence – at least six in Italy (including Crumar and Davoli) most of which were short-lived,

Roland, E-mu, Serge and Oberheim, and several companies that have specialized in small synthesizers designed at least in part for schools, such as the ElectroComp and the PAIA, and the non-commercial Gmebogosse. Serge, Buchla and, to a lesser extent, EMS have remained small companies, primarily concerned with systems that have less appeal for rock musicians; they have therefore avoided most of the compromises and commercial rivalry in which other companies, at the more competitive end of the market, have had to become involved. Synthesizer manufacture in eastern European countries began around 1980, including the Vermona (East Germany, late 1970s) and the Polivoks (USSR, c1982).

With the more commercial approach prevalent from the mid-1970s, most companies were forced to explore new possibilities in order to maintain their position; this meant not only exploiting the latest developments in electronic technology, but also catering for a wide range of musical tastes and requirements with a selection of different instruments. Besides studio and performance synthesizers in several sizes, some manufacturers added electronic or electric pianos, electronic organs and string synthesizers to their range. The string synthesizer (also known as a 'string ensemble') is more like an electronic organ than a synthesizer; it has a limited choice of 'stops' that may provide brass, piano and organ timbres as well as string sounds. At this time the sequencer (pioneered by Buchla in the mid-1960s) began to be widely used to extend the capabilities of the synthesizer, and some instruments even incorporated one; the sequencer was an early form of programmable 'memory' that permitted the automatic repeat of sequences of pitches. The potential of the sequencer was soon exploited in the self-contained electronic percussion unit or electronic drum machine. More specialized, computer-based sequencer instruments include the series of polyphonic digital MicroComposers manufactured by Roland since 1977. (String synthesizers and drum machines are the latest in a line of electronic instruments, including the RCA Electronic Music Synthesizer, the Mellotron and synthesizers in general, to cause difficulties with musicians' unions, particularly in the USA and Britain.)

[Electronic instruments, §IV, 5: After 1945: The synthesizer](#)

(iii) Digital synthesis.

Digital electronics, first introduced around 1970 but not widespread until the late 1970s, brought about something of a revolution in electronic instruments. Electronic instruments now incorporate microprocessors (miniature computers contained on a single 'chip') which make possible the storage and playback of sounds and various types of sound processing. The digital synthesizer offered the composer a new and more intuitive method of computer synthesis than had been available to him previously. Computers were first used for synthesis in the mid-1950s, but because computer synthesis requires a knowledge of programming in the user and some understanding of the technicalities of the computing process, few composers found it congenial; moreover the time lag between the programming of a sound and hearing it was regarded by many as a serious drawback. The digital synthesizer, which supplies the computing power necessary for real-time synthesis without requiring an ability to programme, is closer to the concept of an 'instrument' held by most composers and has therefore provided a more acceptable and usable resource.

The first digital synthesizers were devised in the early 1970s; they included the Qasar (encouraged and supported by the composer Don Banks, who had played a similar role in the evolution of the Putney), the Dimi and the Dartmouth Digital Synthesizer. The first to be marketed was the Synclavier (1976) and by 1981 a number of others were available, including the PPG Wave Computer, DMX-1000, Fairlight CMI, General Development System, RMI Keyboard Computer KC-II, AlphaSyntauri and Soundchaser. Since each of these systems employed a microcomputer, either separately or integrally, and most had two linked computers to deal with different aspects of the workload, they were the most expensive of all synthesizers, but they were highly versatile and offered the composer the widest range of resources in real-time synthesis; the playback and modification of pre-programmed sounds could be carried out simultaneously with or independently of live performance. The outward appearance of early digital synthesizers differed little from that of a computer since they usually included the standard computer peripherals such as a visual display unit, disc drives and an alphanumeric keyboard. Today virtually all synthesizers are digital, and using computer elements has become second nature to many musicians. Studio systems combine sophisticated hardware and software, as in Symbolic Sound's Kyma (software) with the Capybara Sound Computation Engine, or, like Opcode's Max software, rely on external commercial synthesis systems.

Since digital electronic technology is very different from that employed in analogue systems, some of the companies that manufactured the first digital synthesizers were new to the synthesizer market. Casio's first musical product, the VL-Tone (1981), was basically a pocket calculator with the addition of a simple keyboard. In the same period the existing synthesizer manufacturers began to integrate digital electronics, which make some processes (such as arpeggiation and sequencing) very straightforward, into their new models. One of the first manifestations of the new approach was the trend towards the polyphonic synthesizer, using several oscillators or the frequency division methods familiar from electronic organs (see §1, 4). An early stage (1974–6) was Oberheim's multiplication of a basic 'Synthesizer Expander Module' to form the nucleus of instruments with two, four, six or eight voices (that is, the number of notes that can sound simultaneously); these had a keyboard and an optional sequencer and memory. In 1975 Buchla's Electric Music Box Series 300 featured digital oscillators. In 1976 Moog produced the first fully polyphonic commercial synthesizer, the Polymoog, using two oscillators with frequency division. The next digital step was that of programmability, introduced in the 12-voice RMI Keyboard Computer KC-I in 1974 and Yamaha's GX-1 in 1975 (an eight-voice polyphonic synthesizer with three manuals and pedal-board which resembled an electronic organ, and was categorized by Yamaha in its Electone range), the monophonic Oberheim OB-1 and Yamaha's eight-voice CS80 (1976), and thereafter included in the RMI Keyboard Computer KC-II and the fully polyphonic Korg PS-3200 (1977), the five-voice Prophet 5 and the ARP Quadra (1978), the Oberheim OB-X and EMS Polysynthi (1979), from around 1980 in the Buchla Touché, E-mu's Audity, Roland's Jupiter-8, the Korg Polysix, the first Casiotones (hybrids combining elements of the synthesizer and electronic organ; see fig.6), the Prophet 10 (fig.8) and the monophonic Proteus from PAIA, and

around 1982–3 in the Synergy, Chroma, Memorymoog, Buchla 400, Aries, Prism, and Yamaha DX series.

The number of polyphonic voices on a synthesizer is partly determined by cost and the area of the market at which it is aimed by the manufacturer, and partly by the sound-generation system; thus the fully polyphonic Polymoog and, to a lesser extent, the Korg PS-3200 inevitably have certain resemblances to an electronic organ, while the ARP Quadra incorporates a string synthesizer. Prior to the introduction of the Musical Instrument Digital Interface (MIDI) in 1983 there was comparatively little demand for synthesizers to be fully polyphonic, but with the availability not only of increasingly substantial internal memory storage but also of the greater control by external devices that MIDI made possible, a maximum polyphony of a number of equivalent to all or most of a player's complement of fingers soon becomes insufficient, especially if multiple layers are to sound simultaneously. In a solo performance, for example, even 12- or 16-note polyphony can soon be exceeded if the notes in a rapid passage continue to sound for up to one second in duration. Even on currently available synthesizers and samplers – as well as on digital organs and pianos – the available polyphony is often less than the number of keys on the keyboard (normally 61, apart from the 88 keys on most electronic pianos); typically 16, 32 or 65, only reaching 128 in a handful of models at the very end of the 20th century, as the cost of computer memory continues to fall.

The programs used by these instruments mainly affect timbres ('sound files'); in some cases only those timbres supplied by the manufacturer can be used, in others the user is free to program a personal selection of sounds. As with a computer, while the synthesizer is switched on, sounds can be stored in and retrieved from its volatile memory (RAM – random access memory), but a permanent storage medium (ROM – read only memory) is required from which sounds can be loaded into RAM. A variety of storage systems have been adopted in different instruments. From 1976 Oberheim synthesizers included a facility for using a standard cassette tape recorder for storage (the same method was used in some Roland models, two Buchla ones, the RSF Polykobel and the Voyetra series), while a digital cassette unit (featured in the first PPG Wave) could be added to one version of the Roland MicroComposer and the Prophet 10. Punched cards like those used with some computers were introduced in the digital Allen organ in 1971, and similar cards were employed in the synthesizer-related ElectroComp Synkey, the RMI Keyboard Computer, two Buchla models, the Variophon wind-controlled synthesizer and the Deputy piano attachment, while a magnetized strip provided the storage medium in three Yamaha synthesizers and one miniature electronic 'organ' from the early 1980s. Many digital synthesizers use discs for storage: the 5¼" (13.3 cm) diameter floppy disc was originally the most common, but hard (Winchester) discs, of the same size but far greater capacity, were used in the McLeyvier and Synclavier; the Fairlight had 8" (20.3 cm) floppy discs, while the Buchla 400 began the trend for the more recent 3½" (8.9 cm) microfloppy discs – these are still frequently used in a high density version. Other storage systems have included plug-in cartridges and cards (anticipated in 1971 in the Prestopatch on the Putney), which were originally used in the Synergy, the DX range of Yamaha synthesizers (for

both ROM and RAM) and the Elkasong feature in some Elka organs, and cards are still favoured by many companies; recent occasional use of CD-ROMs; and, in the early 1980s, the bar-code reader used briefly in models in the Casiotone range; the plug-in chips that provided the ROM (programmed by the manufacturer) in some synthesizers; and the magnetic bubble memory in Kinetic Sound's Prism synthesizer. Requirements for ever-greater storage capacity are often met by external devices that are connected via MIDI or the computer SCSI interface.

Around 1980 other aspects of the early digital synthesizer also found their way into partially digital instruments. The computer's visual display screen has its equivalent in the small liquid-crystal display window. The knobs and switches on synthesizer consoles were often replaced by touch-pads (as in the Moog Source, and some Gulbransen organs), and the functions they control (indicated by labelling) also developed away from those introduced with the analogue instrument. There was a greater emphasis on the building and shaping of timbres, advanced by the invention of the frequency-modulation (FM) oscillator, which, by means of algorithmic structuring, can generate highly complex waveforms; oscillators of this type were used in the Yamaha DX synthesizers (fig.9), offering several 'operators' for each note, so that the user can assemble the timbre with great analytical care. Digital synthesis rapidly became sufficiently sophisticated to produce imitations of acoustic instruments, which, to the innocent listener, are indistinguishable from the instruments themselves.

Another possibility offered by digital electronics is the 'sampling' of acoustic (or electronic) sounds; any sound of up to a certain duration can be stored digitally, edited or modified, and played back by means of a keyboard or other controller at any pitch location (or many at once if the instrument is polyphonic). In the Allen organ (1971), which pioneered digital sampling in musical instruments, surprisingly authentic reproduction of pipe organ timbres was achieved with only 16 samples per second. This process (the digital equivalent of the tape-playback system in the Mellotron) was the only source of sounds in the Emulator (1981), 360 Systems' Digital Keyboard (1982) and Movement Computer Systems' monophonic Mimic (1983), as well as in several electronic percussion units from the early 1980s. It was also an element of the DMX-1000, Fairlight CMI, 4X, PPG Wave 2:2 and Synclavier II. Around 1982 the designers of the Fairlight were able to add a sampling facility for only some extra software programming, and a couple of years later the designers who had set up the new company Ensoniq with the intention of releasing a synthesizer as their first product, realized that their VLSI chip could form the basis of a sampler; thus their first product was the Mirage sampler (1985). Since the early 1980s sampling has increasingly become the predominant sound source in most electronic instruments.

Other synthesizers that were manufactured around 1980, some with a digital element, include the Wasp, several manufactured by Kawai (some under the name Teisco), single models produced by electronic organ companies such as Farfisa (Syntorchestra) and Elka (Synthex), RSF's Kobol and Polykobol, Synton's Syrinx and modular system, several marketed as kits by Powertran (including the Transcendent) and Octave-Plateau's Cat, Kitten and programmable Voyetra series. In the early 1980s

many types of analogue synthesizer were controlled by small home computers in link-ups devised by the owners of the equipment or (in a few instances) by manufacturers.

The boom in sales of electronic instruments since the late 1970s, inspired partly by their widespread use in popular (particularly rock) music, also owes a great deal to the introduction of mass-production techniques, principally by Japanese companies. In 1976 Yamaha was the first musical instrument manufacturer to develop its own LSI (large-scale integration) microchips, each equivalent to millions of transistors and other components. From around 1978 many synthesizer manufacturers made use of the range of synthesizer chips designed by Curtis Electro Music. From the late 1980s digital signal processing (DSP) chips have increasingly been used. The only area in 20th century manufacturing in which prices were continually reduced was that of products based on electronic components, beginning with the replacement of valves by more compact transistors and diodes, then of transistors by integrated circuits, and continuing with the ever-increasing capacity that can be included on a single microchip – which will probably slow down when miniaturization reaches the molecular level. All of these become cheaper year by year (while simultaneously computer memory and speed of operation increases substantially), and have made it inevitable that the sound generation methods and the mechanisms used in earlier electric and electronic instruments, however highly certain instruments are still regarded, can only be recreated with current technology that involves lower costs of labour and materials. By the mid-1980s the cost of designing and manufacturing custom microchips had fallen so substantially that even smaller companies could afford to do this, as with Ensoniq's VLSI chip. The availability in the early 1980s of a wider variety of microchips resulted in a rapid growth of cheap, portable keyboards, mostly battery-operated, some with narrower and/or shorter keys, but not necessarily toys. Already in 1982 the sales of such instruments totalled around 750,000.

By 1983 the larger Japanese manufacturers were beginning to introduce fully programmable digital synthesizers based on their own specialized microprocessors, with small visual displays and plug-in memory cards or floppy discs. Such production methods have appreciably reduced the cost of synthesizers, and Japanese companies have exploited their proven skill in the design of hardware and their willingness to engage external expertise in software programming when needed. Western manufacturers, by contrast – perhaps in response to the economy-consciousness of the 1980s – began to design hardware to last for a decade and to concentrate on the development and refinement of software.

A notable development in 1982–3 was the great increase in the use of home computers (from the smallest Sinclair to the Apple II – now long surpassed by more powerful machines) to control all types of synthesizers, both analogue and digital, including drum machines. Such an approach is now common among owners and users of synthesizers, at home and in the electronic music studio, many of whom understand the functioning of their instruments and have considerably expanded their capabilities by adding a computer to the system.

The agreement between several Japanese and American synthesizer manufacturers that led to the introduction of the Musical Instrument Digital Interface (MIDI) in 1983 – and its subsequent expansion as General MIDI (GM) in 1991 – has had far-reaching effects. The possibility of interconnecting instruments and devices from any two or more manufacturers, in a manner that was previously available only between the individual modules in an analogue modular synthesizer (and in a few instances between different devices from the same manufacturer) meant that the arrays of individual keyboard instruments that had recently proliferated in rock music were no longer necessary; most of the instruments could be accessed remotely, without cluttering up the stage, and did not need to have keyboards. Thus companies began to separate the [Controller](#) from the synthesis section, marketing the two sections separately: the synthesizer module (as introduced in Oberheim's synthesizer expander module, now in specialized forms such as synthesizer, digital piano and electronic organ modules and modular samplers), and the master keyboard. The latter has minimal additional MIDI controls, and is based on a weighted (usually wooden) 88-note keyboard with high quality action that gives a similar feel to that of an acoustic piano (rather than the organ keyboards used in most synthesizers), mostly with pressure and velocity (attack and release) sensitivity. Manufacturers of master keyboards include Akai, Casio, Cheetah, Deopfer, Elka, Fatar, Kawai, Korg, Kurzweil, Lync, Novation, Oberheim, Orla, Peavey, Quasimidi, Roland, Samick, Soundscape and Yamaha.

In addition to straightforward synthesizers, the so-called workstation was also introduced in the late 1980s, in which a polyphonic synthesizer is combined with a sequencer (basically a digital recorder) and substantial editing facilities. Multi-instrument keyboards (such as the 'string synthesizer' and polyphonic ensemble) were replaced by polyphonic synthesizers.

From the mid-1980s the parallel developments of microcomputers and programmable digital synthesizers (incorporating or linkable to a 'reader' of storage media such as floppy discs, plug-in microchips or data cartridges, CDs and CD-ROMs) not only permitted individual performers to create and save their own timbres instead of relying on the 'library' supplied by the manufacturer, but also opened up a new market for 'back bedroom' development of 'third-party' custom voices ('patches'). 'Patch librarians' and 'voicing software' were devised for computers that could control the parameters on a synthesizer via MIDI, showing on the screen more detailed numeric or graphic overviews than were possible on the small VDU windows of synthesizers and samplers of all the variable functions relating to a particular parameter or patch; indeed some details were otherwise inaccessible to the user. Such sample editing included substantial possibilities to 'zoom' in and out of a sampled sound, to cut, copy and paste selected sections, and to loop or reverse them, in addition to transposition. Musicians are also able to use a MIDI link from a keyboard to a computer so that any improvisation can not only be recorded and replayed but also printed out in conventional notation; performers such as the jazz pianist Oscar Peterson, although rarely if ever playing electronic instruments in public, have built up substantial studios for compositional purposes with expensive synthesizers such as the Synclavier.

Certain aspects of the recent development of digital techniques for modifying sounds have recapitulated those previously experienced with analogue techniques, especially in live electronic music, where some younger composers in the late 1980s unwittingly duplicated with expensive computer systems the comparatively simple analogue transformation techniques that were available in the late 1960s and early 70s. Such parallels have also meant that the terminology adopted for certain digital features has proved to be useful in describing the equivalent analogue ones, as in the case of applying the term 'sampler' to earlier analogue instruments. Analogue equipment is designed to function in one particular manner, and anyone with relevant experience can deduce exactly what it can and cannot do. Digital equipment is the opposite, and can be called 'transparent': in many cases the hardware (the circuitry and mechanisms) could be used for radically different purposes, which are configured solely by the choice of software (computer program) that is applied.

With analogue electronic musical instruments it was always in the interests of manufacturers to supply the users and especially service engineers with complete circuit diagrams and descriptions of mechanisms; because a skilled engineer could often diagnose and replace a faulty component even without such assistance, a number of books were published from the late 1940s that consisted of abbreviated service manuals, with each chapter devoted to a single recent model from a major manufacturer. Subsequently, since digital instruments are usually based on custom-designed integrated circuit microchips containing the equivalent of thousands of individual electrical components, servicing by non-specialists is largely impossible and prevented by the deliberate unavailability of detailed internal information; as with most digital electronic equipment, with any purely electrical fault the tendency is to replace the offending circuit board rather than try to repair it. Another factor is that manufacturers wish to prevent their specialized designs from being copied by other companies (with minor changes to avoid patent infringements or legal problems), and, conversely, grandiose titles and acronyms sometimes conceal their own plagiarism of other approaches. Thus it is much harder to categorize digital sound-generating approaches other than in general terms, apart from the key aspects of sound synthesis and sound sampling.

In the musical field sales of several thousand instruments indicate a success: only 12,242 Minimoogs were manufactured, and the main Western synthesizers that have exceeded this are E-mu's Proteus (70,000) and Ensoniq's Mirage (30,000) and ESQ-1 (50,000); tens of thousands have rarely been achieved outside the major Japanese companies (Casio's sales include substantial numbers in department stores), and only the sales of the three most successful synthesizers have totalled around a quarter of a million (Korg M1, Roland D-50 and Yamaha DX7, with sales figures similar to those of the Hammond organ model B-3/C-3). By comparison, quantities of less than a thousand were achieved for some instruments that are considered to have been of major significance, many in a medium price range.

[Electronic instruments, §IV, 5: After 1945: The synthesizer](#)

(iv) Control devices.

In the preceding discussion little mention has been made of the means by which the sound-generating and -processing devices of synthesizers may be manipulated and controlled, though it will have been clear that many of the instruments referred to in §§(ii) and (iii) have music keyboards. Appropriate synthesizer controllers have been developed for performers who are not keyboard players, of which wind controllers (first proposed by Friedrich Trautwein in 1930, but not realized) are among the most successful. Following considerable interest around 1970 in devices such as octave dividers and multipliers, several wind synthesizer controllers were marketed, such as the Electronic Valve Instrument (EVI; developed from the 'blow tube trigger generator'), the Lyricon and the Variophon; the EVI was marketed by Akai in 1987 in both its original trumpet-like form and a saxophone-like derivative (known as the Electronic Wind Instrument, or EWI), while Yamaha's WX series (from 1987) was partly based on the Lyricon. Articulation of notes by means of a breath-operated control is provided in synthesizers and related instruments manufactured by Crumar and Yamaha, and in the Hohner Electra-Melodica. A number of electronic percussion instruments consist of an analogue or digital synthesizer triggered by means of special drums or drumpads. Similar, finger-operated touch-pads, in which the area of contact is itself a controlling element, were used by Hugh Le Caine in his 'printed circuit key' (1962) and in the Buchla synthesizer (from the mid-1960s), the Kraakdoos (1969), the Lambdoma (1976–7) of Dieter Trüstedt and the Buchla 400 (1982); more sophisticated touch-sensitive fingerplates, operating in three parameters simultaneously, constitute a controller manufactured in the early 1980s by Robert A. Moog's Big Briar company and the Touch-Sensitive Drum introduced in 1982 for the SSSP at the University of Toronto. More exotic control devices include the Snark (a tubular controller 1.5 metres long with buttons and switches), the Oestre (a small tubular controller using a laser beam) and the Laser Harp whose 'strings' consist of laser beams, all created in the early 1980s by the French synthesist and laser specialist Bernard Szajner; Jean-Michel Jarre has featured a similar instrument in his concerts. Interactive Light's Dimension Beam (1993) was subsequently taken up by Roland as the D Beam.

Given that most synthesizer users are rock musicians, and that electric guitarists quickly took to the various pedal-operated sound-modification devices introduced in the 1960s, it is surprising that the guitar controller has not been more popular. In the late 1960s Vox marketed the Organ Guitar, a guitar-like instrument operated by the left hand in which contact between the strings and metal inserts in the plastic frets triggered pitches generated by oscillators. In 1977 Hagström developed a similar instrument, the Patch 2000, as a synthesizer controller. David Vorhaus's Kaleidophon (1974), which resembles an electric bass guitar, has touch-sensitive flat plastic strips instead of strings; fingerboard controllers of this sort have also been used on a few synthesizers. The EMS Synthi Hi-Fli (c1973) consists of a small console containing various modification devices.

The first true guitar synthesizer that was both successful and reliable was introduced by Roland in around 1977. The company has produced several six-voice polyphonic instruments of this type; each consists of a specially designed guitar with switches and knobs mounted on the body (the original model had 15, one of which gives an 'infinite sustain') and a small

synthesizer unit. The ARP Avatar (1978, an over-ambitious investment in which led to the company's demise) was monophonic: a special pickup unit was fitted to a normal electric guitar, and the synthesizer was controlled either by the strongest signal received from it or by a single pre-selected string. 360 Systems' Slave-Driver (1976–8) was a monophonic pitch-to-voltage convertor, designed by Bob Easton (after a prototype from 1972) for interfacing with wind, string or other controllers; it was replaced in 1979 by the polyphonic Spectre guitar synthesizer. Another monophonic controller was marketed as part of the Korg range from around 1980. Zeta Systems have produced guitar synthesizers as well as a violin synthesizer. In the mid-1980s Octave-Plateau produced a MIDI guitar, and two computerized British systems were the SynthAxe (1985) and Stephen Randall's Stepp DG1 (1986); recent equivalents include the Ilio Digtar and the Starr Ztar.

Lightweight portable keyboard controllers, worn like a guitar, became popular with rock and jazz-rock keyboard performers around 1980, since they enabled the player to walk round the stage. Jan Hammer (who pioneered the use of the Minimoog as a 'lead' synthesizer) began around 1975 to play a rather cumbersome four-octave keyboard controller for an Oberheim synthesizer; named the Probe, it was specially designed and constructed by Jeremy Hill. Around 1979 the similar Clavitar was built for George Duke by Wayne Yentis. Other related controllers from around 1980 (with ranges between 32 notes and four octaves) include Performance Music Systems' Syntar, Electronic Dream Plant's Keytar and Sequential Circuits' Remote Prophet. The Moog Liberation, Roland SH-101 and Yamaha CS01 are self-contained small synthesizers (weighing respectively around 6.5 and 4.5 kg) that can be played on the move.

Some pedal controllers, resembling the pedal-board of an electronic organ, have been manufactured; they include the 13- and 18-note versions of the Taurus from Moog, one-octave pedal units from several companies and the two-octave Korg Synthe-Bass. Programmable machines similar to the 'walking bass' units on some home electronic organs have been marketed separately, such as the Roland Bass Line.

In recent years there has been considerable development of 'alternate' or 'alternative' MIDI controllers. These include not only the above-mentioned types that resemble certain traditional instruments but also fingerboards, which continue to be valued (as in Kurzweil's ExpressionMate, c1999), graphic tablets, arrays of switches, rotary faders, slide faders and photoelectric cells, as well as one-off units devised by or for individual musicians, including the Mathews-Boie Radio Drum, 'data gloves' – such as the elaborate strap-on control units of Michel Waisvisz's *De Handen* (1983), Tod Machover's Exos Dexterous Hand Master (c1989), Mark Trayle's adaptation of the Mattel Powerglove (1990) and Laetita Sonami's Lady's Glove (1991) – and 'space controllers' involving laser beams, ultrasonic and infra-red beams, video cameras, theremin-like capacitive fields and other types of sensor (see [Drawn sound](#), §3).

[Electronic instruments, §IV, 5: After 1945: The synthesizer](#)

(v) Repertory and ensembles.

Although the synthesizer came to prominence through recordings of arrangements of familiar works, the repertory also includes much original music. A number of musicians used the modular Moog live in concerts from the late 1960s, including Richard Teitelbaum, who played it as part of the ensemble Musica Elettronica Viva (which otherwise consisted of acoustic and amplified instruments), Keith Emerson and Paul Bley. Among the early performers on the popular Minimoog were Jan Hammer and Sun Ra, and the Polymoog was later used by Teitelbaum for solo playing. John Eaton specialized in live performance of his compositions for Synket, which include one of the few concerto-like works for solo synthesizer and orchestra, *Concert Piece* (1966); David Rosenboom and Bley both performed on the modular ARP 2500 and Emerson has used Korg synthesizers. Several musicians have produced multi-tracked gramophone records after the manner of Wendy Carlos, notably Isao Tomita (using a Moog), while Morton Subotnick (on a Buchla) pioneered the concept of electronic compositions designed for disc recording, sections of which were created in real time with the aid of several sequencers. Between 1972 and 1986 Dubravko Detoni included a synthesizer in 22 compositions featuring his ensemble Acezantez, mostly also with an electric organ. Recent synthesizer soloists have included Sergio Barroso and Thomas Lehn, who has continued to play an analogue instrument. Since the 1980s the synthesizer has become almost essential in the atmospheric recordings of 'New Age' music.

During the 1980s electronic keyboards, synthesizers and samplers began to appear increasingly regularly in new compositions for symphony orchestra, which often incorporated two such instruments. Composers who have featured electronic keyboards in several works include John Adams, Louis Andriessen, Gavin Bryars, Jonathan Harvey, York Höller, Michaël Lévinas and Michael Torke. Since the mid-1980s Stockhausen has included electronic keyboards in his 'modern orchestra' ensemble in many compositions. Samplers have been featured by Luciano Berio, Alexander Goehr, François-Bernard Mâche, Rolf Riehm, Manfred Stahnke, Michael Tippett, Mark-Anthony Turnage and others.

The first of several synthesizer festivals and workshops was held in Bonn in 1974. For several years from 1979 the Ars Electronica festival in Linz featured a competition for performers on synthesizers and related systems, which was won by, among others, Bruno Spoerri (Lyricon, 1979), Nyle Steiner (Electronic Valve Instrument, 1980) and Ivan Tcherepnin (Serge synthesizer with *santur*, 1982); non-commercial instruments were also entered in this competition.

Many synthesizer ensembles were formed in the 1970s and early 80s. They include Mother Mallard's Portable Masterpiece Co., Canadian Electronic Ensemble, Ensemble de Synthétiseurs de Vincennes, New Kitchen Sync., OdB and the New York Biofeedback Quartet. In groups such as Gentle Fire and Intermodulation, and in Stockhausen's composition *Sternklang* (1971) synthesizers have been used largely to process instrumental sounds and not as the principal focus. Two synthesizers, two electronic organs and two ondes martenots formed the kernel of the Ensemble d'Instruments Electroniques de l'Itinéraire. More recently (from around 1980) groups have been formed to play digital

synthesizers, such as the New Computer Trio (David Behrman, George Lewis and Teitelbaum), Computer-Trio AIR (West Germany) and the First International Computer Orchestra (Linz). In California the members of the Hub pioneered interactive links between their individual computerized systems.

By 1973 the music for about 60% of broadcast commercials in the USA was produced electronically, largely with synthesizers (this application was pioneered by Raymond Scott, Eric Siday and Jean-Jacques Perrey with Gershon Kingsley); in Britain, by contrast, the percentage of television advertisements using synthesized music was still little more than half that figure in 1983. The synthesizer has been increasingly used in film music (in the former Soviet Union and India, for example, as well as the West), and there have been isolated applications of more specialized instruments such as the Electronic Valve Instrument. In *2001* (1968) the voice of the computer Hal, singing as it is disconnected, was based on a demonstration produced with an IBM computer at the Bell Telephone Laboratories in New Jersey, while the first communication with the aliens in *Close Encounters of the Third Kind* (1977) was made through a five-note phrase played on an ARP synthesizer.

Quite other musical requirements are found in rock music, where the primary elements are high levels both of physical energy and of amplified sound, an often deliberate monotony of rhythm, and simple repetition. Neither musicians nor listeners are concerned about whether the sound of an electronic organ or piano resembles its acoustic equivalent: a desire for a wide range and variety of sound, and, not least, for visual impact, led around 1980 to players' surrounding themselves on three sides by a dozen or so instruments, stacked four or more high, which usually included an electric or acoustic piano (or both) and a Mellotron or electronic organ, as well as synthesizers, often giving over 60 octaves of keyboards. Multi-keyboard performers in rock and jazz-rock (several of whom have worked with Yes) included Rick Wakeman, Vangelis, Patrick Moraz, Chick Corea, Stevie Wonder, Herbie Hancock, Klaus Schulze, Jean-Michel Jarre, Joe Zawinul, Larry Fast (under the name Synergy) and George Duke; most of these musicians also produced at least one solo record based on multi-track tape techniques. The advent of MIDI meant that such multi-keyboard setups soon became outmoded, with additional keyboard or modular instruments no longer visible onstage. Other types of synthesizer, besides those with keyboards – for example the wind- and guitar-controlled instruments mentioned in §(iv) – found their chief application in rock music; electronic percussion units (or drum synthesizers), achieved phenomenal success in 1982, not long after they first became widely available, and subsequently formed the basis of many of the styles popular in the 1990s.

The first pop groups to lay particular emphasis on their use of synthesizers (which often made up the entire instrumentarium) began to appear in about 1977; they included the Yellow Magic Orchestra, Human League, Orchestral Manoeuvres in the Dark and Depeche Mode. A rather different approach was adopted by synthesizer groups such as Tangerine Dream, whose music is drawn out, enveloping and hypnotic, and Kraftwerk, whose performing style was intended to be mechanical, even robot-like. A similar restraint could be seen in the work of Brian Eno, who largely restricted

himself to the use of a single instrument, the Putney. With the exception of Sun Ra, Paul Bley and Annette Peacock, jazz musicians came later to the synthesizer.

In the early 1980s the synthesizer began to be known in non-Western countries. It has found its way into the popular music of African countries such as Nigeria, and (as mentioned above) has been employed by the Indian film industry. Touring rock musicians have introduced it into countries where it was not otherwise available – Jean-Michel Jarre, for example, was the first Western musician to perform on synthesizers in China.

Electronic instruments, §IV: After 1945

6. Newly invented instruments and sound systems.

The majority of electronic instruments have been those that electrical engineers have invented and manufacturers have made and marketed. But composers, performers and musical instrument inventors have also devised their own electric and electronic instruments and sound-generating systems; they include (in the earlier period) Mager, Helberger, Martenot, Obukhov and Sala, and, later, inventors who have been primarily musicians (Percy Grainger, Raymond Scott, Nyle Steiner, Michel Waisvisz, Serge Tcherepnin, Salvatore Martirano and William Buxton) or have had substantial musical training or involvement (Hugh Le Caine, Robert A. Moog, Donald Buchla and Thomas Oberheim). In 1975 Gordon Mumma published a wide-ranging survey of these aspects of electronic music. The area of sound-generating systems overlaps to some extent with that of [Sound sculpture](#).

- (i) [Electroacoustic and electromechanical techniques](#).
- (ii) [Acoustic feedback](#).
- (iii) [Electronic oscillators](#).
- (iv) [Synthesizers and other sound systems](#).
- (v) [Miscellaneous equipment](#).
- (vi) [Control devices and techniques](#).

Electronic instruments, §IV, 6: After 1945: Newly invented instruments and sound systems

(i) Electroacoustic and electromechanical techniques.

During the 1930s there was considerable activity in the area of electroacoustic instruments, especially string instruments of every sort. But it was only after World War II that such activities began to include inventions that bore little or no resemblance to conventional instruments. From the late 1940s music on tape (electronic music and *musique concrète*) produced in a studio became the mainstream of experimental work in creative musical electronics, and it was not until the work of composers such as John Cage (from 1960) and Stockhausen (from 1964) that the subcategory of live electronic music created in 'real time' began to be identified. (At some point in the future it is likely that the two will be reversed, with studio-composed recorded music being reserved for certain procedures that will continue to be too time-consuming or require too much computer power for live performance to be practical.) Four areas can be identified, in each of which the majority of work features real time transformation (sometimes only the last of several stages of processing) of

sound sources by means of electronic equipment: sounds played on traditional instruments; sounds played on specially modified or constructed acoustic or amplified instruments or other sound sources; electronically-generated sound sources including those of synthesizers, other electronic instruments and acoustic feedback; and sounds from sources external to the performance space, often pre-recorded. This article has so far been primarily concerned with the third of these areas; the present section concentrates on systems developed by composers and improvisers in the fourth area.

In the second area John Cage pioneered the amplification of unusual sound sources in his *Cartridge Music* (1960; amplified 'small sounds'), which has been followed by the use of electromagnetic and piezoelectric pickups to amplify acoustic sounds in many contexts. Between 1964 and 1969 Max Neuhaus amplified some of his solo percussion installations; similar applications include Walter de Maria's sculptural 'Instrument for La Monte Young' (1965), in which an aluminium ball is rolled very slowly to and fro inside an amplified aluminium trough, and the Artaudofoon sculptural metal percussion instrument constructed by Frans de Boer-Lichtveld for Peter Schat's *Electrocutie* (1966), which contained 40 contact microphones. Besides percussion instruments, Allan Bryant constructed a series of amplified instruments in which sounds are produced by rubber bands, steel springs and strings (1966–7). Similar applications of amplification to invented string instruments have been carried out by Mauricio Kagel in his *Rahmenharfe* (1969) and by Dieter Trüstedt in the series of *ch'in* instruments (based on the Chinese *qin*) and wind harps constructed since 1975. Amplification is used in most of Hugh Davies's concert instruments (since 1968), the sound installations of Richard Lerman and the Terrain Instruments of Leif Brush (all three have explored sources that are acoustically virtually inaudible), some of the sound sculptures of Takis, and instruments built since the 1970s by Paul Lytton, Godfried-Willem Raes, Tom Nunn, Chris Brown, Mario Bertoncini, the Sonde group, Max Eastley, Peter Appleton, Adam Bohman and many others.

During the 1960s a number of composers began building live-electronic transformation equipment for use with conventional instruments and other acoustic sound sources. Mumma was especially active in this area: his 'cybersonic consoles' interact with the musicians in *Hornpipe* (1967) and other works, and he designed the Sound-Modifier Console that was used in the Pepsi-Cola pavilion at Expo '70 in Osaka; he also created works involving telemetry belts with accelerometers (sensitive pickups) and frequency-modulated VHF oscillators.

Although the fourth area of live electronic techniques, that involving sound sources pre-recorded on sound playback equipment, was initially the least common, it has in recent years taken on a similar importance to that of the third area. A number of musicians have devised instruments based on electromechanical sound playback equipment such as the tape recorder, gramophone and compact disc player; these techniques are in some cases related to those of drawn sound, applications of which to musical instruments are detailed in §1, 3(ii), above. A method of composing directly on to magnetic tape without the assistance of a tape recorder was

developed in the late 1940s in New York by Abraham A. Frisch who invented special magnetic stencils for the purpose; like McLaren and other film makers, Frisch made a set of magnetic dies to enable him to record a wide range of sounds with great precision, using 35 mm sprocketed magnetic tape subdivided into five parallel tracks. Further creative uses of magnetic tape (the standard 1/4" width), in which a complete tape recorder is not required, include several applications that involve moving the tape past a fixed tape head, such as the 'tape bow violin' of Laurie Anderson and an early instrument built by Michel Waisvisz, in both of which the tape is moved manually. The Lateral Thinking Instrument made by Akio Suzuki consists of lengths of pre-recorded 1/4" magnetic tape, glued together to form a large rectangle over which tape heads are moved manually; the same principle was developed in MAP₁ and MAP₂ (1967–8) by the American composer Jon Hassell, but here the tape carries additional layers of sound pre-recorded over the tape square in different directions by means of a hand-held recording head.

Gramophone records have been manipulated in related ways: in Cage's *Imaginary Landscape* no.1 (1939) and no.3 (1942) 78 r.p.m. shellac discs are subjected to speed changes and the performer lifts and replaces the arm carrying the cartridge so that there are breaks in the sound; subsequent works by Cage that feature multiple turntables are *3 1/3* (1969) for audience participation and *Europas 3 & 4* (1990), with six machines. From the early 1980s Christian Marclay specialized in performing on a dual 'disco' turntable unit, manipulating long-play vinyl discs that were deliberately warped, scratched or assembled as a collage from several different recordings; in 1991 Marclay devised the installation *One Hundred Turntables*. Other turntable specialists include David Shea, Martin Tétreault, Otomo Yoshihide, Merzbow (Masami Akita), Claus von Bèbber, Rik Rue, Erik M, Frank Schulte, Philip Jeck (his *Vinyl Requiem*, 1993, requires up to 180 1950s record players), Pierre Basatien (*Musiques paralloïdres*, c1998) and Janek Schaefer (whose variable speed and reversible 'tri-phonic turntable' has three arms and pick-ups). Similar techniques were devised from the early 1970s by disc jockeys with two turntables in what became hip hop and rap, including [Scratching](#), in which a distinctive rhythm squeaking and whistling sound is produced when records are rotated backwards and forwards by hand (requiring a more flexible and robust stylus mounting). A favourite machine has been the Technics SL-1200 Mk.2 (1978), which features a slide potentiometer for varying the speed; other companies soon followed suit, sometimes in the form of a special disco unit containing twin turntables and a mixer, and since 1994 several equivalent CD machines have been available.

Such manipulations of sound recordings have not been limited to the medium of analogue discs; equivalent treatments are possible with the digital format of the compact disc. Since 1984 Yasunao Tone has 'prepared' compact discs by attaching to them thin strips of perforated tape that partially mask the reading of the encoded digits, thus affecting pitch and timbre (*Music for 2 CD Players*, 1985). Nicholas Collins, David Weinstein, Tim Spelios and Ikue Mori, in the group Impossible Music, have modified the functioning of compact disc players by software control, creating, for example, repeated loops of selected passages. A compact disc player with 'scratching' facility has been marketed, and similar features

have been included in the 1990s in dance-oriented sampling keyboards from manufacturers such as Casio, Roland and Yamaha.

From the 1980s other musicians whose work was based on pre-recorded materials opted for several analogue cassette tape recorders (in many cases replaced during the early 1990s by digital DAT cassette machines) with a wide range of their own recordings that could be rapidly interchanged (an impossibility in the handful of earlier pieces that were based on material pre-recorded on reel-to-reel tapes). In the mid-1990s it became affordable for musicians to 'burn' their own recordings onto compact discs; these have often replaced cassette tapes or other recorded media for the introduction of external sounds into the performance space. Such musicians also often adopted samplers when they became increasingly affordable in the second half of the 1980s, often in combination with other sound processors (sometimes specially constructed or adapted) and/or commercial synthesizers, in some cases under computer control. Musicians who have worked with such combinations of 'black boxes' include David Tudor, Ron Kuivila, Richard Teitelbaum, Marek Choleńiewski, Voice Crack (Norbert Möslang and Andy Guhl), Rolf Julius, Michael Prime, Andres Bosshard, members of the Hub, Bob Ostertag, Arcane Device (David Myers), Otomo Yoshihide, Yamatsuke Eye, Sachiko M, Matt Wand, Mats Lindström, Matt Rogalsky, Richard Barrett, Rik Rue, Jérôme Noetinger, Lionel Marchetti, Gert-Jans Prins, and the sound poet Jörg Burkhard. In some cases a specially designed or modified controller is used, mostly with MIDI, as with Michel Waisvisz (*De Handen*), Nicholas Collins ('trombone-propelled electronics', in which the trombone does not sound) and Peter Beyls (Oscar), as well as several musicians who employ 'space control' or 'data gloves' (see §5(iv) above); similar systems have been used in combination with traditional instruments, among others by Pauline Oliveros (the Expanded Instrument System, with an accordion tuned in just intonation), by Peter Cusack ('bouzouki-controlled samples'), by Pamela Z (BodySynth controller, primarily for processing her voice) and by several violinists: Jon Rose, Takehisa Kosugi, Philipp Wachsmann, Carlos Zingaro, Phil Durrant and Kaffe Matthews.

Another approach to using existing external sound is the live treatment of broadcast sounds 'from the air', for example, sounds captured from radio broadcasts in Collins's *Devil's Music* (1985), by Disinformation (Joe Banks) – often recorded in advance, from a variety of natural and man-made sources such as electrical storms and data transfer broadcasts – and by Scanner (Robin Rimbaud), based on mobile telephone conversations.

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(ii) Acoustic feedback.

The phenomenon of acoustic feedback (described in §I, 5(ii), above) has been widely exploited as a source of sounds and as a means of modifying sounds produced by other sources. A number of composers have devised different methods of altering the pitch of the feedback sound: in Mesías Maiguashca's *A Mouth Piece* (1970) microphones are moved around and their relationships with the loudspeaker are modified by means of cardboard tubes and the performers' mouth cavities, while in Hugh

Davies's Quintet (1967–8) the connections between individual microphones and loudspeakers are permuted. The interaction of feedback and acoustic sound sources has been explored by David Behrman in *Wave Train* and *Players with Circuits* (both 1966), in which vibrating objects such as piano strings are used, Max Neuhaus in his realizations for percussion of Cage's *Fontana Mix* (from 1965), and Robert Ashley (*The Wolfman*, 1964) and Maiguashca who have combined feedback with singing. Alvin Lucier has mixed electronically generated sounds with feedback in *Bird and Person Dyning* (1975), and in David Tudor's *Microphone* (1973) a high degree of filtering is applied to feedback sounds. The phenomenon has also been exploited in Steve Reich's *Pendulum Music* (1968) by members of Composers Inside Electronics (particularly in the work of John Driscoll) and by Nicholas Collins and Paul Earls.

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(iii) Electronic oscillators.

Considerable use has been made of oscillators in concert performances. To begin with composers and performers utilized oscillators manufactured for non-musical purposes (as test equipment), but later they had them specially made for greater stability or took them from modular synthesizers. In some cases they are employed to produce static pedal points and drones, in others to create glissandos, sometimes very slowly; pulse oscillators generate periodic clicks which can be accelerated to produce sustained pitches. The earliest works to include electronic oscillators manipulated as instruments were the two by Cage mentioned above: in *Imaginary Landscape* no.1 the discs used have oscillator frequencies recorded on them for test purposes, and in no.3 they are combined with oscillators operated directly. Similar applications were made by Paul Boisselet in several works begun in the mid-1940s and completed between 1949 and 1964 (including *Symphonie rouge* and *Symphonie jaune*), and by the Turkish composer Bülent Arel who composed a work for string quartet and electronic oscillator in 1957.

Cage's close associate David Tudor began to use oscillators in 1964 in *Fluorescent Sound*, and from the late 1960s he constructed his own oscillator circuits for works such as the first of the 'Rainforest' series (1968). Between 1969 and 1977 he collaborated with the composer Lowell Cross and the physicist and sculptor Carson Jeffries on the 'Video/Laser' series of performances and sound environments, in which electronic sounds and laser images are controlled by the same circuitry; Cross continued this work with a team at the University of Iowa. Cross was also the designer of the photoelectric control circuitry built into a chessboard for *Reunion* (1968), in which moves executed on the board in the course of a game between Cage and Marcel Duchamp controlled the sounds of live-electronic and electroacoustic works by Behrman, Cross, Mumma and Tudor.

Alvin Lucier's work is largely concerned with acoustical phenomena and has frequently involved specially designed electronic oscillators for delineating and exploring specific sound environments; his first work of this kind was *Vespers* (1968), in which hand-held echolocation devices called

Sondols ('sonar dolphins') produce short periodic pulses, the speed of which can be altered. The interference patterns formed by two or more sine waves, which set up standing waves, are explored in *Still and Moving Lines of Silence in Families of Hyperbolas* (1973–4), and similar patterns, caused by the diffractions of sine waves, are the basis of *Outlines of Persons and Things* (1975) and *Crossings* (1982–4), in which respectively physical objects and the sounds of an amplified orchestra create the interference; many subsequent works have explored the latter combination with either soloists or ensembles. An 'electronic bird' is the principal sound-source in *Bird and Person Dyning* (1975), a sine wave electromagnetically drives a long metal string in *Music on a Long Thin Wire* (1977) and two sine waves are combined in the body of a cello in *Directions of Sound from the Bridge* (1978). Two other works, *The Queen of the South* (1972), based on the visual (Chladni) patterns produced by different frequencies, and *Tyndall Orchestrations* (1976), which concentrates on the responses of gas flames to sounds, may use any sound-sources, but are particularly effective when oscillators are employed.

Other composers have made more occasional use of oscillators and of instruments based on them. Stockhausen's *Alphabet* (1972) pursues similar applications to those in the last two works by Lucier mentioned above: several oscillators create Chladni patterns, shatter panes of glass and affect gas flames and the movements of fish swimming in a tank of water. Hugh Davies has exploited difference tones between oscillators and other sound sources in *Quintet* (1967–8) and *Mobile with Differences* (1973). For *Organica I–IV* (early 1970s) David Johnson devised a set of hand-held tubes containing small oscillators.

Oscillators have found a number of applications in sound environments built since the 1960s. Systems controlled by photoelectric cells were designed by Toshi Ichiyangi for Takamatsu City (1964) and a Tokyo department store (1966) using oscillators specially created by Jyunosuke Okuyama, and by James Seawright and Howard Jones for sound sculptures in the mid- to late 1960s. Sustained and pulse oscillators have been incorporated in several environments constructed since 1967 by [Max Neuhaus](#) and since 1969 by Michael Brewster, and in open-air installations by Stuart Marshall; similar work has been carried out by Maryanne Amacher and Liz Phillips. From 1966 Takehisa Kosugi explored the fluctuations of audio and radio frequency oscillators and receivers when they are moved by currents of air, and since the early 1980s he has constructed quiet installations of banks of miniature pulse oscillators ('electronic crickets') that, especially in the *Interspersion* series, produce complex patterns of clicks; similar approaches are the installations of Rolf Julius and the electronic 'frogs' of Felix Hess. Also in 1966 La Monte Young began work on his environmental *Drift Studies* for two or more precisely tuned, custom-built sine-wave generators.

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(iv) Synthesizers and other sound systems.

A number of musicians have developed their own specialized electronic sound systems and synthesizers, of which the best-known are the Serge

and Waisvisz's Kraakdoos family. In the mid-1960s the jazz saxophonist Gil Mellé constructed several small electronic instruments, which included the Electar (a simple form of string synthesizer), the Doomsday Machine (electronic cymbal sounds), the Effects Generator and Tome VI (a miniature synthesizer built inside a soprano saxophone), and subsequently (for science fiction film scores) the Percussotron III and the Tubo Continuum (a string instrument 9 metres in length) with a digital modulator. Modular synthesizers were built by Allan Bryant (around 1968) and David Rosenboom, whose Neurona (1969) was briefly manufactured. Self-playing synthesizers and other electronic systems were devised by Stanley Lunetta for sound sculptures and concerts from 1967, and two small synthesizers were constructed by Dieter Trüstedt in 1974 and 1976–7. Two unusual large-scale programmable instruments are Léo Küpper's GAME and Martirano's Sal-Mar Construction; in both of these prepared musical sequences are stored for immediate access for further processing in live performance. In 1989–92 Forrest Warthman constructed a unique 'neural-network synthesizer' for David Tudor.

During the 1970s musicians began to work with increasingly miniaturized circuitry and microcomputers. Since around 1972 Behrman has developed special modules, some of which are controlled by microcomputers, while Paul de Marinis's Pygmy Gamelan (1973) produces melodic patterns that are affected by changes in its environment. Microcomputer systems have been an area of particular interest to Californian musicians: the poet and musician Larry Wendt has built small modules for use in his performances and the members of the Microcomputer Network Band (including Jim Horton, John Bischoff and Rich Gold) have invented various devices. A percussion synthesizer was built in 1973–4 by Jim Gordon, and small synthesizers were devised in Australia by Carl Vine and in Belgium by Godfried-Willem Raes. 'Low-level' electronic systems have been assembled by Warren Burt and Ron Nagorka. A comparatively recent development is the activity of amateur musicians working at home for their own amusement, who have assembled synthesizers from commercial modules or entirely from basic components.

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(v) Miscellaneous equipment.

Some composers and instrument builders have been inventive in their use of electronic equipment not normally regarded as having musical applications. This approach was encouraged in the USA by the formation in the mid-1960s of Experiments in Art and Technology (EAT), which promoted projects in which creative artists and engineers cooperated on a one-to-one basis. In 1966 EAT presented a series called 'Nine Evenings: Theatre and Engineering' in New York, for which Tudor composed *Bandoneon!* and Cage his *Variations VII*; Cage's work uses electronic sounds derived from communications and monitoring equipment such as a radio receiver, a sonar device and a Geiger counter.

Since 1973 several members of the group Composers Inside Electronics have explored somewhat peripheral aspects of electronics and electromechanical systems: Ralph Jones has constructed circuits

incorporating old and reject electronic components, and similar explorations have been carried out by Philip Edelstein and Bill Viola.

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(vi) Control devices and techniques.

The traditional relationship between performer and instrument – the physical manipulation by the player of the sound-generating device – has been extended by some composers and inventors who have exploited certain properties of the human body, such as its ability to supply capacitance and resistance in an electrical circuit, and the various functions of the nervous system. The theremin was the earliest instrument to make use of variable body capacitance, which was provided by movements of the performer's hand in front of the instrument's antenna; similar tactile control methods are employed in Eremeeff's *Gnome*, Hugh Le Caine's 'printed circuit key', the *Kraakdoos*, and the *Sal-Mar Construction*. Alpha rhythms (brain-waves), picked up by electrodes attached to the performer's head, have been used to control acoustic sound sources in Lucier's *Music for Solo Performer* (1965) and electronic devices in works by Manfred Eaton, Richard Teitelbaum, David Rosenboom, and Pierre Henry in collaboration with Roger Lafosse. Control voltages derived in other ways from the state of the human body have been exploited by Ruth Anderson (*Centering*, 1979) and Gordon Mumma, and similar voltages taken from plants have been used in works by John Lifton and Jeremy Lord, in the *Stereofernic Orchidstra* of Ed Barnett, Norman Lederman and Gary Burke, and in Mamoru Fujieda's *Ecological Plantron* and *Plantron Mind*.

Other specially devised control systems have depended on more conventional electronic equipment. Robert A. Moog developed a set of proximity-sensing antennae for use in Cage's *Variations V* (1965), and in the mid-1970s Walter Stangl constructed the light-sensitive *Moviophon* for the K & K Experimentalstudio of Dieter Kaufmann and Gunda König for use in music-theatre works. Various 'musical stages', the movements of the performers on which trigger sound-generating equipment, have been constructed; they include Termen's *Terpsitone* (1932), the *Pedaphonic Dansomat* (1967) developed at the University of Hawaii, the *Aanraker* (1978) made by Michel Waisvisz to control a variant of his *Kraakdoos*, and the *Soundstair* (1977) devised by Robert Dezmelyk for Christopher Janney, who has developed this idea in various public spaces, such as a shopping mall, a subway station and an airport. Interruption of light and other beams has been used in a variety of systems, by composers such as Jacques Serrano, Qubais Reed Ghazala, Rolf Gehlhaar and Godfried-Willem Raes (*Holosound*); some of these are described in [Drawn sound](#).

Ghazala has coined the term 'circuit-bending' to indicate electronic instruments that have been created by means of home-made modifications to either existing battery-powered electronic instruments or to other electronic apparatus that is intended to produce sound; in some cases this can be achieved with minimal electronic knowledge. The early electronic experiments of Termen, Martenot and Béthenod, dating from late World War I, were based on the fact that a radio receiver could be made to oscillate when someone's hand was placed in close proximity to its

circuitry. In the 1950s Louis Barron devised self-destructive electronic circuits (as in the soundtrack for *Forbidden Planet*, 1956, composed in collaboration with Bebe Barron). Other 'creative mis-wiring' was an early speciality of Michel Waisvisz (starting with a VCS-3), Godfried-Willem Raes, Robin Whittle and Mats Lindström.

Electronic sound installations, often requiring many loudspeakers, have been devised by Max Neuhaus, Christina Kubisch, Maryanne Amacher, Robin Minard and Sabine Schäfer (*TopoPhonien*).

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7. Prospects.

Two of the most significant aspects of the development of electronic technology have been the steady progress towards smaller and more complex components, and the substantial lowering of their prices once each new stage of miniaturization was established. At the end of the 20th century the miniaturization of electronic components had advanced so far that a circuit equivalent to that of a large electronic organ of the 1930s, with a separate oscillator for each note, could be accommodated on a single very large-scale integration (VLSI) microchip; recent electronic organs, pianos and synthesizers can contain as many such circuits, lined up in rows, as an early electronic instrument had components.

Three approaches that were new to music were introduced and established in (or in association with) electronic music studios in the late 1940s and the 1950s: the use of individual devices for generating, shaping and processing sound signals (leading to the individual devices for generating, shaping and processing sound signals (leading to the synthesizer), the manipulation and storage of sounds on tape (leading to the digital sampling and storage of sounds) and computer synthesis (leading to digital sound synthesis); all three are now integrated in the digital synthesizer, which can replace nearly all the equipment in an electronic music studio. Historical precedent shows that a period of separate evolution of a new element is followed by its increasing fusion with the previous mainstream. This phenomenon previously manifested itself in the mutual influence of synthesizers and earlier electronic instruments based on the established acoustic instrumentarium, such as the electronic organ, electric piano and electric guitar; synthesizer designers, however, lacking an acoustic model to mimic, have not had the same motivation to reach any form of standardization, even within the range of models that are on the market at any one time.

Many of the most recent and likely future developments in electronic instruments can be seen as the ramifications of the end of what can be called the 'first digital era' in the late 1870s (see §II), and, following a century of analogue methods of producing and storing sound, the recent beginning of a second digital (or hybrid) era. The only method of recording sound that was available in the first digital era was that employed in mechanical musical instruments, primarily in the form of pinned barrels – a far cry from today's sophisticated methods made possible by the harnessing of electrical technology. A comparison between the capabilities of analogue sound recording and the subsequent digital methods shows substantial quantitative – especially as applied to samplers – and (at least

potentially) qualitative improvements. It is often more effective to control a system indirectly, via an interface from a different framework. Thus although music is primarily analogue in nature, its individual parameters in both synthesis and sampling can be codified in numerical terms, which are more easily handled in a digital format. The digital future of electronic instruments will inevitably reflect computer developments.

Although music has long been seen as being closely related to mathematics, and its various parameters can easily be quantified numerically, the elements that contribute to expressivity and richness of timbre are, on what might be called a 'microsonic' level, mathematically highly complex. A solo violinist, for example, playing *mezzo forte* in a medium register can still be heard clearly against the main body of orchestral strings because the sound of a group of acoustic instruments playing in 'unison' has a blurred sheen to it that results from a combination of very slightly different versions of the same pitch, uncoordinated speeds of vibrato, varying dynamic levels and so on; the solo part itself contains similar irregularities in pitch, vibrato and dynamic. No instrumental sound is as 'perfect' as its electronic equivalent, and it is difficult to recreate these features accurately by means of electronic circuitry, requiring sophisticated methods of mimicking – in addition to the imperfections mentioned above – almost imperceptibly out-of-tune or even out-of-phase octaves and unisons, and minute delays to lower pitches. Samples of acoustic instruments go some way to remedying this, but few samplers or sample CD-ROMs to date offer sufficient samples to recreate every possible imperfection for every pitch within the range of a single instrument. If such subtleties of musical expression cannot yet be effectively recreated on digital electronic instruments, the failure to do so is temporary, being largely dependent on the amount of computer memory available and its speed of operation.

The analogue era enabled the application of electricity to music and many other areas of everyday use to expand rapidly from what had been achieved previously, and in doing so initiated major changes that profoundly affected the lives of every human being who was alive in the 20th century. An example of its effect on music can be seen in the field of home entertainment, where the cylinder phonograph and the disc gramophone, and especially the advent in the early 1920s of civilian radio broadcasting and electrical amplification, largely superseded domestic music making.

A more direct link with the changeovers between digital and analogue methods can be seen with the player piano. Improvements in its mechanism continued to be made in the early years of the 20th century, but, because as a keyboard instrument it is more digital than analogue in nature, progress petered out around the time that other, less taxing, forms of home entertainment became widely available. Between 1917 and 1930 a number of composers wrote music for player pianos and mechanical organs, but subsequently attention became focused on the newer analogue resources of electronic instruments, hand-drawn film soundtracks and manipulation of gramophone records. Thus it comes as no surprise that in the second digital era, particularly from the mid-1980s, and in parallel with the development of the computer, a variety of sophisticated

forms of the player piano have appeared, both for recording music and for playing it back; since in a piano the discrimination of individual pitches is far more straightforward than on monophonic instruments, being a purely mechanical function, designers have been able concentrate on methods of detecting miniscule variations in attack, key pressure, and so on. As far as the involvement of composers has been concerned, several isolated activities prior to the digital innovations of the 1980s are the exceptions that prove the rule: Conlon Nancarrow began to explore hitherto neglected possibilities of the player piano in around 1948, but a revival of interest in the instrument only came about in the 1980s after his music became better known, while the use of the barrel organ by Dutch composers from the late 1960s can be attributed partly to a museum's interest in generating new repertory for a newly acquired street organ and partly to the sociopolitical ideas that pertained in Holland at that time. The best-known recent form of player piano, Yamaha's Disklavier, has already attracted a range of composers.

A major difference between analogue and digital methods is that whereas a specialist can examine any item of analogue equipment and deduce everything that it is capable of (short of someone modifying its internal circuitry), all items of digital equipment consist of 'transparent' hardware that can be configured, through software programs, into any one of a wide variety of often unrelated simulations of analogue devices (such as mimicking a typewriter in a word-processing program). With electronic instruments, and especially the synthesizer (the major innovation in 20th century instruments), greater flexibility can be achieved, sometimes even providing access to options that the manufacturer decided not make available, when they are linked to separate microcomputers, and, when this link involves MIDI, their functioning can be affected by any changes carried out on an external device (or vice versa).

The rapid growth in digital technology at the end of the 20th century, as exemplified by the introduction of MIDI and the proliferation of ever more powerful microcomputers in all areas of work and recreation has seen some unusual realignments in the types of manufactured electronic musical instruments. Master keyboard controllers have been introduced, keyboardless sound modules have proliferated, synthesizers now often incorporate a sequencer, a sampler or a drum machine (occasionally even a vocoder), and in their basic functions have partly replaced single-manual electronic organs; analogue tape recorders have largely given way to multi-track sequencers, electric pianos have been replaced by digital pianos with samples of the timbres of earlier electric pianos, and keyboard samplers have consigned the string machines of the 1970s to the scrapheap. More powerful computers and more sophisticated software are beginning to make practicable the software equivalent of earlier devices such as popular analogue synthesizers, and in future much more is likely to be achievable entirely in software.

Outside music, existing categories of electronic equipment have found strange bedfellows. In the early 21st century it is possible to view films on a home computer and to listen to tracks of popular music (in the MP3 music format) on a mobile telephone, in both cases 'downloaded' from the internet; some rock groups have begun to issue recordings on the internet

rather than on CD, and this also provides opportunities for musicians who lack a recording contract to issue their music publicly. The extraordinarily rapid growth at the very end of the 20th century of the internet (the term is used here not only to cover its meaning as the interlinked global computer network, but also the World Wide Web, consisting of millions of cross-linked web sites, that first became possible with software written in 1990 by Tim Berners-Lee, and has potentially brought access to the internet to everyone on the planet) was initially achieved via existing copper-wire telephone cables, designed for use with a much earlier analogue system. These are beginning to be replaced with fibre-optic cables, that are suitable only for digital transmissions, and include two different new systems: Integrated Services Distributed Network (ISDN), which offers a much faster transmission of information over two parallel lines, and Asymmetrical Digital Subscriber Loop (ADSL), which is intended to provide a permanent internet connection for subscribers. European telephone tariffs for local calls are being restructured to approach more closely those in North America, where they are unmetered, thus making internet access more affordable. It is impossible to imagine how great the effect of the internet will be on the diffusion of recorded music and, to a lesser extent, the development of new electronic instruments and software.

In the long run it is unlikely that the range of different types of equipment will be reduced, either in music or in other contexts, even if most functions were to be available on stand-alone computers; apart from other considerations, completely independent applications would sometimes require simultaneous access to a single computer. In the near future the existing forms of computer, widespread at the end of the 20th century, which feature an alphanumeric keyboard and a screen (usually a bulky monitor that resembles a television set), are unlikely to become so cheap that an average household would invest in several such machines, which feature elements that are superfluous in certain contexts. A wider variety of more specialized 'dedicated' computers will be needed for very different purposes, with differently-sized consoles, screens (which will increasingly be flat liquid crystal displays (LCD), as in today's portable computers, or more expensive plasma screens), memory capacity and optional features such as controllers; apart from the existing desktop, laptop and palmtop consoles, some forms will be closer to the electronic organizer or Personal Digital Assistant (PDA), the electronic games console or the latest generation of mobile telephones with small screens and sometimes a miniature alphanumeric keyboard. Among other factors, this will be aided by the development of new, more economical chips (as in Transmeta's Crusoe microprocessor, introduced at the turn of the 21st century as an alternative to chips such as Intel's Pentium), and simpler and more flexible operating systems (like the somewhat earlier freely available Linux, originally devised by Linus Torvalds, which offers a completely different direction from that of the ever-more complex Windows systems from Microsoft). Speech recognition software, becoming increasingly sophisticated at the end of the 20th century, will become standardized in many situations, and may make the alphanumeric keyboard largely redundant. The range of systems for music, for example, will include composition machines with larger screens to show scores in a double-page spread, while electronic organ enthusiasts will want large instruments with two manuals and a pedal-board, but comparatively simple computerized

features (apart from the internal sound generation), such as a drum machine or a sequencer, just as some models in the 1970s incorporated a cassette machine.

From the mid-1980s it became possible for more and more of the functions available in analogue equipment to be executed in software, either on electronic instruments or, via MIDI, on microcomputers. A single page on a computer screen can show far more information about the settings used in various parameters than is possible on an electronic instrument's own screen, although there are inevitably too many details for most purposes; early software tended to show most of the information in tabular form, sometimes with several dozen numeric values, but without a method of highlighting the most important settings for each particular context. More appropriate graphic forms of presentation, often directly modelled on the layout of the equivalent piece of equipment, have largely resolved this problem.

Flat loudspeakers, an early dream that was first attempted in Quad's electrostatic loudspeaker in the 1950s, are likely to be perfected in the near future in the form of flat panels; an alternative possibility, at least in certain contexts, is the ability to create audible sound only within a small area at the intersection of two ultrasonic beams, one modulated, the other a carrier. A solution to another old problem, that of the tangle of wires found in most concert set-ups and recording studios, is currently a major area of research; it is more complex than the wireless element of radio broadcasts, walkie-talkies, mobile telephones, the ultra-high frequency transmission used with radio microphones, and the infra-red remote controls for televisions and other domestic equipment. Wireless connectivity for high-speed data transmission, based on Intel's Bluetooth radio communication standard, will become available early in the 21st century, initially with the most popular digital equipment (computers, mobile telephones, television sets and cameras). Developments are likely in methods of controlling synthesizers: apart from a growing range of unusual and flexible controllers, exploration of direct control by the brain has been carried out in medical research (the idea of such a man-machine interface is a familiar one in science fiction), with an interface fitted to the back of the head (or even by means of an implanted microchip). Features like this and speech communication with machines have been under investigation for over two decades, and in some cases early initiatives were overtaken by technological progress.

The last 20 years of the 20th century have seen research, leading to book publication, on several of the pioneers of electronic music (primarily analogue), including Thaddeus Cahill, Lev Termen, Maurice Martenot and Hugh Le Caine. Similar researches on the work of Jörg Mager, Friederich Trautwein, Benjamin F. Miessner and Harald Bode are still needed. Although many electric and earlier electronic instruments survive, and some are still in use, until the 1980s there were few systematic attempts to assemble collections of such instruments. The first was that of the privately owned Electronic Arts Foundation in Tampa, Florida, founded in 1972, which closed after a major fire. A more specialized collection was that held by the Hugh Le Caine Project in Toronto. A few electronic instruments are in public collections, such as the Smithsonian Institution in Washington,

DC, and the Musikinstrumenten-Museum in Berlin. Since the mid-1980s several public and privately-owned museums devoted to electronic instruments have been established, mostly containing over 100 instruments (many second-hand dealers who specialise in this field often have an equivalent quantity of instruments in stock, not all of which are of similar interest); public museums include the Haags Gemeentemuseum, the Museum of Hammond Organs (Peninsula, OH), the New England Synthesizer Museum (Nashua, NH), the EMIS Synthesizer Museum (Bristol), the Museum of Synthesizer Technology (near Bishop's Stortford), the Audio Playground (Orlando, FL) and Das Keyboardmuseum (Austria). This interest has been shared by many rock musicians, some of whom have accumulated substantial quantities of 'vintage' instruments, considerably increasing the secondhand value of the more significant ones. In the long term, however, most of the existing supplies of essential spare parts will be exhausted; an alternative is the availability of the sounds of such instruments as samples on CD-ROMs. This nostalgia is similar to that regarding vinyl gramophone records now that they have been almost entirely superseded by compact discs.

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Electronic music.

See [Electro-acoustic music](#).

Electronic organ.

The term is used in this article to denote pipeless electronic keyboard instruments that have the following three features in common with pipe organs: the ability to sustain the tone indefinitely, the ability to play chords (unlike certain electronic keyboard instruments which are monophonic), and the ability to increase or decrease any sustained tone, a function comparable with that of the Swell box of the pipe organ. In addition, most electronic organs have a wide selection of timbres, similar to the stops and mixtures of the acoustic instrument. In a few instances selected registers (e.g. 16' and 32' bass ranks) on a pipe organ have been created electronically.

After Lee de Forest was granted an American patent on his vacuum tube in 1906, the way was paved for the possibility of generating and amplifying musical sounds. However, it was not until after World War I that the first electronic organs were produced. The Coupleux-Givelet organ, named after its two French inventors, was first constructed in 1928; it used electronic oscillators to imitate and replace a pipe organ and had two or three manuals and a full pedal-board. Several of these instruments were built in the next few years and installed in churches; one was used at the Poste Parisien broadcasting station. In 1931 Richard H. Ranger demonstrated his Rangertone organ, developed from the principle of an interrupted light source in conjunction with photo-electric cells. Laurens Hammond in Chicago began to develop an organ for commercial production in 1933; the Hammond organ first appeared in 1935 and rapidly established itself – by the end of 1937 the company had sold over 3000 instruments. In 1934 the Orgatron, invented by Frederick Albert Hoschke, was marketed by the Everett Piano Co.; this used vibrating reeds as its sound source, and is thus classified as an [Electric organ](#). It was taken over

by the Wurlitzer Co. in 1946 and used as the basis of their electric organ until the mid-1960s.

The most significant differences between the various instruments lie in their manners of tone production. The electromechanical Hammond organ uses the principle of electromagnetic tone production with tone-wheels. For each frequency generated a profiled metal wheel rotates in close proximity to a coil-wound permanent magnet. As the wheel rotates it creates a disturbance in the magnetic field, inducing an alternating current in the coil. The number of projections passing the magnet per second gives the frequency; the waveshape is very close to a sine wave. Altogether 91 (later 96) such tone-wheels are used; all those producing pitches of the same pitch class rotate on the same shaft and all 12 shafts are driven by one synchronous motor. This ingeniously ensures that the instrument can never go out of tune within itself. The other characteristic principle of the Hammond organ is that of the drawbars (see [Hammond organ](#), illustration): these govern the timbre by selecting pitches close to those of the harmonic series to sound along with the fundamental. Since these are drawn from the tone-wheel system, they are not true harmonics, but rather lie within equal temperament. This method does, however, provide a very wide range of timbre synthesis, limited mainly by the fact that partials only up to the 8th (and omitting the 7th) are employed. Preselected timbre combinations, usually given the names of common organ stops, are available by pressing tabs.

An English instrument which received the greatest praise for its faithfulness to acoustic models was the electromechanical Compton Electrone invented by Leslie Bourn. Its success in imitating acoustic organs was largely attributable to the fact that it could create a large number of harmonics by means of waveforms engraved on an electrostatic disc; there were 12 such discs, one for each of the notes of the octave, the pitch of each being determined by the speed at which an associated scanning disc revolved.

For all of these organs the quality of the sound is ultimately dependent on the quality of the loudspeakers. In more sophisticated instruments a large loudspeaker cabinet is usually separate from the console of the instrument, and can be placed in any convenient or acoustically advantageous position. Bearing in mind that many instruments are designed for the home, manufacturers now invariably incorporate some form of reverberation unit or electronic equivalent which can compensate for a very dry room acoustic. Often a special type of tremulant loudspeaker is incorporated or connected externally, particularly the [Leslie](#), which contains a rotating curved reflector that causes interesting phase-change relationships and a distinctive quality of sound.

Each of the principles of tone production so far discussed has relied upon some electro-acoustic or electromechanical device. By far the most common source used in electronic organs from the 1940s to the early 1980s, however, was that of the electronic oscillator, one per note in the more expensive instruments, otherwise a set of 12 oscillators, one for each pitch class, in conjunction with frequency dividers – electronic circuits that produce one cycle for every two at their input – or a single master oscillator with two sets of frequency dividers. Commonly the 12 source oscillators

generate the frequencies of the top octave of the organ, while the frequency dividers are used to derive each lower octave. Although each set of octaves derived from a single source oscillator is perfectly in tune with the rest, there are disadvantages with this system: frequency dividers naturally generate the square wave-form, which, containing only odd harmonics, is suitable primarily for simulating stopped organ pipes. Sawtooth waves, which contain all harmonics, are necessary to simulate open organ pipes and these can only be approximated by mixing square waves of particular frequencies and amplitudes. With a harmonically rich waveform, however, the number of 'stops' available by means of switching in different formant filters is limited only by expense. Size is not so much a problem, since the valves used in electronic organs up to the 1960s were superseded first by solid-state transistors and then by integrated circuits; from the 1980s the sounds have been generated digitally (pioneered in the Allen organ from 1971), more recently based on sampled timbres. Most analogue electronic organs are fully polyphonic, with a separate oscillator or frequency divider for each note; digital organs have frequently had fewer, up to the late 1990s often with only 16 oscillators, at the end of the 20th century normally with 32 or 64 (most keyboards comprise 61 notes).

The question of the identity and function of the electronic organ is an interesting one. At one extreme it has nearly always been related to the church organ, to be compared with it, usually unfavourably, although special church models often offer a choice of completely different registrations, and Hammond church organs have omitted the 'out of tune' overtones. Expensive concert models have been produced by several companies, especially by Allen and Yamaha (Electones), and electronic instruments largely replaced pipe-based cinema organs. The electronic organ began to find a niche in popular music in the 1950s, especially with portable models suitable for small bands; in the 1960s 'combo' organs, such as the Farfisa Compact and Vox Continental, had considerable success. But it has found its greatest popularity as a home entertainment instrument; organs designed for this area of the market now often include a range of special effects and features, such as rhythm and 'walking bass' units, arpeggiators, memories and a choice of chord systems. In the late 1970s the development of the polyphonic synthesizer began to blur the differences between the two types of instrument; larger digital organs still retain their uniqueness, even though composers such as Stockhausen have chosen synthesizers instead of electronic organs in recent performances of their earlier works. (For further discussion of the development of the electronic organ since 1945, see [Electronic instruments, §IV, 3.](#))

For instruments classifiable as electronic organs see [Allen organ](#); [Baldwin organ](#); [Bode, Harald](#); [Hammond organ](#); [Korg](#); [Lowrey organ](#); [Roland](#); [Yamaha](#). Other significant electronic organ manufacturers or specific models (including 'organ modules') have included Ahlborn, AWB, Bradford Computing organ, Cellulophone, Conn, Copeman Hart, Dereux, Elka, Gulbransen, Johannus, KdF-Grosstonorgel, Kimball, Kinsman, Kristadin, Lichtton-Orgel, Magneton, Makin, Mastersonic, Midgley-Walker, Miller, Minshall, Norwich, Novachord, Organo, Philicorda, Rodgers, Syntronic organ, Thomas, Tuttivox, Vierling, Voce, Wyvern and Yunost'. Electronic

organs are classified according to different methods of sound production in [Electronic instruments](#), §1, 3(i) and 4.

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For further bibliography see [Electronic instruments](#).

RICHARD ORTON/HUGH DAVIES

Electronic percussion [electronic drum, drum machine, rhythm machine]

(Fr. *percussion électronique*, Ger. *elektronisches Schlagzeug*, It. *percussione elettronica*).

An electronic instrument that synthesizes percussion sounds or stores and reproduces the sounds of percussion instruments; it is either played on controllers resembling conventional percussion instruments but equipped with a pickup or other sensor, or operated by an electronic drum machine or rhythm machine. The earliest electronic percussion instruments were the Rhythmicon by [Lev Sergeyeovich Termen](#) (1931) and his oscillator-based 'keyboard electronic timpani' (1932). Around the same time Benjamin F. Miessner, with the collaboration of his brother, independently produced his own similar Rhythmicon, and about 1935 the 'chromatic electronic timpani' with amplified strings. Electronic percussion was first developed consistently during the 1950s and 60s in the form of the 'rhythm box' (related to the electronic metronome) and as an addition to some models of home electronic organ; these produced rhythms electronically but the imitation of percussion timbre and attack was not very realistic. The earliest commercial electronic drum machine was Wurlitzer's Sideman (1959), which was soon followed by models from other organ manufacturers, such as Kinsman's Rhythm King, Korg's Doncamatic and MiniPops, Ace Electronics' Rhythm Ace (Ace Tone), Bentley's Rhythm Ace and units by Farfisa and Hammond; the incorporation of such devices into electronic entertainment organs recalls the inclusion of percussion sections in the 19th-century orchestrion and the cinema and theatre organs of the 1920s and 30s. Synthesizer companies entered the field in the 1970s, with PAIA's Programmable Drum Set (1975), Paice's drum synthesizer (1976) and the Ludwig 'Moog' drum, a drum controller for the Minimoog (early 1970s). Since 1986 finger-sized drum pads have been included on various electronic keyboards.

With the constantly increasing volume of rock music during the 1970s, even drum kits began to need amplification. Furthermore, problems arose in recording studios, where the recording of each percussion instrument from its own microphone was affected by substantial leakage from other instruments in the kit. The strong vibrations produced in the instruments necessitated the development of special contact microphones and other sensors. In the late 1970s a new generation of electronic percussion devices became possible through advances in electronic technology; they combine the sequencer with a microcomputer memory, and found widespread use in rock music. These updated versions of the rhythm box, in which everything is programmed by a combination of knobs and switches, are often controlled or triggered by special drums or drum-pads (touch-sensitive rubber or plastic-coated foam rubber surfaces resembling practice pads, usually incorporating piezoelectric crystal or other sensors which in some cases provide additional information about the position of impact). The sounds were originally synthesized electronically, as in the Kit (fig.1), Space drum, Synare, Synsonics drums and Syndrum, in Pearl Music's Syncussion (special drums), the Klone Kit and models (largely lacking any facility for real-time performance) made by the synthesizer and electronic organ manufacturers Cheetah, Elka, Godwin, Kawai, Korg, Lowrey, Multivox, Roland (over a dozen models; fig.2), Technics, Thomas, Wersi and Yamaha; the sounds of sampled percussion instruments were the basis of the E-mu Drumulator, LinnDrum, Movement Computer Systems' Percussion Computer (the only model to incorporate a VDU screen) and Digital Drum Kit (with one drum-pad), MXR's Drum Computer, Simmons electronic drums and two models made by Oberheim, and of

most instruments since the early 1980s. The availability of MIDI since 1983 has meant that drum controllers such as Roland's Octapad, the drumKAT series, and models produced by Akai, Alesis, Aphex, Cheetah, Clavia (ddrum), Dynacord (Rhythm Stick), Korg, Kurzweil, Roland, Simmons, Yamaha, Zoom and others need no longer be limited to the manufacturer's own selection of timbres, which have occasionally included handclaps. In addition to electronic drums this approach has occasionally been applied to keyed percussion, as in Simmons' Silicon Mallet and the malletKAT.

Programmable drum machines have been common in rap music and some areas of reggae, usually to create unvarying repetitive rhythmic patterns. A few composers have integrated such inflexible devices into more experimental musical contexts, including Mauricio Kagel in the theatrical *Die Rhythmusmaschinen* (1978), the text-sound poet Charles Amirkhanian in several works around 1981 (such as *History of Collage*), and Vinko Globokar in *Ombre* (1989). Around 1990 Ikue Mori began performing with adapted drum machines controlling samplers.

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Electronic piano.

An electronic keyboard instrument capable of producing electronically generated piano-like sounds. Many models also offer related timbres such as harpsichord, honky-tonk piano, vibraphone, clavichord and clavinet. Electronic pianos, based on electronic oscillators, were first manufactured from the 1970s, mainly in Italy; digital pianos were introduced in the early 1980s, originally based on digital synthesis, from around 1986 featuring sampled timbres. Around 1985 their increasingly realistic timbres and comparatively low cost led to the demise of the [Electric piano](#), based on the amplified vibrations of an electro-acoustic or electromechanical sound-source (common usage makes little or no distinction between the two approaches). Apart from a continuing Italian involvement (Farfisa, GEM, Orla and Viscount), recent digital pianos have been marketed (also in the form of 'piano modules' without keyboards) by Alesis, Baldwin (Pianovelle), E-mu, Ensoniq, Kurzweil, Lowrey, Madison, Peavey, Rhodes, Rodgers, Samick, Voce, Wurlitzer and the Japanese companies Akai, Casio (Celviano), Kawai, Korg, Roland, Suzuki, Technics and Yamaha (including the Clavinova and GranTouch). They have a 'polyphony' of notes that can be sounded simultaneously from 12 to 128 voices (usually 24, 32 or 64), and are presented as uprights, grands or 'home keyboards', mostly with a weighted-hammer action resembling that of an acoustic piano and incorporating a sequencer or digital recorder.

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Electronic sackbut.

A monophonic keyboard [Synthesizer](#) (not a sackbut). It was developed by [Hugh Le Caine](#) in consultation with Peter Jermyn (who advised on musical features) in Ottawa between 1945 and 1948; it was modified at the National Research Council of Canada in Ottawa in the late 1950s and in 1969–73. See [Electronic instruments](#), §IV, 5(ii) and fig.7.

Electronium.

A monophonic electronic keyboard instrument. It was developed by René Seybold in 1948 and manufactured by [Hohner](#) from around 1950. See [Electronic instruments](#), §IV, 4(iii).

Electrophone [electronophone].

General term for instruments that produce vibrations that must be passed through a loudspeaker before they are heard as sound. It is applied to instruments in which vibrations are created by acoustic means but which require amplification to make them audible (incorporating pickups, special microphones or other transducers) and to instruments in which the sound-generating system is based on electro-mechanical or electronic oscillators. It is not applied to those instruments in which electricity is employed in an auxiliary capacity to power part of the action (as, for example, a pipe organ with electro-pneumatic action). Electrophones form a fifth class of instruments, in addition to the four (aerophones, chordophones, idiophones and membranophones) devised by Erich M. von Hornbostel and Curt Sachs in their system of classification (published in the *Zeitschrift für Ethnologie*, 1914; Eng. trans. in *GSJ*, xiv, 1961, pp.3–29; repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). By 1914 only a handful of electromechanical instruments had been devised, and, with one exception (William DuBois Duddell's 'singing arc'), none that was fully electronic, so that no term for such a group was included. By the end of the 20th century the classification system had still not been formally extended.

With the rapid development of electrophones from the late 1920s it was not long before organologists, musicologists and critics coined generic terms for them, in particular 'electrophonic' and 'electrotonic'. Sachs appears to have been the first to introduce the term 'electrophone' into the classification system; in *The History of Musical Instruments* (1940), he subdivided the group into 'electromechanical' and 'radioelectric'

instruments. A more detailed and accurate subdivision of 'electro-phonetic' instruments, into three categories, was proposed by F.W. Galpin in *A Textbook of European Musical Instruments* (1937): 'autophonic' (a word derived in the same way as 'idiophonic' and applied to instruments that produce sound by means of electronic oscillators); 'electro-magnetic'; and 'electro-static'. Galpin modified this system in a lecture given to the Musical Association in the following year, in which he put forward 'autophonic', 'mechanical' (combining his earlier 'electro-magnetic' and 'electro-static', and adding 'photo-electric') and 'acoustical' categories.

Galpin's three categories of 1938 remain the most appropriate ones (though his names for them are no longer used), and they can be further subdivided to advantage. Since some of the basic principles of sound-generation were not employed, at least in commercially manufactured instruments, until the late 1930s, the first useful subdivisions of Galpin's categories were not proposed until after World War II (Dräger, 1948; Lewer, 1948; Douglas, 1949; and Meyer-Eppler, 1949).

(1) Electronic instruments may be subdivided according to the type of oscillator circuit they employ; or according to the waveforms produced by the oscillators; or according to the relationship between the frequency of the signal generated and that of the sound heard (the frequency of the sound heard may be the same as that of the signal generated; or it may be the difference between the frequencies produced by two VHF oscillators; or it may be the result of dividing the frequency produced by a VHF oscillator by means of one or more frequency dividers). It is also possible to base subcategories on combinations of these three basic factors.

(2) Electromechanical instruments produce sound by means of rotating 'tone-wheels' (either with a profiled rim or an inscribed face) or an equivalent device such as moving lengths of prerecorded tape or film, which themselves generate no acoustic sound but form part of an oscillator circuit. They may be subdivided according to whether the electrical circuit contains an electromagnetic, electrostatic or photoelectric component.

(3) Electroacoustic instruments are those in which vibrating strings, reeds, plates, rods, tuning-forks or other components function exactly as in an acoustic instrument, but the vibrations are converted into voltage variations in an electrical circuit. In these instruments the acoustic sound is normally deliberately reduced, for example by removing the energy-absorbing soundboard of string instruments (as in the electric guitar and electric piano), or by enclosing the sound source in a virtually soundproof chamber (as in some electric organs using reeds). Electroacoustic instruments may be subdivided according to whether the electrical circuit contains an electromagnetic, electrostatic, photoelectric or piezoelectric component.

In each of these categories further levels of subdivision can be introduced, just as with acoustic instruments, according to whether an instrument is monophonic, partially polyphonic or fully polyphonic, whether the pitch control is continuous (as with a string) or discrete (as with a keyboard), how the sound is shaped and resonated, and so on.

In certain cases, especially in commercial instruments based on traditional models, there is such a close physical resemblance between an

electroacoustic instrument and its acoustic ancestor that some have argued that these instruments could also be classified as a subcategory of the acoustic form (e.g. an electric guitar could be classified as a subcategory of [Chordophone](#) – necked lutes). This, however, ignores both the substantial reduction of the acoustic sound and the electrical components that have been integrally incorporated or are externally essential (such as an amplifier and loudspeaker). Since the pickups are an integral part of the instrument's design, their functioning cannot be considered as electronic processing of an acoustic sound source, the argument used in most objections to this category. Furthermore an instrument, such as a reed organ, furnished with electrostatic transducers (that are not true pickups) cannot be described as 'amplified'; the sounding objects – such as strings or reeds – actually carry a voltage (thus functioning as half of a variable capacitor) and their vibrations in the vicinity of small 'plates' create an electrical oscillation. Certain electroacoustic instruments are capable of producing additional variations in timbre or other parameters that would not be possible on an equivalent acoustic instrument, and this is more pronounced in those instruments which bear only a distant relationship to traditional instruments.

Two comparatively recent additions to the first category of electrophones are the computer-controlled digital oscillator, in which a continuous waveform is not generated directly but assembled by means of a 'sampling' technique that normally requires a rate of at least 20,000 samples per second, and digitally 'sampled' recordings of sounds from any source. In practice, both approaches have frequently been inseparably combined, as with a sampled attack added to a digitally-generated sound.

It is possible to consider the various methods of storing sound information (all of which may be creatively modified, and have been used as the basis for instruments) as special cases of the three main categories:

- (1) Electronic: analogue and (particularly) digital oscillators can be controlled or programmed by a plug-in card, floppy disc, hard cartridge or other information storage device.
- (2) Electromechanical: variations in an electromagnetic field, similar to that produced by a tone-wheel, are caused by playing back a pre-recorded magnetic tape disc; the photoelectric principle, now common in the compact disc, is paralleled in the 'optical' film soundtrack (see [Drawn sound](#)).
- (3) Electroacoustic: the playing back of a shellac or vinyl gramophone record produces acoustic vibrations which, in modern equipment, are nearly always electrically amplified; this is exemplified by the hand-manipulated 'scratching' of LP records by disc jockeys and others.

Ki Mantle Hood (1982) has proposed for 'electronophones' a set of organogram symbols for the various types of sound-generating, -processing and -diffusing devices found in electronic instruments; they are partly derived from the relevant electrical symbols. This appears to have had only limited application and influence, apart from the use of the term in the GAMES (Generators and Modifiers of Electronic Sound) system proposed by Bakan and others (1990), devised primarily by students of

ethnomusicology, which contains inconsistencies and omissions in its subdivisions of the classification system as well as inaccuracies in the description of several earlier instruments and principles. The clarity and universality of a similar set of electrically-based symbols, adopted by some composers (notably Stockhausen) but still ignored by many others, has much to commend it in this context, since it can be applied with equal appropriateness to the items of equipment that are connected together in an electronic music studio or in a live electronic concert performance and to the elements or modules of a synthesizer or other electronic instrument. An aspect that has been comparatively neglected in existing classification systems is the complexity of even the simplest action of a performer, regarding the various combinations of the parameters of pitch, timbre, loudness and articulation, which in electrophones are frequently allocated separate controls; this is remedied in Hugh Davies's unpublished system, which combines elements of a flowchart and those of an electrical block diagram.

See also [Instruments, classification of](#), and [Electronic instruments](#), esp. §1.

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HUGH DAVIES

Electrophonic instruments.

See [Electronic instruments](#).

Eleftheriadis, Emilios.

See [Riadis, Emilios](#).

Elegy

(Fr. *élegie*; Ger. *Elegie*).

A setting of a poem, or an instrumental piece, lamenting the loss of someone deceased. The word is from the Greek *elegos*, a poem written in distichs of alternate dactylic hexameters and pentameters, and sung to the flute. Classical elegies embraced a wide variety of subject matter, but prominent among them were laments and commemorative songs; Echembrotus (c586 bce) was specially noted for the gloomy character of his flute-accompanied elegies. The music of such classical elegies has not survived, but elegiac distichs by Boethius and Ovid were set by Robert Gaguinus and Glarean and appear in the latter's *Dodecachordon* (1547). In his 20 *Elegies* John Donne used the term in its prosodic sense, and the poems are, like the elegies of Ovid and Catullus, mainly love-poems; but in modern usage the term has been increasingly reserved for verses lamenting the death of either a famous person or someone known intimately to the poet. Well-known English examples are Spenser's *Astrophel*, Milton's *Lycidas*, Shelley's *Adonais*, Arnold's *Thyrsis* and Tennyson's *In memoriam*, most of which have been set to music.

The earliest surviving type of musical elegy is the medieval [Planctus](#), whose history dates from at least the 7th century. From the 14th century to the 17th two parallel traditions existed for musical elegies: those commemorating patrons (e.g. Isaac's *Quis dabit pacem populo timenti?* for Lorenzo de' Medici, Coprario's collection *Funeral Teares for the Death of the Right Honorable the Earle of Devonshire*, 1606); and those mourning the deaths of colleagues and mentors (e.g. Josquin's *Nymphes des bois* for Ockeghem, Byrd's *Ye sacred muses* for Tallis, Purcell's *What hope for us remains* for Matthew Locke). Such compositions were given a wide variety of generic titles, including [Déploration](#), [Nenia](#) and [Epicidium](#).

It is necessary to distinguish the elegy from the monodic [Lamento](#) widely cultivated during the Baroque period, particularly in Italy. The famous laments from operas such as Monteverdi's *Arianna* (1608) and Purcell's *Dido and Aeneas* (1689), and from oratorios such as Carissimi's *Jephte*, cannot properly be classed as elegies, since they are occasioned by the impending death of the character who is singing and not by the death of someone else. Among the finest examples of the elegiac cantata is

Carissimi's *Lamento di Maria di Scozia* ('Ferma, lascia ch'io parli'), which is both a lament in the operatic sense and a true elegy, since the piece is a tribute to the memory of the character whom the singer is impersonating. The scenes in Handel's *Samson* (Act 3) and *Saul* (Act 3) lamenting the deaths of the respective protagonists are often called elegies, although, like the Italian lament, they mourn dramatic characters rather than real historical figures.

Elegiac sentiments are prominent in German Romantic poetry, and thence in the vocal works of Beethoven, Schubert, Schumann, Strauss and Wolf. 19th-century composers often regarded the elegy less as an epicedium for a departed friend or hero than as a vehicle for expressing personal feelings about death. For example, the preoccupation of Brahms and Mahler with elegiac texts reflects both composers' concern with death. Brahms's *Schicksalslied*, *Nänie* and *Vier ernste Gesänge* are not commemorative works, neither are Mahler's *Kindertotenlieder* and *Das Lied von der Erde*, yet they are all imbued with the kind of expression associated with the elegy. A great deal of late Romantic music might be described as elegiac, and it is no coincidence that the use of the word 'elegy' as a title for purely instrumental pieces is common from the late 19th century.

The instrumental elegy can, however, be traced back to the 17th century with such pieces as Froberger's *Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV* (1656) and the various French pieces for lute or harpsichord known as *tombeaux* (see [Tombeau](#) and [Dump](#)). Closely allied to these is the [Apothéose](#), exemplified in François Couperin's *Le Parnasse, ou L'apothéose de Corelli* (1724) and his *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully* (1725). Such commemorative instrumental works began regularly to be called elegies only in the 19th century. Examples (all for keyboard) include Loewe's *Grande sonate élégiaque* op.32, Raff's 'Elegie in Sonatenform' (first movement of his Suite op.162), Stephen Heller's *Aux mânes de Frédéric Chopin: élégie et marche funèbre* op.71 and the elegies composed by Dussek (1806–7) and Liszt (1842) in memory of Prince Louis Ferdinand of Prussia (the latter using motifs from the prince's own compositions, in the manner of many Renaissance and Baroque elegies). It would not be difficult to mention several dozen other elegies (see *MGG2* for a list). Any comprehensive survey of the instrumental elegy, however, should include the numerous pieces that are elegies in all but name, like Berg's Violin Concerto (in memory of Manon Gropius) and Hindemith's *Trauermusik* (for the death of King George V). Of special interest are the elegiac works of Stravinsky, particularly those written during his last years in memory of distinguished friends (e.g. Raoul Dufy, Aldous Huxley, John F. Kennedy).

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MALCOLM BOYD

Elektronium.

See [Electronium](#).

Eler, André-Frédéric [Heller, Andreas-Friedrich]

(*b* Alsace, 1764; *d* Paris, 29 April 1821). French composer and teacher. In 1787 he went to Paris, where he probably changed his name to its French form. On 15 August 1789 his *Scène française* was sung at the Concert Spirituel by François Lays; this work was repeated later in the year, and a *scène avec chœur* was performed there in December. In 1794 he was a member of the selection committee for a competition established by the Institut National de Musique. When the Paris Conservatoire was formed from this institute in 1795 he served as its librarian (until 1797) and later as a teacher of accompaniment (1798–1800), solfège (1800–01, 1807–16), vocal training (1801–7) and counterpoint and fugue (1816–21). During this period he wrote numerous vocal works and pieces for wind ensembles which were performed by the students there. In his last years he collected examples of vocal music from the 16th and 17th centuries; seven volumes of this music, which were given to the Conservatoire library after his death, are in the Bibliothèque Nationale under the title Collection Eler.

Eler's music demonstrates a solid technique characterized by pure and 'correct' harmonies, derivative, somewhat Classical melodies, and an interest in counterpoint unusually great among his French contemporaries, which no doubt helped to bring about his final appointment at the Conservatoire. Though he was interested in opera, and wrote well-orchestrated stage works with a good sense of drama, he had little success in the genre; his *La forêt de Brama*, a lyric drama on an oriental theme which he felt to be his best and most polished work, was accepted by the Opéra but never performed. He also wrote much interesting chamber music, at a time when the genre was little cultivated in France, as well as orchestral pieces, vocal canons and a few works for the Revolutionary cause.

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other vocal

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instrumental

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Chbr: 3 qts, hn, vn, va, b (1795); 3 qts, 2 vn, va, b, op.2 (1795); 3 qts, fl, cl, hn, bn, op.6 (1796), arr. for fl, vn, va, vc, as op.7 (1796); 3 sonates, pf, vn ad lib, op.8 (1800); 3 trios, fl, cl, bn, op.9 (1803), arr. for 2 vn, vc (c1810); 3 qts, 2 cl, hn, bn, op.10 (1805); 3 qts, fl, cl, hn, bn, op.11 (1805), arr. for fl, vn, va, vc, as op.11 (1806); 6 walzes, 1 anglaise, pf (1805), arr. for 2 cl, 2 hn, 2 bn (1806)

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GEORGES FAVRE/R

Eler [Elerus], Franz [Franciscus]

(*b* Uelzen, shortly after 1500; *d* Hamburg, 22 Feb 1590). German music teacher and composer. He referred to himself as 'Ulisseus' (i.e. born in Uelzen). He joined the staff of the Johannes Gymnasium in Hamburg after 1529. The suggestion that he was Kantor there, however, and later director of music at Hamburg Cathedral has not been substantiated, although it is likely that he was at some time succentor of the Jakobikirche.

Eler's work, *Cantica sacra, partim ex sacris literis desumta, partim ab orthodoxis patribus, et piis ecclesiae doctoribus composita, et in usum ecclesiae et iuventutis scholasticae Hamburgensis collecta, atque ad*

duodecim modos ex doctrina Glareani accommodata et edita, significant in the history of the liturgy and hymnology, was published in two parts at Hamburg in 1588; the second part has its own title: *Psalmi D. Martini Lutheri et aliorum eius seculi Psalmistarum, itidem modis applicati*. This and similar publications by Johann Spangenberg (1545), Lucas Lossius (1553), Johannes Keuchenthal (1573) and Mattäus Ludecus (1589) are the main sources for the predominantly monophonic repertory of the Lutheran liturgy in the 16th century.

Whereas the first part of Eler's work is devoted almost exclusively to Latin hymns, the second part, albeit in Low German dialect, forms the basis of the Lutheran vernacular hymn tradition. The collection contains very few polyphonic compositions. It is thought that the organist of the Jakobikirche, Hieronymus Praetorius, whose father and predecessor, Jacob Praetorius, had already prepared a similar collection in 1554, undoubtedly shared some responsibility in the production of the *Cantica sacra*, although it has so far not been possible to establish the exact circumstances of its publication: Eler made no mention of Praetorius in the work. Apart from its liturgical function, the work had an expressly didactic purpose, as the words of the title indicate: 'ad duodecim modos ex doctrina Glareani accommodata'.

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WALTER BLANKENBURG

Elevation.

(1) The raising of the host and chalice in turn, after their consecration, by the celebrant at Mass. During the Middle Ages the custom arose of playing the organ or singing a motet during and after the consecration (as far as the *Pater noster*), except when this position was occupied by the Benedictus of a lengthy polyphonic Sanctus; such pieces were often identified by the use of the term 'Elevation'. References to the playing of the organ at the Sanctus of the Mass occur from the 13th century, and the

practice is inherent in the provision of *alternatim* organ music for the Sanctus in the 15th and 16th centuries. In Italy the custom developed of playing only two short organ versets at the Sanctus and a long piece during and after the consecration (see Banchieri: *L'organo suonarino*, Venice, 1605). The most famous Elevation pieces of this kind are those of Frescobaldi: two long toccatas from his second book of toccatas and other pieces (1627) and three shorter ones from *Fiori musicali* (1635). Later examples are found in the works of Floriano Arresti and Pasquini, while two of Froberger's toccatas are intended for the Elevation.

In France, the Elevation normally occurred in the context of a longer *alternatim* scheme, replacing the Benedictus (e.g. in the organ masses of Couperin, 1690).

More recently single movements of this kind have been written by Berlioz, Reger and others, while the 'Consécration' was a normal feature of the 20th-century French organ-mass suite. The unique interlude between the Sanctus and Benedictus of Beethoven's *Missa solennis* should also be mentioned.

Motets sung at the Elevation are first documented in Milan in the late 15th century in the context of the *motetti missales*, where compositions following the Sanctus are labelled 'ad elevationem' or 'post elevationem'. They are often on a eucharistic text, and as such would be indistinguishable from motets appropriate for Corpus Christi, except for their style, in block chords with fermatas. Otherwise the Benedictus, nearly always set as a separate section in polyphonic masses, would have coincided with the Elevation; Andrea Adami, in his *Osservazioni per ben regolare il coro dei cantori della Cappella pontificia* (Rome, 1711), states that the Benedictus should be delayed until the celebrant has genuflected after raising the chalice. The practice of singing motets at the Elevation is recorded in the papal chapel from the 16th century and in S Marco from the 17th, by which time it had become widespread. Papal legislation, while at first forbidding the use of texts not in the liturgy, by the mid-18th century allowed the performance of motets in honour of the Blessed Sacrament during the Elevation.

See also [Organ mass](#).

(2) A term used to denote particular ornaments; see [Ornaments](#), §6.

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JOHN CALDWELL, BONNIE J. BLACKBURN

Eleventh

(Fr. *onzième*; Ger. *Undezime*; It. *undicesima*).

The interval of a compound [Fourth](#), i.e. the sum of an octave and a 4th.

Elewyck, Xavier van.

See [Van Elewyck, Xavier](#).

Elfman, Danny

(*b* ?Los Angeles, ?29 May 1953). American composer, rock singer, arranger and guitarist. With his brother Richard he formed the theatre company the Mystic Knights of the Oingo Boingo in the 1970s, which in 1979 became Oingo Boingo, an eight-piece, new wave band led by Elfman as vocalist and songwriter. During the 1980s the band developed a distinctive synthesizer and horn-based sound; occasionally its songs were featured in youth-market films, such as for the title song of *Weird Science* (1985), but its ten or so albums had limited commercial success and it formally broke up in 1995.

Beginning in 1985 Elfman also began scoring films, becoming especially well known for his association with the director Tim Burton; after *Batman* (1989), he became one of Hollywood's most sought after younger composers. He has worked on all but one of Burton's films, creating colourful, rhythmically driving and knowingly referential scores, well matched to Burton's surreal style. Elfman has also worked for many television shows, notably *The Simpsons*. Objecting to the overbearing use of sound effects in such action-driven films as *Batman* and *Batman Returns* (1992), he has sought out projects that give greater prominence to music. His lyrical gifts are evident in *Edward Scissorhands* (1990; one of several scores in which he included a wordless choir) and *Black Beauty* (1994). More recent films, especially *Dolores Claiborne* (1995), *Good Will Hunting* (1997) and *A Civil Action* (1998), show increasing subtlety and inventiveness, particularly in blending synthesized timbres with both standard and exotic instruments.

Elfman has acknowledged the influence of such film composers as Rota, Herrmann and Korngold, as well as of classical works such as Stravinsky's *Histoire du soldat* (to which he wittily alluded in *Beetle Juice*, 1988). He has defended himself, somewhat abrasively, against criticism for his lack of formal training and seeming dependency on orchestrators and conductors, particularly Steve Bartek (a member of Oingo Boingo) and Shirley Walker: such claims have been well-refuted.

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MARTIN MARKS

Elford, Richard

(*b* Lincoln, bapt. 3 Jan 1677; *d* London, 29 Oct 1714). English tenor-countertenor and composer. He was a boy chorister at Lincoln Cathedral from October 1684 and a singing-man at Durham Cathedral from 1695. In February 1699 he drew two quarters' salary in advance and apparently went to London; he was admonished and then dismissed for 'neglecting ye Quire, & Singing in ye Playhouse'. Thomas Tudway related that he was unsuccessful on stage because of his awkward manner. Over a dozen of his songs, some specifically for the theatre, were published singly and in musical periodicals and collections from November 1699. He entered the Chapel Royal choir in August 1702 and quickly became the foremost London church singer, being also in the choirs of Westminster Abbey and St Paul's Cathedral. Burney and Hawkins referred to him as a countertenor, but his name is in a tenor partbook at Durham, and Eccles, Blow, Clarke, Weldon and Croft wrote for him in the high tenor range, as did Handel, whose 1713 *Ode for the Birthday of Queen Anne* had important solos for 'Mr Eilfurt'. An elegy on Elford's death by Henry Carey, set by Croft, refers to Anne as Elford's patron. Weldon's *Divine Harmony* (London, 1716) consists of six solo anthems 'Performd by the late Famous Mr. Richard Elford', and in his preface to *Musica sacra* (London, 1724) Croft singled out Elford for high praise, especially for giving 'such a due Energy and proper Emphasis to the Words of his Musick'.

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OLIVE BALDWIN, THELMA WILSON

Elgar, Sir Edward (William)

(*b* Broadheath, nr Worcester, 2 June 1857; *d* Worcester, 23 Feb 1934). English composer. His abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal.

1. [Early years.](#)
2. [The 1890s.](#)
3. [Fame.](#)
4. [Hereford and London.](#)
5. [Last years.](#)
6. [Works to 1899.](#)
7. [Works 1899–1907.](#)
8. [Works after 1907.](#)

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DIANA McVEAGH

[Elgar, Sir Edward](#)

1. [Early years.](#)

Elgar's father, William Henry Elgar (1821–1906), a Dover man, was apprenticed to a London music firm, and then in 1841 settled in Worcester, establishing a piano-tuning round and in 1863 opening a music shop. Among his early clients was the dowager queen Adelaide, and through this appointment W.H. Elgar came to tune the instruments of the local county families. Though a Protestant, he was engaged in 1846 as organist of St George's Roman Catholic Church, Worcester, and, a handy violinist and pianist as well, quickly became an influence in the city's musical life. In 1848 he married Ann Greening (1822–1902), a country woman from the nearby village of Claines, with a taste and inclination for the arts.

Edward, the fourth of their seven (possibly eight) children, was born in the country cottage where the Elgars briefly lived (1856–9), and his formative years were spent in Worcester, from 1863 over the shop, Elgar Bros., at 10 High Street. But he was sent back to Broadheath for holidays at a farm, and the hamlet – its beauty, isolation, and view of the Malvern Hills – took hold of his imagination. That he alone of the Elgars' children was born

there must early have set him apart. At about the age of ten he composed music for a family play on which he later drew for the *Wand of Youth* suites (1907, 1908) and *The Starlight Express* (1915).

His schooling was local and Catholic, first at a dame school, then just outside Worcester at Spetchley Park and (from 1868) at Littleton House. At 15 he had to earn his living, and worked in a solicitor's office (1872–3). He won praise as a child for his piano improvisations, but he had no formal training in music beyond violin lessons from a Worcester teacher and, in 1877 and 1878, from Adolf Pollitzer on brief visits to London. He absorbed what he could, in his father's shop and organ loft, in the cathedral services and in the city's music societies. Plans for studying at the Leipzig Conservatory foundered for lack of means. At 16 he left business and became, for the rest of his life, a freelance musician, never again holding a regular secure post.

There was plenty of local work. He became assistant, then successor (1885–9), to his father as organist of St George's. As a violinist his name appeared regularly from 1873. He was leader of the Worcester Amateur Instrumental Society (1877) and the Worcester Philharmonic (1879), accompanied then conducted (1879) the Glee Club, played the bassoon in a wind quintet (with two flutes and no horn), and became 'composer in ordinary' to the County Lunatic Asylum at Powick, coaching and conducting the staff (1879–84). He also established a violin-teaching practice. There was more music-making in Worcester than in many a comparable English city, for with Hereford and Gloucester it was host once every three years to the Three Choirs Festival, which involved the townspeople as well as the Anglican cathedral choirs. Elgar played in the violins for the Worcester festivals of 1878 (in the seconds), 1881 (in the firsts) and 1884 (under Dvořák), and in subsequent festivals until 1893. He became conductor of the Worcester Amateur Instrumental Society (1882–9) and in 1882 took his first regular job outside his city as a violinist in W.C. Stockley's orchestra at Birmingham. There, on 13 December 1883, Stockley performed Elgar's *Intermezzo: Sérénade moresque*. On 1 May 1884 the Worcester Philharmonic Society under William Done, the cathedral organist, gave his *Sevillana*; Elgar had shown the score to Pollitzer, who brought about a London performance under August Manns at the Crystal Palace on 12 May 1884. From the late 1870s Elgar made regular day-trips from Worcester to London: in 1883 he was at Manns's memorial concert for Wagner; in 1884 he heard Richter conduct Schumann's and Brahms's third symphonies; and in 1886 he attended an all-Liszt concert, in Liszt's presence.

Such all-round activity would have satisfied and supported many a young musician. But Elgar, who had relinquished the idea of becoming a concert violinist, had been composing all the time, in moments snatched between travelling, or at the end of a day's teaching – and he was not robust. Original music exists for choir, orchestra, wind quintet, and string ensembles, and also arrangements and exercises. His school was the sharp one of performance; if he lacked guidance, he suffered no false influence; and he acquired craft and speed. Though some of the early music is personal, none is exceptional, and Elgar must have been sustained at this time by an inward sense of power. In his private life he had suffered rebuffs. Helen Weaver, the daughter of a tradesman in his

own street, was studying music in Leipzig, where Elgar joined her and her friend Edith Groveham for a fortnight's holiday, packed with concert-going, early in 1883. That summer they were engaged; but it came to nothing – unless some of Elgar's later music enshrined his love. He may have met with other refusals. In 1889 he found a partner to share his belief in himself. He had extended his teaching to Malvern, and there in 1886 Caroline Alice Roberts came to him as a piano pupil. She was a person of some consequence, the daughter of Major-General Sir Henry Gee Roberts, KCB. She had been born in India (on 9 October 1848) and, when she met Elgar, was living with her widowed mother at Redmarley d'Abitot. She had accomplishments a little beyond those of the traditional daughter-at-home: she had published a novel, had a facility for verse, knew German, and sang in a choir. In Elgar she saw a slight, dark, youngish man, whose aloof manner could not hide his nervous sensibility and his dissatisfaction with his manner of life. She was prepared to take instruction in the Catholic faith – Elgar was born a Catholic, his mother having in 1852 entered the Church her husband served as organist. Edward and Alice were married quietly, in a side-chapel at Brompton Oratory, London, on 8 May 1889 (fig.1).

[Elgar, Sir Edward](#)

2. The 1890s.

Resigning most of his Midlands appointments, Elgar moved to London, first to a rented house, then to a borrowed house in Norwood, close by the Crystal Palace, where he was able to hear the enterprising programmes August Manns conducted there. Elgar is reckoned of provincial origin, but Alice gave him the independence to absorb the most recent music the capital could offer. In March 1890 they moved to 51 Avonmore Road, West Kensington, and in August their only child, Carice, was born. Elgar strove to establish himself. Some small pieces were in print, and he sold more, including *Salut d'amour* – for years his most frequently played piece – for only a few guineas (though later his publisher Schott paid him a fair royalty). Manns conducted the orchestral version on 11 November 1889, and the Suite in D the following February. Elgar secured no further London performances, and no pupils came. His disappointment was acute. But he composed there his first major work, the assured and uninhibited *Froissart*, in response to an invitation from the Three Choirs Festival, and conducted it in the Worcester Public Hall on 10 September 1890. London did not take it up, and after a cold, hard winter the Elgars retreated; in June 1891 they took a house, Forli, in Malvern, and Elgar resumed his old activities.

It was, to his mind, defeat: some humiliation was bound to be felt by a composer who had made a bid for London and had had to fall back on Kapellmeisterish jobs in the provinces. But Elgar had other reasons to feel an outsider. He was a Catholic in a staunchly Protestant community. Though from early days he had cherished the Romantic belief that the artist was a visionary and a man apart, his neighbours knew him as a shopkeeper's son; and to be in trade, according to the rigid class structure of the time, was to be unacceptable. He had made his position the more equivocal by marrying above him, taking a wife conscious of niceties of convention which meant little to him. He disliked any work other than composing – teaching, he once said, was in general like turning a grindstone with a dislocated shoulder – yet few composers have been able

to live without uncongenial supplementary work. Elgar felt his divided position keenly. By temperament volatile, proud and shy, he developed during these years a tendency to severe and exaggerated depressions, masked by a manner sometimes jocular, sometimes touchy. At the time of Queen Victoria's Diamond Jubilee in 1897, when he was a national figure, he sent a card on the morning of a formal luncheon party which he had previously accepted: 'You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife'.

That was an extreme moment. His happier nature, and the trust and tenderness between him and his wife, are revealed at the centre of his existence, on his autograph scores and sketches. There is a skeleton draft of *The Black Knight* signed 'Alice and E. Elgar, Aug: 29, 1889', three months after their marriage; and 'Braut' (as he had called Helen Weaver, and now called Alice) occurs in many such jottings as 'Braut helped a great deal to make these little tunes' or 'Mrs Edward Elgar begs to say that these pens are infinitely too good for a wicked Braut'.

During the 1890s his achievement and reputation in the provinces grew steadily. The overture *Froissart* had been accepted by the London publishers Novello, who specialized in the cantatas then popular at provincial festivals. Elgar now turned his attention to that market. *The Black Knight* was completed, and produced on 18 April 1893 by the Worcester Festival Choral Society. 1896 saw the first performances of his oratorio *The Light of Life (Lux Christi)* at the Worcester Three Choirs Festival on 18 September, and of *Scenes from the Saga of King Olaf* during the North Staffordshire Festival at Hanley on 30 October. The acclaim won by *Olaf* was such that the work was repeated at the Crystal Palace on 3 April 1897; and Elgar's *Imperial March*, composed for the Jubilee, was performed there on 19 April 1897; Queen Victoria accepted the dedication of a commission for the Leeds Festival, the large-scale cantata *Caractacus*, which Elgar conducted on 5 October 1898. From the start he was involved in the production of his music, and performances increasingly took him to London and to the regional centres. In 1897 the Worcestershire Philharmonic Society was formed, as recognition of his growing status (though he was still teaching), and this he conducted until 1904, introducing works by composers he was now meeting professionally, such as Bantock, Cowen, Walford Davies, Mackenzie, Parry, Stanford and Sullivan, as well as playing the classics and much contemporary French and German music.

The plots of the cantatas are historical romances, at several removes from Elgar's life (though each has a point of self-identification). But they show clearly that, if he was looking to the British festival for their promotion, he was also looking across the channel for matters of style and vocabulary. In 1892 a friend took the Elgars to Germany, where they returned five times for holidays until 1902; there he heard much Wagner, and at home he studied and performed other composers' scores, from Weber to Gounod. When, after Elgar's death, the cantatas went for many years unheard, there was speculation about how he had developed so suddenly as to produce *Enigma* and *Gerontius*. It was not sudden at all. Some of his music of the 1890s is trite or overblown, a good deal is no more than picturesque, but the proximity of the masterpieces is to be heard at every other turn. Released from words altogether into an orchestral variation set, or

disciplined by fine words on a subject both personal and universal, he found the freedom and the pressure he needed.

[Elgar, Sir Edward](#)

3. Fame.

The Variations on an Original Theme ('Enigma') op.36 were begun 'in a spirit of humour and continued in deep seriousness', Elgar recalled in 1911. They acquired a threefold interest. Quite simply, the music is the most distinguished British orchestral work to that date. Then there was the entertainment of identifying the friend 'pictured within' each variation: the genesis of the work had been Elgar's improvising at the piano on one theme in the manner of a dozen friends, all met during the preceding weeks. Their identities quickly became known and were found to include G.R. Sinclair (the organist of Hereford Cathedral); 'Nimrod' (A.J. Jaeger, publishing office manager at Novello); Worcestershire friends, some of them amateur musicians, some not (an author, a country squire, an architect); Alice Elgar (the first variation) and Elgar himself (the last). But this was still not the solution of the 'enigma' which has teased musicians ever since. Elgar wrote: 'The Enigma I will not explain – its "dark saying" must be left unguessed ... further, through and over the whole set another and larger theme "goes", but is not played'. (The second tune, which may or may not exist, has often been sought, but never convincingly found.) His wife and Jaeger are thought to have been the only people who knew the secret. In the early years Elgar seemed to want it guessed, but later he avoided the subject. In letters of the time he spoke always of 'my Variations', and, though the work is now known as the *Enigma Variations*, 'enigma' applies to the theme only, and was added in pencil in Jaeger's hand to the autograph. At the end of the score Elgar set words adapted from Tasso: 'Bramo assai, poco spero, nulla chieggio' ('I long for much, I hope for little, I ask for nothing'), and in *The Music Makers* (1912) he quoted the music of the theme to symbolize the loneliness of the creative artist.

The Variations brought him to national prominence on their first performance by Hans Richter at St James's Hall, London, on 19 June 1899. That autumn Clara Butt introduced his orchestral song cycle *Sea Pictures* at the Norwich Festival. By then he was considering a commission, offered on the strength of *Caractacus*, for the major choral work for the Birmingham Triennial Festival of 1900. As if to emphasize and fully to face one element in his isolation, he chose as his text the greater part of the outstanding English Catholic poem of the day, John Henry Newman's *The Dream of Gerontius* (1866). It had meant so much to him that, even before their engagement, he and Alice had marked in their copies passages that had sustained General Gordon during the Khartoum siege. Elgar began work early in 1900. His progress is vividly, searingly told in the letters exchanged between him and Jaeger (1860–1909), who since 1897 had become his champion, confidant and, on occasion, critic. (It was he who persuaded Elgar to lengthen the finale of the Variations, and to compose music for the moment when the Soul sees God in *Gerontius*.) In letters full of the hilarious 'enharmonic' puns and phonetic misspellings he loved, decorated with lively pen-and-ink drawings, Elgar poured out in an unselfconscious torrent his practical directions for the printing of his music

(fig.2), his teasing warmth to his friend, his joy in creation, in his own powers, in matching himself to his great subject; and his humility to his God.

The first performance of *The Dream of Gerontius* on 3 October 1900 fell short of the work. There were several reasons: the chorus master had died during the preparation; the complexity and strangeness of the idiom had been underestimated; there was only one full score, the autograph, which Hans Richter first saw only ten days before the performance; Elgar's overwrought tactlessness at the combined rehearsal caused resentment; Richter was unable to prevent the chorus from sounding apprehensive and losing pitch; and the soloists, Edward Lloyd, Plunket Greene and Marie Brema, were not ideally cast. Though many musicians grasped the work's stature, to most of the audience it was a comparative failure. Elgar's bitter disappointment burst out: 'I always said God was against art ... I have allowed my heart to open once – it is now shut against every religious feeling and every soft, gentle impulse for ever'. But quickly he was disclaiming the depths of his feeling, attributing his depression to other causes, protesting his interest in golf: adopting a defensive mask.

Cockaigne (In London Town), the 'healthy, humorous' overture first performed under him on 20 June 1901 in London, and dedicated to 'my many friends, the Members of British Orchestras', showed every sign of cheerfulness. But Elgar's autographs often reveal more than his printed scores, and that of *Cockaigne* bears a quotation from Langland's *Piers Plowman*: 'Meteless & moneless on Malverne hilles'. Elgar confided to Jaeger in December 1898 that he needed £300 a year, and that year had earned only £200. As a reward for *Gerontius* the Elgars had to go without fires. Novello were not markedly generous, and Elgar held it against them that in the 1890s they printed only vocal, not full scores, which did not encourage performances: orchestral scores of *King Olaf* and *Caractacus* were not published until 1905. For a short time in 1899 he changed to Boosey & Co. (fig.3). That year the Elgars had moved to a slightly larger house, Craeg Lea (E.A.C. Elgar in anagram), at Malvern Wells, and between 1898 and 1904 they rented a summer cottage, Birchwood Lodge, in thick woods on the north slopes of the Malvern Hills, which gave Elgar the informal life he so much needed. (His love of the country was down-to-earth and intense.) But in autumn 1900 he was talking, with perhaps not much exaggeration, of having to take up a trade, and in 1904 even of teaching the violin again. He had since 1898 been wanting to compose a symphony inspired by General Gordon's heroism and religious zeal; he had even offered it for the 1899 Three Choirs Festival, but then he withdrew it. By 1904, asking where the money would come from while he composed such symphonies and chamber music, he was showing some cynicism – unless, again, he was masking a deeper unease.

Yet by now he was famous. In recognition of the Variations the University of Cambridge conferred an honorary doctorate on him in November 1900, the first of many such British and foreign honours. At Jaeger's persuasion, prominent German musicians had attended the première of *Gerontius* and had been so impressed that performances followed under Julius Butts at Düsseldorf in December 1901 and again at the Lower Rhine Festival, in May 1902 (when Muriel Foster sang the Angel's role). Elgar, present and

much lauded, was hailed by Richard Strauss as the 'first English progressivist'. On the continent Weingartner, Steinbach, Busoni and Colonne, among others, began to show interest. However the second English performance (without the difficult Demons' Chorus) was given by Elgar's own Worcestershire Philharmonic Society on 9 May 1901. After it, Elgar particularly asked that the *Musical Times* report should record favourably the first performance in the same concert of a piece by John Austin, the orchestra's leader; if he was touchy about his own feelings, he was also alive to those of others. Performances of *Gerontius* at the 1902 Worcester Three Choirs Festival, and in Sheffield, Manchester, Hanley, Chicago and New York, came before the first in London, in the Catholic Westminster Cathedral (as yet unconsecrated) on 6 June 1903. The first two *Pomp and Circumstance* marches had carried a broader appeal, and the trio melody from no.1, re-used in the *Coronation Ode* of 1902 for Edward VII, began to gain worldwide celebrity to A.C. Benson's words as 'Land of Hope and Glory'.

[Elgar, Sir Edward](#)

4. Hereford and London.

As a boy Elgar had been struck by his schoolmaster's comment that Christ's apostles, before their calling, had been unremarkable men, and he planned a sequence of three oratorios illustrating their training and the work of the early church. Sustained effort on the first, *The Apostles*, which he conducted at Birmingham on 14 October 1903, exhausted him, and, though this time the performance was a complete success, the ailments of stress that he succumbed to for most of his life – eye weakness, indigestion, throat trouble – became overwhelming. The Elgars wintered in 1903–4 in Italy, which then became, as Bavaria had been in the 1890s, their favoured holiday place (they made further visits in early 1907, 1907–8, 1909 and 1913). It seems that this most English of composers was at his most relaxed abroad. The hoped-for symphony, however, eluded him, and it was his third concert overture, *In the South (Alassio)*, that became the new work at the three-day Elgar Festival, devoted entirely to his music, held at the Royal Opera House, Covent Garden, on 14–16 March 1904. Such an honour had never been accorded a living English composer.

After his wife's death in 1920 Elgar must have read through the diaries she meticulously kept throughout their marriage, for he began a précis of the most significant dates. Her first lesson with him, 6 October 1886, is there. And there are two pages of jottings for 1904: the command to dine with the king, the levée, the Festival, Elgar's election to the Athenaeum club, his knighthood, the invitation to become Peyton Professor at Birmingham, the move to a substantial house, Plas Gwyn at Hereford, and even the installation of a telephone.

Richard Peyton, a business man, endowed a chair of music at Birmingham University on the condition that Elgar should become the first professor. Reluctant in some respects, Elgar was in others gratified, for in this way he joined the academics from outside their ranks. He delivered eight lectures between March 1905 and November 1906, largely on the state of British music at the time. (They were published in 1968.) All his life he detested the world of musical commerce and held a low opinion of the taste of the

British public. He allowed these feelings to show in his lectures, and he commented on the general want of fire in compositions and performances of the time. He advocated building up the University library, better training, subsidized music, and a national opera, but spoke with more common sense and courage than tact, and his remarks were given wide and controversial publicity. When, talking of Brahms's Third Symphony, he championed absolute music, Ernest Newman demanded to know why Elgar had composed so much descriptive music. Elgar was thankful merely to recommend speakers for the next series of lectures and in 1908 to relinquish the chair to Granville Bantock. The *Introduction and Allegro* (London, 8 March 1905), the sequel to *The Apostles* called *The Kingdom* (Birmingham, 3 October 1906), and the First Symphony (conducted by Richter, Manchester, 3 December 1908) constituted his real work in his first years at Plas Gwyn. The symphony in particular was acclaimed; there were over 80 performances in its first year, in cities as far apart as Vienna, St Petersburg, Leipzig and New York.

The *Introduction and Allegro* was dedicated to S.S. Sanford, professor at Yale University. Elgar visited America in 1905, to accept a Yale doctorate, and to conduct his music in 1906, 1907 and 1911. Elgar's dedications merit attention: they include 'the greater glory of God' (the prime religious works), Hans Richter (First Symphony), the memory of Edward VII (Second Symphony), the music critic Ernest Newman (the Piano Quintet); colleagues such as Landon Ronald (*Falstaff*); cultivated men of substance who delighted in furthering his career, such as Alfred Rodewald in Liverpool, Nicholas Kilburn in Bishop Auckland, Edward Speyer and Frank Schuster near London; and later in life men of letters, Sir Sidney Colvin (Cello Concerto) and George Bernard Shaw (*Severn Suite*). The Violin Concerto is dedicated to Kreisler, who gave its first performance in London on 10 November 1910. The man closely involved in the violin technicalities of its composition, however, was W.H. Reed, a member of the LSO and its leader from 1912, whose kindly, admiring memoir of Elgar (B1936) is an important source of first-hand memories, joining those which cover the earlier Malvern days by 'Dorabella' (Powell, B1937), the tenth 'Enigma' variation, and Rosa Burley (B1972), headmistress of the Malvern school where Elgar taught. Each book tells much about its author as well as about its subject who, as he passed into his 50s, presented an increasingly complex face. Soon after the première of *Pomp and Circumstance* no.1, Ernest Newman perceived Elgar as a 'self-divided and secretly unhappy man'. The pressure of completing *The Kingdom* taxed his faith and his resilience: he repeatedly spoke of ending his life. Honestly rejoicing in the Order of Merit bestowed on him in 1911 (fig.4), he was to the public gaze a figure of military bearing with something of the bluff country squire. Yet in his creative self-examination he needed to re-enter his childhood (the *Wand of Youth* suites), in his letters he could exult in the 'emotionalism' of his music on the one hand, and on the other curse the providence that gave him gifts; and, while defending his right to privacy, he invited speculation by publishing 'enigmas'.

The Violin Concerto of 1910 bears a quotation, with five dots instead of the final name, 'Aquí está encerrada el alma de' from the preface of Le Sage's novel *Gil Blas*. The 'soul enshrined' in this intimate, regretful music could be that of Helen Weaver; of an American friend, Julia Worthington; of

an English friend, Alice Stuart Wortley; of the violin; or of Elgar himself. As with all Elgar's riddles, the answer may be allegorical, and yield most when it is pressed least. His music draws deeply on private sources and allusions, and in that sense, as in others, is as romantic as any composed. 'Music is in the air', he said in the 1890s, 'you simply take as much as you require!'; and in 1908 he described his First Symphony as 'a composer's outlook on life'. In retirement he refused to write his autobiography; in a way, he had already written it through his music.

Around the time of the Violin Concerto it seems probable that his attachment to Alice Stuart Wortley deepened into romance. He called tender themes in the concerto by his private name for her, 'Windflower', and for some years she was his musical confidante, receiving sketches as they were composed. Five years younger than he, she was a woman of grace and sensibility, a daughter of the painter Millais, and a talented amateur pianist. Her husband was Conservative MP for a Sheffield constituency and was made a peer in 1916. All four people concerned were loyal and circumspect, and if indeed there was a flame between the composer and his other Alice, its fire was surely creative. After the deaths of her husband and his wife, there remained between them a warm bond of affection. Most of her letters to him, and some of his to her, were destroyed.

The last major work composed in Hereford was the Second Symphony, first performed under Elgar in London on 24 May 1911. By 1912 the Elgars were living in London; this time, their move to the capital was to the imposing Severn House, in Hampstead, built by Norman Shaw. There they entertained (Lady Elgar's autograph book reads like the offspring of *Grove* and *Debrett*), and could indulge their delight in theatre-going. There Elgar composed *The Music Makers* (Birmingham, 1 October 1912) and *Falstaff* (Leeds, 1 October 1913); both are strangely autobiographical, the ode with self-quotations from earlier works, the symphonic study – for all Elgar's learned literary essay printed at the time – less Shakespearean than Elgarian. Only two London years passed before war came. 'Land of Hope and Glory' swept through the nation, and Elgar, who had reacted to the outbreak of war with a near-hysterical cry of fear for what might happen in battle to horses, let alone the men, begged for new, less swaggering words to his tune; but he quickly realized that the public was in no mood to want them. Musically, the war took Elgar further (after *The Crown of India* of 1912) into theatrical ground with *Carillon* and other dramatic recitations, incidental music (*The Starlight Express*) and ballet (*The Sanguine Fan*). Elgar loved the theatre, plays and opera, and was a frequent visitor to Covent Garden. In 1902–3 he went some way towards composing a ballet on the subject of Rabelais – a project enthusiastically accepted by the Grand Opera Syndicate – but then he dropped the idea. Had he really wanted to compose an opera, it would surely have been welcomed after his 1904 Covent Garden Festival. Hardy's *The Dynasts* and *The Pilgrim's Progress* were among the many suggestions made to him, but he complained in 1919 that the librettos offered him were nothing but 'blood and lust'. It was not until too late that he found a subject for himself.

His most enduring war music is *The Spirit of England*, three choral settings in temper far removed from the romantic patriotism of his earlier years. It

has come to seem as though his 'war requiem' is the Cello Concerto, composed, with the chamber music, under the stimulus of Brinkwells (1917–21), an isolated Sussex cottage in the woods, the Birchwood of his later composing days. The String Quartet and Piano Quintet had their first public performance at the Wigmore Hall, London, on 21 May 1919, and Felix Salmond introduced the Cello Concerto (though Beatrice Harrison soon became more closely associated with it) at the Queen's Hall on 27 October 1919. It was the last first performance that Lady Elgar attended.

It was in fact the last first performance of any major Elgar work. Alice Elgar, who had been failing for some months, died on 7 April 1920, and with her died a part of Elgar's creativity. In an attempt to understand this, one might consider what had first drawn the young struggling music teacher, of high aspiration, to propose to a tiny lady of gentle manners, strong in will and spirit: his pupil in music, his teacher in ways of the world, and some eight years older than him. The piety and idealism of Elgar's mother had bred in him a distrust of 'modern young women' (his phrase to Jaeger in 1898), and in Alice he found someone to cherish and revere. As the years passed and his stature grew, the nature of their bond might have changed, and it is hard to know with quite what feelings of grief, abandonment, guilt, and defensiveness he may have reacted to her death. So he went out into the world alone once more – 'only I am disillusioned and old'.

[Elgar, Sir Edward](#)

5. Last years.

With the help of his daughter, Carice, Elgar set about selling Severn House, and in 1921 he moved into a London flat. In 1923 he surprised everyone by taking a cruise up the Amazon, returning excited by the opera houses he had seen. Then that year he went back to his roots, taking houses near Worcester and in Stratford-upon-Avon until in 1929 he moved into his final home, Marl Bank, in Worcester. His interest in horse-racing, in his dogs, in the good life, had now taken the place of such pastimes as golf, kite-flying, chemistry and heraldry, in which he had before found recreation and which may have been useful for staving off untimely inquiries. Some could discern neither the poet nor the dreamer in this courtly man, his hair and moustache now white, his high nose more pronounced – a Master of the King's Music (1924) who brushed aside talk of music, affecting ignorance of it. Others, recognizing that the musical and moral values of his world had given way to newer, sharper attitudes, understood his reluctance to commit himself to composition, and his haunting fear that the day of his music was done.

In 1930 E.J. Dent's article on modern English music in Adler's *Handbuch der Musikgeschichte* provoked controversy. (The article appeared in the first edition of 1924, but attracted notice in England only after the 1930 edition.) Dent wrote dismissively that 'for English ears Elgar's music is too emotional and not quite free from vulgarity'. Peter Warlock gathered senior musicians, together with Augustus John and George Bernard Shaw, to write to leading English and German newspapers in Elgar's defence. Though the young BBC consistently broadcast his music, it was true that in British concert halls and on the Continent Elgar was less played than before the war. He found comfort and companionship with his Worcester

relations and with such lifelong colleagues as the cathedral organist Ivor Atkins, whose son Wulstan's account of that friendship (A1984) is a valuable supplement to the earlier first-hand memoirs. And as late as 1931 Elgar formed a touching attachment with a young woman violinist, Vera Hockman, who found in him 'a gorgeous medley of Michelangelesque grand faults and virtues' and who briefly became for the aging composer 'my mother, my child, my lover and my friend'.

Some theatre music, suites and arrangements date from his retirement, but possibly his most valuable work lay in the recording studio. Fred Gaisberg of the Gramophone Company had the foresight to engage Elgar in conducting the bulk of his instrumental music. From the acoustic records of 1914 to the last electric records of 1933, Elgar wholeheartedly cooperated, and the result is a superb series, unrivalled in documentary significance, of early composer-conductor recordings (all eventually reissued). After the Worcestershire Philharmonic days and an LSO engagement for the 1911–12 season, Elgar only occasionally conducted other composers' music; in his own he was unmatched for eloquence, vitality and justness of proportion. With the 16-year-old Menuhin he recorded the Violin Concerto in 1932 (fig.5), and the following year they performed it together in Paris; Elgar visited Delius at Grez-sur-Loing, and the two elderly composers talked of music, books and gardens. In 1931 Elgar was created 1st Baronet of Broadheath. A brief film was made that year of him conducting (see the vivid series of stills, Moore, A1974; and the television programmes *Hope and Glory*, 1984, and *Elgar: Masterworks*, 1999), and this includes his speaking a few sentences; his voice was also recorded during a rehearsal, and he can be heard playing the piano in five 'improvisations' (1929). Neither the bust by P. Hedley in the National Portrait Gallery nor the portrait by Philip Burne-Jones in Worcester Guildhall is thought to do him justice, but, besides many occasional snapshots, there exist fine studio photographs (see Moore, A1972). In 1901, the year after *Gerontius*, he measured 5' 9½" and weighed 10 stone 6 lb.

Elgar in his seventies was still being urged to complete the oratorio trilogy, but whether because of his deflection after 1906 to symphonic literature or because of spiritual disillusion, *The Last Judgement* was not to be. Bernard Shaw had a part in what appeared at last to be a resurgence of power. Their sparkling friendship revived Elgar's interest in opera, and Sir Barry Jackson, the director of the Malvern Festival, was drawn into helping him extract a libretto for *The Spanish Lady* from Ben Jonson's *The Devil is an Ass*. Then in 1932 the BBC, prompted by Shaw and others, commissioned a Third Symphony. Elgar's frequent grumbles that his music was unwanted had led people to suppose that it was part written. Work on both opera and symphony progressed fast, and sketches accumulated, but in autumn 1933 an operation revealed that the sciatic pain from which he suffered was caused by a malignant tumour. In November Elgar appeared to be sinking. Carice sent for Reed, who gave Elgar the assurance he pleaded for that no-one should 'tinker' with the incomplete symphony. He rallied enough to return home, to listen in his last weeks to his own records, even to supervise by post office circuit a final recording session in London. His thoughts returned longingly to his early days beside his beloved river Teme, where he had wished to be buried. He died, after being given the last sacrament, on 23 February 1934.

He was laid beside his wife in the place she had chosen, St Wulstan's Church, Little Malvern, and is commemorated by a window based on *The Dream of Gerontius* in Worcester Cathedral (1935) and a tablet in Westminster Abbey (1972). From their earliest days Elgar's wife preserved letters, press cuttings, manuscript sketches and autographs: the Elgar archives are among the richest of any composer. In 1938 the cottage at Broadheath where he was born was opened as a museum (and expanded during the 1990s) to illustrate his home, his fame and his work.

[Elgar, Sir Edward](#)

6. Works to 1899.

Elgar began composing before he understood notation, and his phrase 'music is in the air' takes literal and imaginative force with his attempt to write down the singing of the reeds by the river. As a youth he invented copiously, and he returned all his life for themes and inspiration to his early sketchbooks. They hold, for an untrained boy of his period, some adventurous fragments. The suave, devotional style of his early church pieces may be partly derived from the music of the Catholic Emancipation movement familiar to him in his own church. Violin and piano romances, written for himself as composer-performer, have grace and fluency and a nice balance of sentiment and display – one reason for the popularity of *Salut d'amour*, apart from its endearing tune, may be that it is easier than most of his pieces to play. The wind quintet music (1878–81) is remarkable for his thorough and stylish investigation of classical sonata forms along the lines of Haydn, Schubert and Mendelssohn, and for the young man's relish for his craft. The Powick Asylum orchestra music often shows the Elgarian turn of phrase. *Sevillana* (1884), too, reveals Elgar's personal sonority, and his love of sliding in a new counter-melody under a repeat; he often mined a colourful Spanish vein though he never visited that country. In *Ecce sacerdos magnus* (1888) his grand processional note first sounds.

At the age of 32, Elgar had composed nothing of sustained originality, and his self-trust in moving to London is the more astonishing. If he had little to offer the capital, he had much to gather. In July 1889 he went three times to *Die Meistersinger* at Covent Garden. From October 1889 to March 1890 he attended the Crystal Palace concerts, day after day, hearing Weber overtures, Meyerbeer selections, Gounod and Massenet, Mendelssohn, Schumann and Brahms, Liszt (*Les préludes*), Berlioz (*Benvenuto Cellini* overture) and Wagner (excerpts, from *Rienzi* to *Die Walküre*). On 6 April 1890 he began composing his concert overture *Froissart*, and though there are plainly responses to what he had heard, his intensive course of self-education had released his own personality. 'When Chivalry lifted up her lance on high' from Keats is quoted on the score; Elgar's lance was lifted too. The brilliant opening gesture, the generous cut of the melodies, the long, dying string cadence before the tender clarinet tune, the romantic-bravura atmosphere are as much of Elgar as moments in the development are of *Fingal's Cave* and *Der fliegende Holländer*.

The Serenade for strings, composed in 1892 but probably worked from the lost 1888 pieces, is slighter, but its slow movement is the first of Elgar's many with a commandingly sculptured melody held in a diatonic but tense harmonic relationship. A similar tune forms *Sursum corda*, though this

relies more weakly on rhythmic sequences, more strongly on the aural imagination of timpani rolls and brass calling through a rich texture; the climax has a feverish, *Gerontius*-like quality. In happy contrast are the *Spanish Serenade* and the six choral songs *Scenes from the Bavarian Highlands*. It may have been an advantage of Elgar's provincial surroundings that he could write music as simple, pretty, and melodious as this. It was a gift he kept all his life.

The main works of the 1890s are the substantial choral and orchestral *The Black Knight*, *The Light of Life*, *King Olaf* and *Caractacus*. Elgar's reading was wide and deep, as well as quirky, but here he chose texts which are sometimes muddled dramatically and often commonplace in style. It seems that he could ignore these liabilities if he found the emotional stimulus he needed. He certainly found strong, picturesque situations. *The Black Knight* and *King Olaf* are mainly by Longfellow, a poet he was brought up on as a child, and *Caractacus* is set on his own Malvern Hills. A further personal element may have significance: in each story there is an outsider. The Black Knight attacks the established court and castle, King Olaf takes Christianity by force to a pagan land, and the Blind Man (*Light of Life*) and the Bard (*Caractacus*) are cast out by their companions when they gain vision. Possibly without realizing it, Elgar, rejected by the metropolis, identified with these situations. That may not make the cantatas better or worse, but it does make their strengths and weaknesses more easily understood.

In performance the want of niceties in the words is only just noticeable, for on the whole the pace is strong and swift. More damaging is the curious form: a dramatic cantata that half cries out for staging but in which 'on-stage' murders, for example, have to be narrated. Elgar's talent does at points seem operatic; there is a love duet and a lover's curse in *King Olaf*, a 'resolution' trio and a thanksgiving quartet in *Caractacus*, where the voices expand and bloom. Had he been born in a continental town, he might have developed into an opera composer. But he wanted to describe *The Black Knight*, which has no soloists, as a symphony founded on the poem, and there is little doubt that his heart all this time was with the orchestra. No wonder he resented Novello's failure to print the full scores of these works: the vocal scores give scant account of both their colour and their complexity. The orchestral writing is lavish, and there is a skilful use of solo strings, of registers, of tremolo and other effects, and of expressive percussion (as in the awe-inspiring rolled cymbal in *Caractacus*).

In all four works Elgar used leitmotifs, most freely and imaginatively in *King Olaf* (1896), most intricately in *Caractacus* (1898). He claimed to have learnt the technique from Mendelssohn's *Elijah*, but in 1892 he heard *Parsifal*, *Tristan* and *Die Meistersinger* at Bayreuth, and in 1893 the complete *Ring* in Munich. He knew the difference all right between the reminiscence motif and (as he wrote in a Worcester programme note of 1898) Wagner's way of 'illustrating characters and ideas ... in poetic and suggestive touches'. There are passages in the works from the 1890s of real 'Wagner sound', and of harmonic resources expanded by chromatic and augmented progressions. There are other influences, as wide apart as Gounod and Schumann, and though Elgar's personality is strong enough not to be subdued, in sum the works are uneven. At times the mood turns

mawkish or aggressive, when the interaction of melody, harmony and rhythm can seem facile. There is some dull invention (mostly in *The Light of Life*), and some trivial (for example, the choric measure in *Caractacus*). But the best of *The Black Knight* is direct, the best of *The Light of Life* intense. Ironbeard's death in *King Olaf*, and *Caractacus*'s 'O my warriors', reveal an Elgar capable of sombre introspection. The first five scenes of *King Olaf* are all memorable, with a young man's athletic vigour; there are grand, rolling passages anticipating the symphonies: both choral ballads go with a swing. *Caractacus*, though more ambitious, is stiffer, but the control of pace over certain spans – the long diminuendo of hope dying into the Lament, for instance – is Elgar at his best. The organ sonata of 1895 shares the harmonic and melodic world of the choral works; demanding but rewarding to play, it is important in the English romantic organ repertory, and significant in Elgar's output as his first quasi-symphonic piece. The 1890s works can still be heard with enjoyment; if the inspiration in them is fitful, their energy and eloquent melodies are irresistible.

[Elgar, Sir Edward](#)

7. Works 1899–1907.

Whatever the 'enigma' of the Variations on an Original Theme (1899), one puzzle is how Elgar should in the year 1898–9 have so shrewdly diagnosed his need, after the loosely narrative choral works, for the discipline of variations. (The work was not commissioned, and does not seem to have been prompted by Parry's Symphonic Variations of 1897 or by Brahms's Variations on a Theme by Haydn which he heard in September 1898.) Concentration on short, separate pieces, on drawing variety from a single source, defined Elgar's style and enlarged his powers. The work was his self-discovery: after trying on 13 personalities over his theme, in the 14th variation he 'came to himself'. Each is a delicious character-piece capturing Elgar's feelings about 'C.A.E.', 'Nimrod', 'Dorabella', 'B.G.N.' and the other friends. His sureness of voice matches his technical skill. The variations are motivic, and do not necessarily retrace the theme's harmonic ground-plan. The work is also impressive as an absolute structure. The G minor–major–minor theme's ending on a major chord implies more contrast of tonality than in fact there is, though variations 5–7 move to C major-minor, and 'Nimrod', the Adagio core of the work, drops with serious, intimate effect from a single sustained G to the key of E \flat ; 'Nimrod' is among Elgar's most impassioned utterances, a great-hearted melody, the 7ths built by characteristic sequences into a magnificent long crescendo, the end suddenly deflating from *ff* to *pp* in a bar and a half – a moment of heart-catching humility. There are 'dark sayings' at points in the Variations, but in sum it is the lightly-worn skill, the spontaneity of the theme's transformations, and the natural thinking in orchestral terms that give the work its lustre.

Elgar's scoring is so much a part of his composition that invention and colour seem indivisible: the thought is in the sound. At times the brilliance of his flamboyant moods has been found almost suspect. As essential, however, are his melancholy chording for clarinets, bassoons and horns; his string textures which sometimes allow a tune to take wing, and sometimes simply hold it in tranced stillness; and his sombre brass calls. His repeats are often intensified, with a new thread of melody (Larghetto,

Symphony no.2), or a fresh illumination ('C.A.E.', *Enigma*) or withdrawal ('R.P.A.', *Enigma*). His pages look fuller than they sound, for, although his orchestra is generally large, his doubling is selective; he gives the doubling instruments only a chosen note or two, not the complete melody. That has the effect of making even his most assured tunes sound not wholly self-confident, presented as they are through shifting sonorities. Sometimes he reinforces the rhythm (opening of *In the South*); or adds delicate points of colour (Symphony no.1, figure 66); or doubles just the highest notes of a phrase (*Enigma* theme). Elgar in fact phrased with his whole orchestra. He probably learnt this colouring and clarifying technique from French composers – Chabrier, Saint-Saëns, Delibes – whose music he chose to conduct at Worcester (on a trip to Paris in 1880 he heard Saint-Saëns at the Madeleine, and bought a piano score of Delibes' *Sylvia*).

Sea Pictures (1899), an orchestral cycle of five songs, have a sense of commitment and expanding horizons. 'Sabbath Morning at Sea' is very nearly a great song, anticipating the solemnity of Mahler's 'Um Mitternacht' (Mahler conducted Elgar's songs in New York in 1910). 'Sea Slumber Song' shares with the opening of *King Olaf* and the *Enigma* 'Romanza' an atmosphere of distance and wonder. The final song, 'The Swimmer', though awkwardly strenuous, carries great excitement.

In *The Dream of Gerontius* (1900), widely considered one of his three or four finest works, Elgar found a subject of private but universal significance. The death of an old man and his rebirth in the next world can be taken as Christian doctrine, or as an allegory. Gerontius's predicament touched Elgar's own anxieties. His need of faith was the more urgent because of his outwardly exuberant temperament, his late self-discovery, and his near-acceptance of the materially prosperous world around him. *Gerontius* is an affirmation, yet the note of doubt and despair in Part 1 rings as true as the vision of eternity in Part 2.

Newman's poem stood for the Catholic Church's authority and for the value of revelation in an age in which questioning intellectuals were turning towards free-thinking rationalism. So for Elgar to set it was an act of courage, almost of defiance. Many of the words and phrases must have recalled the spiritual memories of childhood and of his organist days: the intercessions, the quotations from the Offices, and from Psalm xc. In coming to grips with a subject of such magnitude – treated from a viewpoint which involved his personal life and forced him to turn into an artistic asset that which had been a social drawback – Elgar created his most intense, fervent and individual score (fig.6).

Elgar stressed that Gerontius was 'a man like us and not a priest or a saint'. So this is the death of an Everyman, *l'homme moyen sensuel*, about whose earthly life we learn only what is implied by the style of the music given him. The role is both taxing and grateful to sing, wide-compassed, lyrical but at times needing a Verdian drive. Elgar developed further the fluent vocal line of Olaf's Return, which moves easily between speech-rhythms and lyrical expansion. In 'Firmly I believe and truly' he casts the regular trochaic rhyming verse in triple time, skilfully playing the verbal and musical stresses against each other (sketches show how assiduously he worked at this). The bass's 'Go forth in the name' is one of Elgar's most

majestic melodies; and the contralto's 'Softly and gently' one of his most compassionate. The point of extreme dissonance is reached in the solo of intercession as the Angel of The Agony recalls Christ's own death.

Gerontius is through-composed with a break only between the two parts. During the whole of part 1, however often the moods and tempos change, the concentration and the architectural grasp never slacken. Many of the leitmotifs, set out in the Prelude, modulate inside their own length (partly because they are sequential), ending in ways which could lead off in different harmonic directions. This flexibility and the fluid chromaticism mirror every shudder and pang of Newman's poem. The score is the first in English choral music to raise the orchestra to equal expressive partner with the voices; but the choral writing is almost as much of an advance (though the work's weaker moments occur in the Demons' Choruses and in 'Praise to the Holiest'). Soloists, chorus, and orchestra are integrated, dovetailed in complicated and subtle ways – one reason why early performers found the work so hard.

Elgar was more artist than theologian and a few early reactions against *Gerontius* were largely against the Catholic text. But the stress on human sin, shame and guilt, and the idea of Purgatory, where the soul 'lies motionless and happy' in pain, are bound to be alien to some people, who may also find the music so intense as to be oppressive. Not only in *Gerontius*, but in many of Elgar's major works there are passages so exposed and vulnerable that while most listeners find them a welcome education in sensibility, a few flinch, as they might from elements in Franck, Liszt, Tchaikovsky and Messiaen, or from *Parsifal*.

Act 1 of *Parsifal* and Part 1 of *Gerontius* have strikingly in common their anguished chromaticism, the distant unaccompanied semi-choruses, the evocation of the liturgy in the Dresden Amen and the 'Noe' litany, and the closing ritual marches – ostinatos in *Parsifal*, pedal points in *Gerontius*. However, *Gerontius* moves more swiftly than *Parsifal*: the words are uttered faster, and Elgar's rate of harmonic change, compared with Wagner's, is lively, even restless. Many of Elgar's motifs are longer, more lyrical and self-sufficient than Wagner's. One reason for their length may be the greater part the chorus has in the concert work. *Gerontius* must also be set in the context of works like Schumann's, Liszt's, Berlioz's and Busoni's Faust music; Mahler's Second and Eighth symphonies; and, orchestrally, Strauss's *Tod und Verklärung*. The singularity of *Gerontius* lies in how surely Elgar took what he wanted from his own past and from his predecessors to form a work conditioned by his country's festival demands at the moment when his religious and his romantic fervour were perfectly matched. A fine performance is at once a lacerating and an uplifting experience. At the end of the autograph (now in the Oratory at Birmingham) he quoted from Ruskin: 'This is the best of me'; more colloquial, no less illuminating, is his comment to Jaeger: 'I've written it out of my insidest inside'.

The two linked oratorios, *The Apostles* (1903) and *The Kingdom* (1906), were begun as a single work, then planned as the first two in a trilogy (Elgar's earliest scheme), which was to expound the schooling of the early church, the result on earth, then in the next world. Elgar compiled his own

text from the Scriptures: he used the Acts of the Apostles as a synopsis, then selected words from the Old and New Testaments and the Apocrypha (Powell, E1948) to comment and allow for lyrical expansion within the narrative. In this way he hoped to achieve a non-sectarian text with authority and consistency of language. Wagner's writing of his librettos must have encouraged Elgar in this: the planned trilogy has been seen as his *Ring* – 'oratorio reviewed in the light of Wagnerian music-drama'. However, Elgar had not settled his design before he began composing: libretto and music grew together, as, working against time, he staved off his publisher's inquiries. Some have seen in this the cause of the oratorios being episodic, while others claim that Elgar deliberately wished to create a series of frescoes. The lack of an overall plan may have contributed to his failure to complete the trilogy. All the same, he designed the oratorios with some didactic thought, choosing Mary Magdalene as a sinner who repents, Judas as one who despairs. Judas is seen as a misguided zealot who attempts to force Christ into a display of supernatural power; he dominates Part 2 of *The Apostles* and his gripping monologue on the transience and hopelessness of life is ironically set against a background psalm. Elgar employs other such theatrical devices for Mary Magdalene, who becomes a spectator of Christ's walking on the water and has a flashback of her past life; in this he followed Longfellow's *Divine Tragedy*.

The Apostles and *The Kingdom* share motifs which Jaeger scrupulously docketed; whether listeners know them by name matters less than that the motifs act on the musical memory, and make allusions beyond the power of words alone. The oratorios gain greatly by being performed in sequence, as Elgar intended. More elaborate and ambitious even than *Gerontius*, they contain sublime stretches – the finest pages are ardent and mystical – but others that depend on the sanctity of the words to carry less distinguished music. *The Apostles* touches extremes of self-abasement in Mary Magdalene's music and of glory in the final chorus, when the 'ascended Lord is received by the hierarchy of heaven'. The oratorio is as progressive as anything Elgar composed: the parallel triads, whole-tone progressions and false relations, and the exoticism of the Morning Psalm, are unmatched elsewhere in his music. But there are also in both works conservative elements: the two Marys sing sensuous lines that recall Massenet, and it is easy to visualize them as pre-Raphaelite figures. For the unfinished third oratorio Elgar had composed music for Simon Magus, which at the end of his life he intended to use in his opera for another subversive character, Meercraft.

The concert overtures *Cockaigne* (1901) and *In the South* (1904), with their physical delight in energy and frank tunefulness, are to some extent programmatic – the brass bands in the earlier work, the pugnacious Roman passage in the later – and easily bear comparison with Richard Strauss, whose music Elgar did not hear until 1902. *In the South*, lasting some 18 minutes, is sunny and ebullient (the opening theme is one of several composed earlier as a 'mood' of Dan, G.R. Sinclair's bulldog; the moods are listed in Young, B1955). Elgar said he learnt to write for strings from Handel; his tribute is the *Introduction and Allegro*, for string quartet and string orchestra (1905), in which the concerto grosso is realized in Romantic terms and finally resolved in song. This intricate piece is rich and free in invention, grand and haunting in resonance. Elgar relished two and

three-part counterpoint, the interplay of independent parts, and the variety of textures they afford. The fugue, which at first seems new material, is shown to be connected with the Introduction when a phrase from the bass in bars 7–8 sings out over it. Elgar's contrapuntal thinking is not a consequence of harmonic emancipation, as it was in late Mahler or early Schoenberg, but in his free Romantic polyphony he linked apparently unrelated themes in a poetic and individual manner.

Of the five military marches for symphony orchestra called *Pomp and Circumstance* (what an ear for a quotation Elgar had!), no.1, with the popularity of its big tune, has outshone the others. All are stirring, but nos.2 and 3 are in minor keys: the opening of no.2 is tonally ambiguous, of no.3 oddly suppressed, and in each horn calls rip through the Allegro. These are not unthinking celebrations of military might. Elgar's unaffected love of English ceremonial, however, and of the grand moments in Meyerbeer and Verdi, prompted him to compose marches all his life: independent pieces like these, or marches for particular occasions (*Imperial March*, 1897; *Coronation March*, 1911; *Empire March*, 1924), or as parts of longer works (*Caractacus*, *The Crown of India*). Mostly they are magnificent display pieces, apt for their time, and still of worth, if they can be listened to without nostalgia or guilt for an imperial past. The 'heroic melancholy' that Yeats found in the funeral march from *Grania and Diarmid* is that of the symphonic slow movements. Elgar's march style causes embarrassment only where it sits uneasily, as in the finales of some early choral works, or as an occasional bluster in symphonic contexts. Part of his strength, his appeal to a wide public, lies in that simplicity which enabled him to gather an open, honest emotion and cast it into a tune which has entered the national consciousness. When 'Land of Hope and Glory' is bellowed out heedlessly, it should be remembered that Elgar introduced the tune *dolce* and *pianissimo* into the *Coronation Ode* played by the orchestra alone, the voices picking up the second phrase, 'all that hearts can pray'.

As he approached 50, and the challenge of a symphony could no longer be evaded, Elgar returned to his childhood sketchbooks. The two *Wand of Youth* suites (1907 and 1908), like *Enigma*, concentrated his instrumental thinking and reached deep into the earliest stirrings of his imagination. It is this that touches off such tenderness in, say, 'Slumber scene', such fun and brightness in the scherzandos – their deft execution is a match for Bizet or Tchaikovsky. Elgar's comment in 1921 that 'as a child ... no single person was ever kind to me' is a shocking example of how he could colour one experience with the resentment of another. In this music he knew better. He wrote very little for children to perform, but his withdrawals into the adult's world of childhood (*Dream Children*, 1902; *The Starlight Express*, 1915; the *Nursery Suite*, 1931; also often in larger works) are ravishingly beautiful, the music of a loving nature. Elgar's nostalgia, his obsession with youth and dreams, is understandable in one whose mature years were so removed from his childhood. For a sensitive man, ambition may be achieved at the cost of continuity, so that memory, not actuality, becomes life's link.

[Elgar, Sir Edward](#)

8. Works after 1907.

The two symphonies, in A \flat (1908) and E \flat (1911), rank high not only in Elgar's output but in English musical history. Both are long and powerful, without published programmes, only hints and quotations to indicate some inward drama from which they derive their vitality and eloquence. Both are based on classical form but differ from it to the extent that, compared with Brahms (then an accepted model in England), they were considered prolix and slackly constructed by some critics. Certainly the invention in them is copious; each symphony would need several dozen music examples to chart its progress.

The search for extra-musical 'meanings' should not obscure the symphonies' strengths as musical structures, as adventures in tonality, and as explorations in motivic, thematic relationships. In all Elgar's larger works, as in the *Introduction and Allegro*, themes are subtly interrelated, internal references fleetingly revealed, sometimes as late as the restatement. This kind of allusiveness, by glancing cross-references, even by a texture or a colour, is more poetic than classically symphonic. A rare example of Elgar's showing an allusion as it comes about is the metamorphosis of the theme common to the two middle movements of the First Symphony; here the likeness is candid, the transformation itself magical. The symphonic works literally need the passage of musical time, for some themes are recalled as if to uncover the significance of the past by looking back through more recent experience. Elgar's nervous instability of harmony, his sequential writing, mobile basses, avoidance of root positions and fluctuations from active to withdrawn tonal planes all propose key relationships that need time and space for their resolution. Often it is more accurate to say that a passage is in a tonal region rather than in a key. Indeed, Meikle (see Monk, C1993) argues that the first movement *Allegro* of the First Symphony is not, as long accepted, in D minor but in A minor – either key is startling in a Symphony in A \flat . Moreover, subsequent movements begin in F \flat minor, D major and D minor. Only the fact that the motto theme is so solidly diatonic in A \flat major grounds the work tonally; even that calm, processional theme is formed by asymmetric phrase lengths, giving the 'nobilmente e semplice' less than total security.

Though Elgar has none of Bruckner's monumental patience and little of Mahler's self-parody, public familiarity with their lengthy symphonies helped to raise critical opinion – which had begun to drop in the 1920s – of Elgar's. Both in Mahler and in Elgar an emotional narrative is held together by the force and sensibility of the composer's musicianship. Elgar called his Second Symphony 'the passionate pilgrimage of a soul' as well as heading it with the Shelley quotation 'Rarely, rarely comest thou, Spirit of Delight'; vaunting themes strive to exult, but from time to time energy ebbs away, and there are unnerving glimpses of wraiths and anxieties. These assume nightmare strengths when a weird theme from the first movement batters its way into the third; the seeds of that horror are found in a passing progression in the symphony's opening phrases. The slow movement is a great elegy, not for Edward VII (though the work was dedicated to his memory) but for personal as well as ceremonial grief. The last movement opens positively, its main theme made from one repeated rhythm, an Elgarian trait found all through his music (*Falstaff*, the Cello Concerto). The symphony's final pages unforgettably mingle delight, regret and

acceptance. Here is the apotheosis of Elgar's expressive appoggiaturas and suspensions; their alternate flexing and relaxing propel his great themes, and form emotional crises from the king's anguish in *The Black Knight* (1893) to the cadenza of the Cello Concerto (1919).

In both symphonies the mettlesome spirit, the soar and plunge of the melodies, the steep dynamics, give untold energy. Occasionally Elgar takes a refined idea and subjects it to so much violence that it seems raw. Such inflation is common to many Romantic composers; in Elgar, a latecomer, it was intensified by a sophisticated technique at the service of a complex but unsophisticated man. At its most characteristic his music does not aspire to pure expression, but to a complex of emotions – rich, ambivalent, often conflicting – that is truly Romantic. If the symphonies are to some extent autobiographical, admitting frailties and doubts as well as strengths and visions, then their occasional overworkings, rhythmic monotony and inferior ideas can be accepted as part of a comprehensive and adult perception of his world.

The Concerto in B minor (1910) for violin, Elgar's own instrument, has for all its virtuosity the nature of a confessional. The impulse partly to reveal, partly to conceal, lies at the heart of this music. (Berg's Violin Concerto is comparable in this respect.) Classical in design, Elgar's Concerto is in three contrasted movements, the first with traditional orchestral exposition. But Elgar begins it tonally off-centre, on a dominant chord with a flattened leading note. Not once in the exposition is there a tonic in the bass on a strong beat; so everything is ambiguous. Not until the soloist enters does the harmony settle onto a tonic pedal, giving a sense of expectancy satisfied. The soloist rhapsodizes ardently and freely, but the bravura is seldom just decorative: almost every twist and turn is organic and poetic. Elgar knew well that a single voice can be more flexible, more wayward, than a group (the principle defines the *Introduction and Allegro*). All his music, and this Concerto particularly, asks for rubato, the subtle lingerings and hastenings, only partly derived from his liberal expression marks, that a fine performer makes sound spontaneous. This rubato is one secret of his performing style; played without it, or with too much, his music lacks flow. His own recorded performances are never indulgent; he pounces onto the crux of a phrase and draws a keen, supple line. The opening of the Violin Concerto is a group subject of four shortish phrases, an example of his composing method sometimes criticized as short-winded; but his own performance (or indeed any fine one) sweeps them into a single paragraph. The third movement brings resolute high spirits until the cadenza, accompanied by thrummed pizzicato tremolando. Most cadenzas thrust the soloist into the spotlight; Elgar withdraws his into the twilight, where, in his words, 'the music sings of memories and hopes'.

Falstaff (1913), Elgar's most explicit programme music, is a ripe and genial study of a big-spirited man. It is his largest instrumental movement, masterly in having so many strong themes which can be treated in witty fugal devices or run together contrapuntally to illustrate the action. Elgar's attitude to Falstaff was protective, his view partial, drawn only from Shakespeare's *Henry IV* and *Henry V*, and in his analysis he credits Morgann's essay of 1777. Flatterer, braggart, charmer and law-breaker he may be, but this Falstaff is above all a gentleman. The tavern scene is mild,

neither bawdy nor erotic. Though Elgar could compose a passionate apotheosis, there is scarcely a trace of eroticism in his music. Bearing in mind the voluptuous sounds of such contemporaries as Rachmaninoff, Strauss or Puccini, it would seem that Elgar's chaste instincts were fostered by the Victorian world in which he grew up. Chaste is a word few would use about Falstaff, yet it describes the interludes, both of innocence regained, first in a dream of youth, then in a country orchard. Falstaff's final 'rejection' by the new king and his death are so heart-rending that one sees in them Elgar's own fears – he was not deaf to the changes of taste in 1913 – that he too might be rejected by the new musical regime.

Elgar's solo songs range from conventional drawing-room ballads to intimate utterances of great charm. The most poignant are the three from the op.59 cycle, with, like *Sea Pictures*, orchestral accompaniment. More important are his choral songs. Prompted by the competition festivals, he composed a skilful set from the *Greek Anthology* for unaccompanied male voices, and for mixed voices grand and elaborate pieces such as *Go, song of mine*, *There is sweet music* and *Love's Tempest*. While they are very singable, they are scored almost instrumentally. Of Elgar's music for the Anglican rite the most festive is the Te Deum and Benedictus, full of sequences and insistent rhythms, more effective in its orchestral dress. The most personal is *O hearken Thou*, for the 1911 coronation. The tiny late carol *I sing the birth* is simple and austere enough to suggest Holst.

Elgar's secular testament is *The Music Makers* (1912). His chosen poet, O'Shaughnessy, affirms that the artist, set apart from the world, yet shapes its destiny. In a wish to identify with that sentiment, Elgar used apt quotations from his earlier works (listed in Kennedy, B1968). A knowledge of his life and music is needed for their appreciation, and their use has been questioned; but the quotations fall movingly into place. It is some of the new invention that seems less strongly motivated, apart from the promising opening and the soloist's disturbing harmonies at 'Great hail! we cry to the comers from the dazzling unknown shore'.

The Spirit of England (1915–17), Elgar's last choral work, is the finest of his patriotic and wartime music. The first of the three movements, 'The Fourth of August', begins with a sequential upward-leaping melody, his signature for an elevated, aspiring mood, constant from the early String Serenade through the great symphonic movements. The broad choral writing has something of Parry in it. 'For the Fallen' opens as a dead march; later, at 'They went with songs to the battle', comes a quick march tune, rangy and awkward as the scarecrow army in *Falstaff*, a direct and bitter Mahlerian irony rare in Elgar. (Britten described it as 'an agony of distortion'.) Following that, among twisting, sliding harmonies there is an isolated diatonic chord, to stress 'we will remember them'. This harmonic side-slip is characteristic of Elgar, a moment's withdrawal into a private world.

Some works from the London years contain worthwhile music but are dependent on their original circumstances. Elgar approved suites drawn from *The Crown of India* (1912), a spectacular masque to celebrate the Delhi Durbar, and *The Starlight Express* (1915), a play for 'children of all ages'. Reaction in the 1940s and 1950s against sentiments thought to be imperialist or whimsical kept the music unknown. Some of *The Crown of*

India is trumpety in a colourful and dashing manner, but some equals *The Wand of Youth*; and the Interlude is as rapt a self-communion as 'The Sun goeth down' in *The Kingdom*. *The Starlight Express* is a different case. Blackwood's novel *A Prisoner in Fairyland*, though long and rambling, is a sensitive allegory on the clear-sighted sympathy shared by children and artists. Elgar's music put back the poetry partly lost in the stage version, but much of it was to be played behind speech so is not independent. The songs are only part of a long score that is a captivating blend of Edwardian light music and Elgar's more thoughtful tones. He quoted and developed themes from *The Wand of Youth*, and the complete score is more fluent than might be expected. (A radio broadcast, as in 1965, proves an ideal medium.)

The Sanguine Fan (1917) is his only completed ballet score, some 20 minutes of floating, continuous music, reminiscent of the lyricism in his symphonic as well as in his light style. The scenario was an 18th-century pastoral, based on a fan design drawn in sanguine by Conder. *The Fringes of the Fleet*, *Carillon* and two other recitations with music, and *Polonia* depended more for their success on the mood of wartime audiences. Attractive in its various ways as all this music is, it does suggest that Elgar's ideas were less significant than those that concerned him during the first decade of the century. Over-simplifying, it could be said that he turned towards either propaganda or fantasy, and, viewing his career at 1917, it is not his virtual stop to composing after 1920 that is unexpected, but his suddenly being engaged on four abstract instrumental works in 1917–19.

As a group, the three chamber works are conservative, both for their own date, and if compared with Elgar's earlier big works. Possibly, recognizing in himself a reluctance to absorb recent idioms, he turned his affections to the music he had played during his youth. The noble Adagio of the Piano Quintet and the first movement of the Violin Sonata are markedly Brahmsian. Both outer movements of the sonata are unusual for Elgar in how exactly they fulfil the promise of their opening bars – no less, but no more. In the central Romance he returned to clichés of his early salon and Spanish styles, but now they are 'used' – if not quite stylized, then compressed elliptically into fantasy. The String Quartet has most of the old nervous energy, but with some difference. The first movement shares with the *Introduction and Allegro* and the Cello Concerto a questioning, speculative mood, but without the zest of the earlier work or the open heartache of the later. The mood is wry, the rhythmic gestures are at odds with the hollow, irresolute harmonies: a possible third-period style may be discerned, an experienced but undogmatic voice. The Piano Quintet is larger, and the implications of conflict in the opening (which caused Shaw to declare it the 'finest thing of its kind' since *Coriolan*) lie behind it all and come up to trouble the surface in the last movement; but, grand though it is, it has occasionally an improvisatory air.

It was to a virtuoso form that Elgar confided his most private thoughts. So much is made of the poignancy of the Cello Concerto that its daring can be overlooked. There is consummate technical confidence in opening a concerto with a solo recitative of such panache, allowing it to die to nothing, and then presenting so gentle and unobtrusive a main theme for violas

alone. In the tension between the risks taken by the craftsman and the shyness of the aging man, Elgar turned his disillusion to positive account. The concerto is in simple lyrical and rondo forms. The scherzo is a shadowy, fantastic *moto perpetuo*, the Adagio a passionate lament. The Falstaffian last movement runs a humorous course before the stricken cadenza, in which soloist and orchestra sing the pain and poetry of Elgar's most searching visions, reaching stillness in a phrase from the Adagio. Elgar cut resolutely into this with the formal recitative of the opening; and the end is abrupt. The Concerto is the more harrowing for its constraints.

After that, Elgar published nothing of real consequence. He took refuge behind other music, in the exuberant transcriptions for full orchestra of Bach (1921–2), Handel (1923) and (less interestingly) Chopin (1932), and in motets for specific Three Choirs Festival programmes. He could easily produce a piece for a carillon (1923), music for the Wembley British Empire Exhibition (1924), a civic fanfare (1927). The theatre still attracted him, and his music for Binyon's play *Arthur* (1923) contains passages he re-used in his Third Symphony and opera. In the *Severn Suite* (1932), commissioned for the National Brass Band Contest, the similarity between two fugatos for two great riverside cathedrals is a pleasant reminder that Elgar admired Schumann's symphonies. The *Nursery Suite* (1930) has the charm of the earlier children's music and of the Serenade, and two pieces have rather more: under its pictorialism 'The Wagon passes' offers the fears and apprehensions, and 'Dreaming' the sweetness, of Elgar's truest nature.

The works he left unfinished, in particular the opera and the Third Symphony, cannot be completed as he would have completed them. His method of composing has been described by Reed (B1936) and Maine (E1945), who observed it, and by Kent (A1978, E1982), Moore (B1984) and Anderson (A1990), who have studied it. Elgar would amass cogent material, some old, some new; some mere pencil scraps, some fully scored. Then he worked at the piano until, as he told Sanford Terry in 1911, 'in every movement its form and above all its climax were very clearly in his mind But withal there was a great mass of fluctuating material which might fit into the work as it developed in his mind to finality'. 'In his mind' is the crux: Elgar did not lay out a continuous short score on paper: his sketches were on loose sheets, to be arranged and rearranged. He often cut, added and re-shaped until late in a composition (the 'Brahmsian' second subject of the First Symphony finale was added in manuscript full score). Though he has been criticized for using up old material in his unfinished symphony, this he habitually did throughout his life: it was not necessarily a mark of failing invention. In both the completed symphonies he used music once intended for earlier works; the first Dream Interlude in *Falstaff* uses a theme discarded from the *Coronation March*. Music did exist for *The Spanish Lady* and the Third Symphony; Percy Young for the opera and Anthony Payne for the symphony have brought that music to life. To the symphony's 'elaboration from the sketches' there was opposition, because of Elgar's ban. Scholars over the years had agreed it should not, could not, be attempted. It needed a composer, and one of Payne's audacity, intuition, and commitment, to reveal, in an Elgarian phrase, 'what might have been'. The success of Payne's elaboration has been extraordinary: the work received performances in 15 countries in the two years following its première. Both Young and Payne, in

their reconstructions, showed fidelity to the composer, who himself – had he had time – might have sorted out some muddles in the opera and excised some repetitions in the symphony.

Elgar's voice is individual, instantly recognizable. Melody, harmony and sonority are equally striking and combine into a musical character that provokes strong reactions. Coming to maturity at the zenith of British imperialism, he was bound to share that age's vigour, and his music glows with colour and opulence. Reaction against the period's excesses made for reaction against Elgar himself. The first years of the 20th century, the decade of his highest achievement, have acquired some dubious shadows as they recede, but it would be as limiting to deny the element of celebration in Elgar's music as to overrate that of nostalgia. The pull between outward certainty and inward despondence is what makes his mature music rich and humane. Much of Elgar's music is idealistic. His riverside, his orchards, his romantic aspirations, his regal *nobilmente*, his land of Cockaigne, his spirit of England, his dream of 'strange refreshment' – all were created in his imagination and ever threatened by his vulnerability. But in his music he gave permanence to his visions.

Elgar worked mostly in traditional forms, but inside the boundaries of development and recapitulation he allowed himself poetic and allusive discursiveness. Although some of his most moving passages are diatonic, he stretched chromatic implications to their limits without departing from fundamental tonality. Unlike Vaughan Williams, he was not interested in the revivals of Tudor music or folksong, and his Englishness can more easily be felt than defined. For a time his countrymen adopted a proprietorial air towards him; this changed in the 1960s when his music came to be more widely performed by international interpreters. Less radical than Holst, less hermetic than Delius, he was more complex than either. It took a man of high courage and receptivity to embrace all that he did. He was not an innovator; he had no composition pupils; his work remains a great English summation of the European tradition.

[Elgar, Sir Edward](#)

WORKS

[for additional unpublished juvenilia and unfinished works see Kent \(A1993\)](#)

Edition: *The Elgar Complete Edition*, 43 vols., ed. R. Anderson (London, 1981–) [E]

[dramatic](#)

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arrangements

Elgar, Sir Edward: Works

dramatic

op.

- Music for the proposed Elgar children's play, 1869 or 1871, unpubd; used in orch suites *The Wand of Youth*
- 42 *Grania and Diarmid* (G. Moore), 1901: Incid Music, Funeral March, There are seven that pull the thread (W.B. Yeats), song; Dublin, Gaiety, 21 Oct 1901
- ballet (after Rabelais), 1902–3, inc., sketches used elsewhere
- 66 *The Crown of India* (imperial masque, H. Hamilton), A, T, chorus, orch, 1912 [using part of *In Smyrna* and sketches from 1902 onwards]: 1a Introduction, 1b Sacred Measure, 2 Dance of Nautch Girls, 2a India greets her Cities, 3 Song: Hail, Immemorial Ind!, 3a Entrance of Calcutta, 3b Entrance of Delhi, 4a Introduction, 4b March of the Mogul Emperors, 5 Entrance of John Company, 5a Entrance of St George, 6 Song: The Rule of England, 7 Interlude, 8a Introduction, 8b Warriors' Dance, 9 The Cities of Ind, 10 March: The Crown of India, 10a The Homage of Ind, 11 The Crowning of Delhi, 12 Ave Imperator!; M. Beeley, H. Dearth, cond. Elgar, London, Coliseum, 11 March 1912; see also orchestral [*Suite from The Crown of India*]
- 75 *Carillon* (E. Cammaerts), spkr, orch, 1914; T. Brand Cammaerts, cond. Elgar, London, Queen's Hall, 7 Dec 1914; new text by L. Binyon, 1942
- 77 *Une voix dans le désert* (Cammaerts), spkr, orch, 1915, incl. song *Quand nos bourgeois se rouvriront*, S, orch; C. Liten, O. Lynn, cond. Elgar, London, Shaftesbury Theatre, 29 Jan 1916
- 78 *The Starlight Express* (V. Pearn, after A. Blackwood: *A Prisoner in Fairyland*), incid music, melodrama and songs, S, Bar, orch [incl. music from *The Wand of Youth*], 1915, unpubd; songs: 1 *To the Children*, 2 *The Blue-Eyes Fairy*, 3 *Curfew Song (Orion)*, 4 *Laugh a little ev'ry day*, 5 *I'm everywhere*, 6 *Night Winds*, 7 *Oh stars shine brightly*, 8 *We shall meet the morning spiders*, 9 *My Old Tunes*, 10 *Dandelions, Daffodils*, 11 *They're all soft-shiny now*, 12 *Oh, think beauty*, 13 *Hearts must be soft-shiny dressed*, duet; C. Hine, C. Mott, cond. J. Harrison, London, Kingsway Theatre, 29 Dec 1915; nos.1, 2 and 9 pubd (1916); suite, pf (1916)
- 79 *Le drapeau belge* (Cammaerts), spkr, orch, 1916; C. Liten, cond. H. Harty, London, Queen's Hall, 14 April 1917
- 81 *The Sanguine Fan* (ballet, I. Lowther), 1917, unpubd; cond. Elgar, London, Chelsea Palace, 20 March 1917; *Echo's Dance*, arr. pf (1917)
- *The Fringes of the Fleet* (R. Kipling), 4 Bar, orch, 1917: 1 *The Lowestoft Boat*, 2 *Fate's Discourtesy*, 3 *Submarines*, 4 *The Sweepers*; C. Mott, H. Barratt, F. Henry, F. Stewart, cond. Elgar, London, Coliseum, 11 June 1917; *Inside the Bar* (G. Parker), 4 Bar unacc., added 25 June 1917
- *Arthur* (incid music, L. Binyon), unpubd: cond. Elgar, London, Old Vic, 12 March 1923; suite ed. A. Barlow, 1973
- *The Pageant of Empire* (A. Noyes) 1v/SATB, orch: 1 *Shakespeare's Kingdom*, 2 *The Islands*, 3 *The Blue Mountains*, 4 *The Heart of Canada*, 5 *Sailing Westward*, 6 *Merchant Adventurers*, 7 *The Immortal Legions*, 8 *A Song of Union*; *Empire March*; cond. H. Jaxon, Wembley Stadium, 21 July 1924
- *Beau Brummel* (incid music, B. Matthews), unpubd; cond. Elgar, Birmingham,

Royal, 5 Nov 1928

- 89 The Spanish Lady (op. 2, Elgar, B. Jackson after B. Jonson: The Devil is an Ass), inc. 1929–33 [using music from Beau Brummel, and sketches for other works from 1878 onwards]; reconstructed by P. Young for concert perf, singers of Guildhall School of Music, City University Symphony Orchestra, cond Cem Mansur, St John's Smith Square, London, 15 May 1986; staged by Cambridge University Opera Society, cond Will Lacey, West Road Concert Hall, Cambridge, 24 Nov 1994

— 2 songs (1955), suite for str orch (1956) and vs (1994) ed. P.M. Young; E xli
Elgar, Sir Edward: Works

choral orchestral

- 23 Spanish Serenade (Stars of the Summer Night) (H.W. Longfellow), SATB, small orch, 1892 [arr. of partsong]; cond. Rev. J. Hampton, Hereford, 7 April 1893
- 25 The Black Knight (J.L. Uhland, trans. H.W. Longfellow), sym. for chorus and orch, 1889–93, rev. 1898; Worcester Festival Choral Society, cond. Elgar, Worcester, 18 April 1893
- 26 The Snow; Fly, Singing Bird (C.A. Elgar), SSA, orch, 1903 [arr. of partsongs with chamber acc.]; London, Queen's Hall, 12 March 1904
- 27 Scenes from the Bavarian Highlands (C.A. Elgar, after Bavarian trad.), chorus, orch, 1896 [arr. of songs for chorus, pf]: 1 The Dance, 2 False Love, 3 Lullaby, 4 Aspiration, 5 On the Alm, 6 The Marksman
- 29 The Light of Life (Lux Christi) (E. Capel-Cure, after Bible), short orat, S, A, T, B, chorus, orch, 1896, rev. 1899; A. Williams, J. King, E. Lloyd, W. Mills, cond. Elgar, Worcester, 8 Sept 1896; E iii
- 30 Scenes from the Saga of King Olaf (Longfellow, H.A. Acworth), cant., S, T, B, chorus, orch, 1894–6; M. Henson, E. Lloyd, D. Ffrangcon-Davies, cond. Elgar, Hanley, Staffs., 30 Oct 1896
- 33 The Banner of St George (S. Wensley [H.S. Bunce]) ballad, 1896–7, St Cuthbert's Hall Choral Society, cond. C. Miller, London, 18 May 1897
- 34 Te Deum, Benedictus, chorus, org, orch, 1897; cond. G.R. Sinclair, Hereford Cathedral, 12 Sept 1897; also version with org alone
- 35 Caractacus (Acworth), cant., S, T, Bar, B, chorus, orch, 1898, some 1887 sketches; M. Henson, E. Lloyd, A. Black, J. Browning, C. Knowles, cond. Elgar, Leeds, 5 Oct 1898; E v
- 38 The Dream of Gerontius (J.H. Newman), orat, Mez, T, B, chorus, orch, 1900; M. Brema, E. Lloyd, H. Plunket Greene, cond. H. Richter, Birmingham Town Hall, 3 Oct 1900; E vi
- 44 Coronation Ode (A.C. Benson), S, A, T, B, chorus, orch, 1902; 1 Crown the King with Life, 2 Daughter of Ancient Kings [True Queen of British Homes substituted in 1911], 3 Britain, ask of thyself, 4 Hark, upon the hallowed air, 5 Only let the heart be pure, 6 Peace, gentle peace, 7 Land of Hope and Glory [using trio tune of Pomp and Circumstance no.1]; A. Nicholls, M. Foster, J. Coates, D. Ffrangcon-Davies, cond. Elgar, Sheffield, 2 Oct 1902
- 49 The Apostles (Elgar, after Bible), orat, S, A, T, 3 B, chorus, orch, 1902–3; E. Albani, M. Foster, J. Coates, R. Kennerly Rumford, A. Black, D. Ffrangcon-Davies, cond. Elgar, Birmingham Town Hall, 14 Oct 1903; E viii
- 51 The Kingdom (Elgar, after Bible), orat, S, A, T, B, chorus, orch, 1901–3, 1905–6; A. Nicholls, M. Foster, J. Coates, W. Higley, cond. Elgar, Birmingham Town Hall, 3 Oct 1906; E ix
- The Last Judgement [projected title], orat, 1906–33, inc., material used in Symphony no.3 and Piano Concerto sketches
- 64 O hearken Thou (Intende voci orationis meae), off, chorus, orch, org; cond. F.

- Bridge, London, Westminster Abbey, 22 June 1911; also version with org alone
- 67 Great is the Lord, anthem, B, mixed chorus, orch, 1913 [arr. of 1912 work for B, SSAATB, org]
- 69 The Music Makers (A. O'Shaughnessy), ode, A, chorus, orch, 1912, sketches from 1902; M. Foster, cond. Elgar, Birmingham, 1 Oct 1912; E x, see also E xxxviii
- 74 Give unto the Lord, anthem, B, mixed chorus, org, orch, 1914; London, St Paul's Cathedral, 30 April 1914; also version with org alone
- 80 The Spirit of England (L. Binyon), S/T, chorus, orch:
 1 The Fourth of August, 1915–17; R. Buckman, cond. A. Matthews, Birmingham, 4 Oct 1917
 2 To Women, 1915–16; J. Booth, Leeds Choral Union, cond. Elgar, 3 May 1916
 3 For the Fallen, 1915; A. Nicholls, Leeds Choral Union, cond. Elgar, 3 May 1916
 complete: R. Buckman, cond. A. Matthews, Birmingham, 4 Oct 1917; E x; With proud thanksgiving, chorus, brass/military band/orch, 1920–21 [reworking of op.80/3]; Royal Choral Society, cond. Elgar, London, Royal Albert Hall, 7 May 1921; E x

Elgar, Sir Edward: Works

orchestral

- Humoreske (a tune from Broadheath), c1867, unpubd; reproduced in Moore (B1984), 33
- early works, unpubd: Menuetto (Scherzo), 1878, re-copied 1930, unpubd; Minuet, g, 1878; Introductory Overture, inc. and song arrs. for the Christy Minstrels, 1878; Symphony movt [after Mozart: Sym. no.40], 1878, inc.; Intonation no.2, 1878; Minuet (Grazioso), 1879, lost
- Air de ballet, 1881; cond. A.J. Caldicott, Worcester Amateur Instrumental Society, 17 May 1881; arr. pf as Pastourelle (1903)
- Pas redoublé no.2, orch, 1881; cond. A.J. Caldicott, Worcester, Guildhall, 20 Feb 1882
- Intermezzo moresque, 1883; cond. W.C. Stockley, Birmingham, 13 Dec 1883
- Suite, D: 1 Mazurka, 2 Intermezzo – Sérénade mauresque (1883), 3 Fantasia gavotte, 4 March – pas redoublé (1882) [rev. as op.10]; cond. Elgar, Birmingham, 23 Feb 1888
- Dances for Worcester City and County Pauper Lunatic Asylum, Powick: sets of 5 quadrilles, La Brunette, Die junge Kokette, L'Assom[m]joir [re-used in Wand of Youth Suite no.2], all 1879; 5 quadrilles, Paris, 1880; 5 lancers, The Valentine, 1880; polkas: Maud, 1880; Nelly, 1881; La Blonde, 1882; Helcia, 1883; Blumine, 1884; first complete modern performance, cond. B. Collett, Powick Hospital, Sept 1988
- 1 The Wand of Youth Suites nos.1–2 [incl. rev. of Broadheath Humoreske and childhood play music]: no.1, op.1a, 1907, 1 Overture, 2 Serenade, 3 Minuet, 4 Sun Dance, 5 Fairy Pipers, 6 Slumber Scene, 7 Fairies and Giants, cond. H.J. Wood, London, Queen's Hall, 14 Dec 1907; no.2, op.1b, 1907–8, 1 March, 2 The Little Bells, 3 Moths and Butterflies, 4 Fountain Dance, 5 The Tame Bear, 6 The Wild Bears [arr. of Powick L'Assom[m]joir], cond. Elgar, Worcester Festival, 9 Sept 1908
- 3 Cantique, small orch, 1912 [rev. of 1879 Andante arioso from Harmony Music 6]; London, cond. L. Ronald, Royal Albert Hall, 15 Dec 1912; also version for solo org and solo pf
- The Lakes, ov., 1883, frags. unpubd

- 7 Sevillana, 1884, rev. 1889; cond. W. Done, Worcester, 1 May 1884
- Scottish Overture, 1884–5, frags. unpubd
- Three Pieces, str: 1 Spring Song (Allegro), 2 Elegy (Adagio), 3 Finale (Presto); unpubd, lost; ?rev as op.20; cond. E. Vine Hall, Worcester, 7 May 1888
- Violin Concerto, ?1890, inc., destroyed [possible frag. of slow movt]
- 10 Three Characteristic Pieces [rev. of Suite, D], 1899: 1 Mazurka, 2 Sérénade mauresque, 3 Contrasts: The Gavotte ad1700 and 1900; cond. Elgar, New Brighton, 16 July 1899
- 11 Sursum corda (Elévation), brass, org, str, timp, 1894 [incorporates material from 1887 vn sonata sketch]; cond. H. Blair, Worcester Cathedral, 8 April 1894
- 12 Salut d'amour (Liebesgrüss), 1889 [arr. of 1888 piece for vn, pf]; cond. A. Manns, London, Crystal Palace, 11 Nov 1889
- 15 1 Chanson de nuit, 2 Chanson de matin, small orch, 1899 [arrs. of pieces for vn, pf]; cond. Wood, Queen's Hall, 14 Sept 1901
- 19 Froissart, ov., 1890, rev. 1901; cond. Elgar, Worcester, Public Hall, 10 Sept 1890
- 20 Serenade, e, str, 1892 [?rev. of 1888 str pieces]; Worcester Ladies' Orchestral Class, cond. Elgar, 1892; Antwerp, 23 July 1896
- 21 Minuet, small orch, 1897 [arr. of 1897 pf piece]; cond. Elgar, New Brighton, 16 July 1899
- Three Bavarian Dances, 1896 [arr. of nos.1, 3 and 6 of Scenes from the Bavarian Highlands, SATB, pf]; cond. Manns, Crystal Palace, 23 Oct 1897
- 32 Imperial March, 1897; cond. Manns, Crystal Palace, 19 April 1897
- 36 Variations on an Original Theme ('Enigma'), 1898–9; cond. H. Richter, London, St James's Hall, 19 June 1899; with extended finale, cond. Elgar, Worcester Festival, 13 Sept 1899; E xxvii
- Sérénade lyrique, small orch, 1899; St James's Hall, Ivan Caryll Orch, 27 Nov 1900; also version for solo pf
- 39 Military Marches ('Pomp and Circumstance') nos.1–5: 1, D, 1901 [see also choral orchestral: Coronation Ode and solo vocal (with orch): Land of Hope and Glory] and 2, a, 1901, cond. A.E. Rodewald, Liverpool, 19 Oct 1901; 3, c, 1904, cond. Elgar, Queen's Hall, 8 March 1905; 4, G, 1907, cond. H. Wood, Queen's Hall, 24 Aug 1907 [see also solo vocal (with pf): The King's Way]; 5, C, 1929–30, cond. Elgar, London, Kingsway Hall [HMV recording session], 18 Sept 1930; no.6, frag. c1930
- 40 Cockaigne (In London Town), ov., 1900–01; cond. Elgar, Queen's Hall, 20 June 1901
- May Song, 1901; cond. Elgar, Worcester, 10 May 1902; also versions for solo pf and vn, pf
- 42/2 Funeral March, from Grania and Diarmid (1901); cond. Wood, Queen's Hall, 18 Jan 1902
- 43 Enfants d'un rêve [Dream Children], 2 pieces after C. Lamb, small orch, 1902; cond. A.W. Payne, Queen's Hall, 4 Sept 1902; also version for solo pf
- 47 Introduction and Allegro, str qt, str orch, 1905, sketches from 1901; cond. Elgar, Queen's Hall, 8 March 1905
- 50 In the South (Alassio), ov., 1904, sketches from 1899 and 1902, cond. Elgar, London, Covent Garden, 16 March 1904; extract for small orch, cond. G.R. Sinclair, Hereford, 22 Nov 1904; see also solo vocal (with pf) [In Moonlight]
- 55 Symphony no.1, A, 1904, 1907–8; Hallé Orch, cond. H. Richter, Manchester, Free Trade Hall, 3 Dec 1908; E xxx, see also E xxxviii

- 58 Elegy, str, 1909; London, Mansion House, 13 July 1909
- 61 Violin Concerto, b, 1905, 1909–10; F. Kreisler, cond. Elgar, Queen's Hall, 10 Nov 1910; E xxxii
- 62 Romance, bn, orch, 1910; E. James, cond. Elgar, Hereford, 16 Feb 1911
- 63 Symphony no.2, E, 1909–11, sketches from 1905; cond. Elgar, Queen's Hall, 24 May 1911; E xxxi
- 65 Coronation March, 1911 [incorporating sketches from 1903 Rabelais ballet]; cond. F. Bridge, Westminster Abbey, 22 June 1911
- 66 Suite, from The Crown of India [from imperial masque: nos.1a, 1b, 2, 5, 8b, 7, 4]; cond. Elgar, Hereford Festival, 11 Sept 1912
- 68 Falstaff, c, sym. study with two interludes, 1913, sketches from 1902–3; cond. Elgar, Leeds, Town Hall, 1 Oct 1913; E xxxiii
- Carissima, small orch, 1913; cond. Elgar, Hayes, Middlesex [HMV recording session], 21 Jan 1914; also version for solo pf
- 70 Sospiri, str, harp, org, 1913–14; cond. Wood, Queen's Hall, 15 Aug 1914
- Rosemary [rev. of 1882 pf piece, Douce Pensée, also 1882 pf trio], 1915
- 76 Polonia, sym. prelude; cond. Elgar, Queen's Hall, 6 July 1915; E xxxiii
- 85 Cello Concerto, e, 1918–19; F. Salmond, cond. Elgar, Queen's Hall, 27 Oct 1919; arr. as va conc. by L. Tertis, 1929; Tertis, cond. Elgar, Queen's Hall, 21 March 1930; E xxxii
- Empire March, 1924 [from dramatic work The Pageant of Empire]; cond. H. Jaxon, Wembley Stadium, 21 July 1924
- Civic Fanfare, 1927; cond. Elgar, Hereford, 4 Sept 1927; rev. 1933 (1991)
- Minuet (1929) [from incid music Beau Brummel]
- 87 Severn Suite, brass band, 1930, incl. sketches also of 1903; 1 Introduction (Worcester Castle), 2 Toccata (Tournament), 3 Fugue (Cathedral) [after Fugue, c, 1923 for kbd], 4 Minuet (Commandery) [after Promenade no.5, Wind qnt, 1878, and Harmony Music no.5, wind qnt, 1879], 5 Coda, pubd as scored by H. Geehl; test piece for Brass Band Championship, Crystal Palace, 27 Sept 1930; arr. for orch, 1930, cond. Elgar, London, Abbey Road [HMV recording session], 14 April 1932; arr. I. Atkins as Organ Sonata no.2, op.87a
- Nursery Suite, 1930: 1 Aubade [incl. hymn tune of 1878, Drake's Broughton], 2 The Serious Doll, 3 Busy-ness, 4 The Sad Doll, 5 The Wagon Passes, 6 The Merry Doll, 7 Dreaming-Envoy; cond. Elgar, London, Kingsway Hall [HMV recording session], 23 May 1931
- Soliloquy, ob, orch, c1930–31 [from projected suite, orchd G. Jacob]; L. Goossens, cond. N. Gron, BBC TV, 11 June 1967 (1996)
- Mina, small orch, 1932, orchd 1933; cond. J.A. Murray, EMI recording studio, 8 Feb 1934
- 88 Symphony no.3, 1932–3, inc., unpubd [some sketches pubd in Reed, 1936; sketches incl. material from other inc. works: The Last Judgement, Callicles, Arthur and Piano Concerto]; sketches elaborated A. Payne, 1993–7, cond. A. Davis, London, Royal Festival Hall, 15 Feb 1998; (1998)
- 90 Piano Concerto, sketches 1913–33, inc., unpubd [material used in The Spanish Lady]; Poco andante completed and scored for pf, str, by P.M. Young (1950)

Elgar, Sir Edward: Works

choral

sacred

- early works, unpubd: Credo, SATB, org, 1873 [on themes from Beethoven: Syms. nos.5, 7 and 9]; Salve regina, SATB, org, 1876; Tantum ergo, SATB,

- org, 1876; Credo in e, 1877; hymn tunes in C, G, and F, 1878 [in F pubd 1898 as Drake's Broughton, re-used in Nursery Suite], in E♭, 1880; Brother, for Thee he died, anthem, 1879, inc.; Domine salvam fac, motet, SATB, org, 1879; Gloria, SATB, org, 1880 [arr. of Mozart: Violin Sonata, F, k547: Allegro]; O salutaris hostia: F, SATB, org, 1880 (1898); E♭, SATB, org, 1880 (1899); A, 1v, org, 1882 [reproduced Buckley (B1904)]; Benedictus sit deus pater, SATB, str, org, 1882, inc.; Chant for Stabat mater, 1886; litanies etc.
- Four Litanies for the Blessed Virgin Mary, SATB, 1886
- 2 1 Ave, verum corpus (Jesu, word of God incarnate) [orig. Pie Jesu], 1886–7, rev. 1902; 2 Ave Maria (Jesu, Lord of Life and Glory), c1887, rev. 1907; 3 Ave maris stella (Jesu, meek and lowly), c1887, rev. 1907
- Ecce sacerdos magnus, chorus, org, 1888; Worcester, St George's, 9 Oct 1888; orchd 1893, unpubd
- 34 Te Deum, Benedictus, chorus, org, 1897; also orch version
- Lo! Christ the Lord is born (S. Wensley, [H.S. Bunce]), carol, SATB (1908) [after Grete Malvern on a Rock, private Christmas card, 1897]
- O Mightiest of the Mighty (S. Childs Clarke), hymn, 1902; cond. Frederick Bridge, London, Westminster Abbey, 9 Aug 1902
- Two single chants for the Venite, D, G, 1907
- Two double chants for Psalms lxxviii and lxxv, D, 1907 (2 further chants unpubd)
- 52 A Christmas Greeting (C.A. Elgar), carol, 2 S, male chorus ad lib, 2 vn, pf, 1907; cond. G.R. Sinclair, Hereford Cathedral, 1 Jan 1908
- They are at rest (J.H. Newman), SATB, 1909; Windsor, Frogmore [Royal Mausoleum], 22 Jan 1910
- 64 O hearken Thou (Intende voci orationis meae), off, chorus, org, 1911; also version with orch
- 67 Great is the Lord (Ps xlvi), anthem, B, SSAATB, org, 1910–12; cond. Frederick Bridge, Westminster Abbey, 16 July 1912; with orch, 1913
- Fear not, O Land (Bible: Joel ii), anthem, SATB, org, 1914
- 74 Give unto the Lord, anthem, B, mixed chorus, org, 1914; also version with orch
- I sing the birth (B. Jonson), carol, SATB; cond. M. Sargent, London, Royal Albert Hall, 10 Dec 1928
- Goodmorrow (G. Gascoigne), carol, SATB [early hymn tune]; cond. Elgar, Windsor, St George's Chapel, 9 Dec 1929

secular

- 5 A Soldier's Song (C. Flavell Hayward), male chorus, pf, 1884; Worcester Glee Club, 17 March 1884; repubd 1903 as A War Song; Royal Albert Hall, 1 Oct 1903
- 18 1 O happy eyes (C.A. Elgar), SATB, 1889, rev. 1893, 2 Love (A. Maquarie), SATB, 1907, 3 My love dwelt in a northern land (A. Lang), SATB, 1889–90; no.3 cond. J. Hampton, Tenbury Musical Society, 13 Nov 1890
- 23 Spanish Serenade (Stars of the Summer Night) (H.W. Longfellow), SS, 2 vn, pf, 1892; orchd 1893
- 26 The Snow; Fly, Singing Bird (C.A. Elgar), SSA, 2 vn, pf, 1894; orchd 1903
- 27 Scenes from the Bavarian Highlands, chorus, pf, 1895; cond. Elgar, Worcester, 21 April 1896; orchd 1896
- To her beneath whose steadfast star (F.W.H. Myers), SATB, 1899; cond. Elgar, Windsor Castle, 24 May 1899
- Weary wind of the west (T.E. Brown), SATB, 1902; Morecambe Festival, 2 May 1903
- 45 Five Partsongs from the Greek Anthology, TTBB, 1902: 1 Yea, cast me from

- the heights (anon., trans. A. Strettell), 2 Whether I find thee (anon., trans. A. Lang), 3 After many a dusty mile (anon., trans. E. Gosse), 4 It's oh! to be a wild wind (anon., trans. W.M. Hardinge), 5 Feasting I watch (Marcus Argentarius, trans. R. Garnett); London Choral Society, cond. A. Fagge, Royal Albert Hall, 25 April 1904
- Evening Scene (C. Patmore), SATB, 1905; Morecambe Festival, 12 May 1906
- How calmly the evening (T. Lynch), SATB, 1907
- 53 Four Choral Songs, SSAATTBB, 1907–8: 1 There is sweet music (A. Tennyson), 2 Deep in my soul (Byron), 3 O wild west wind (P.B. Shelley), 4 Owls, an Epitaph (Elgar)
- 54 The Reveille (B. Harte), TTBB, 1907; Blackpool Festival, 17 Oct 1908
- Marching Song (Capt. de Courcy Stretton), SATB, 1908, Royal Albert Hall, 24 May 1908; arr. as Follow the Colours, 1v, male chorus ad lib, Royal Albert Hall, 10 Oct 1914
- 56 Angelus (Tuscan, adapted Elgar), SATB, 1909; Royal Albert Hall, 8 Dec 1910
- 57 Go, song of mine (Cavalcanti, trans. D.G. Rossetti), SSAATTB, 1909; cond. Elgar, Hereford, 9 Sept 1909
- The Birthright (G.A. Stocks), 1914; boys' chorus, bugles, drums
- 71 Two Choral Songs (H. Vaughan), SATB, 1914: The Shower, The Fountain
- 72 Death on the Hills (A.N. Maykov, trans. R. Newmarch), SATB, 1914
- 73 Two Choral Songs, SATB, 1914: Love's Tempest (Maykov, trans. Newmarch), Serenade (N.M. Minsky, trans. Newmarch)
- Song of the Bull (F.S. Hamilton), male vv, pf, 1914, unpubd
- The Windlass (W. Allingham), SATB, c1914
- Big Steamers (R. Kipling), unison vv, 1918
- The Wanderer (Elgar, after *Wit and Drollery*, 1661), TTBB, 1923, De Reszke Singers, London, Wigmore Hall, 13 Nov 1923
- Zut! Zut! Zut! (Richard Mardon [Elgar]), TTBB, 1923; De Reszke Singers, Wigmore Hall, 13 Nov 1923
- The Herald (A. Smith), TTBB, 1925
- The Prince of Sleep (W. de la Mare), SATB, 1925
- Queen Alexandra Memorial Ode: So many true princesses who have gone (J. Masefield), chorus, military band, 1932; cond. Elgar, London, Marlborough House, 9 June 1932
- The Rapid Stream (C. Mackay), children's song, unison vv, 1932
- When Swallows Fly, The Woodland Stream (Mackay), children's songs, unison vv, 1933; Worcester Schools Festival, 18 May 1933

Elgar, Sir Edward: Works

solo vocal

with orchestra

37

Sea Pictures, A, orch, 1899 [except no.2, which is rev. of song with pf, Love alone will stay, 1897]: 1 Sea Slumber Song (R. Noel), 2 In Haven (Capri) (C.A. Elgar), 3 Sabbath Morning at Sea (E.B. Browning), 4 Where corals lie (R. Garnett), 5 The Swimmer (A.L. Gordon); C. Butt,

	cond. Elgar, Norwich, 5 Oct 1899
42/3	There are seven that pull the thread (W.B. Yeats), 1v, small orch, 1901 [see dramatic: Grania and Diarmid]
—	Land of Hope and Glory (A.C. Benson), A, chorus, orch, 1902 [arr. from 'Pomp and Circumstance' march no.1 and Coronation Ode]; C. Butt, London, Royal Albert Hall, 21 June 1902; carillon obbl ad lib, 1927
48	Pleading (A.L. Salmon), 1v, small orch, 1908 [arr. of song with pf]
59	Song Cycle (G. Parker), 1v, orch, 1909–10: 3 Oh, soft was the song, 5 Was it some golden star?, 6 Twilight [1, 2, and 4 inc.]; M. Foster, cond. Elgar, London, Queen's Hall, 24 Jan 1910
60	1 The Torch, 2 The River, 1v, orch, 1912 [arr. of op.60 songs with pf]; M. Foster, cond. G.R. Sinclair, Hereford Festival, 11 Sept 1912

See also: dramatic: The Starlight Express, The Crown of India, The Pageant of Empire

with piano

- The Language of Flowers (J.G. Percival), 1872, unpubd
- The Self Banished (E. Waller), c1875, unpubd
- If she love me (R.C.G.), 1878, inc., unpubd
- A Phylactery (J. Hay), c1885
- Is she not passing fair? (C. d'Orléans, trans. L.S. Costello), 1886 (1908)
- As I laye a-thynkyng (‘Thomas Ingoldsby’ [R.H. Barham]), 1887
- The Wind at Dawn (C.A. Roberts), 1888; orchd 1912
- Queen Mary's Song (Tennyson), 1887, rev. 1889
- A Spear, A Sword (C.A. Elgar), 1892, lost
- Loose, loose the Sails (C.A. Elgar), 1892; Miss Simpson, Elgar, Malvern, Aug 1892, lost
- Two Mill-Wheel Songs (C.A. Elgar), 1892, unpubd [?absorbed in King Olaf]
- Like to the damask rose (S. Wastell), ?1892; C. Phillips, St James's Hall, 25 Feb 1897
- The Poet's Life (E. Bourroughs [S. Jewett]), 1892
- A Song of Autumn (A.L. Gordon), ?1892
- 16 1 Shepherd's Song (B. Pain), 1892, 2 Through the long days (J. Hay), 1885, 3

- Rondel (Longfellow, from Froissart), 1894; no.2, C. Phillips, London, St James's Hall, 25 Feb 1897; no.3, St James's Hall, 7 Dec 1897
- 21 Ophelia's Song (W. Shakespeare), 1892, unpubd
— Muleteers' Song, 1894, unpubd
- 31 After (P.B. Marston), 1895; A Song of Flight (C. Rossetti), 1895; H. Plunket Greene, L. Borwick, St James's Hall, 2 March 1900
— Roundel (The little eyes that never knew light) (A.C. Swinburne), unpubd; G. Walker, Elgar, Worcester Musical Union, 26 April 1897
— Love alone will stay (Lute Song) (C.A. Elgar), 1897; rev. as no.2 of Sea Pictures
— Dry those fair, those crystal eyes (H. King); London, Royal Albert Hall, 21 June 1899
— Pipes of Pan (A. Ross [A.R. Ropes]) 1899, orchd 1902; L. Blouvelt, London, Crystal Palace, 30 April 1900
— Always and Everywhere (N.A.Z. Krasinski, trans. F. Fortey), 1901
— Come, gentle night (C. Bingham), 1901; London, Royal Albert Hall, 31 Oct 1901
- 41 In the Dawn; Speak, Music (A.C. Benson), 1902
— Speak, my heart! (Benson), 1903
— In Moonlight (Shelley) [arr. of Canto popolare from In the South], 1904
— Callicles (M. Arnold), 1905, rev. 1913, inc.
- 48 Pleading (A.L. Salmon), 1908; M. Warrender, Elgar, Hereford, Nov 1908; orchd 1908
— A Child Asleep (E.B. Browning), 1909
— The King's Way (C.A. Elgar) 1909 [arr. from 'Pomp and Circumstance' march no.4]; C. Butt, Alexandra Palace, 15 Jan 1910
- 60 The Torch; The River (Pietro d'Alba [Elgar], after East European trad.), 1909–10, orchd 1912
— The Merry-go-round (F.C. Fox), children's song, 1914
— The Brook (E. Soule), children's song, 1914
— Arabian Serenade (M. Lawrence), 1914
— The Chariots of the Lord (J. Brownlie), 1914; C. Butt, Royal Albert Hall, 28 June 1914
— Soldier's Song (H. Begbie), 1914; C. Butt, 10 Oct 1914; unpubd, withdrawn
— Fight for Right (W. Morris), 1916; G. Elwes, Queen's Hall, March 1916
— Ozymandias (Shelley), 1917, 2 versions, inc.
— Liebesweh (D. Wilcox), 1918, unpubd [used in The Spanish Lady]
— It isnae me (S. Holmes), 1930; J. Elwes, Dumfries, Oct 1930
— Modest and Fair; Still to be neat (Jonson) [both for The Spanish Lady]; ed. P.M. Young (1955)

Elgar, Sir Edward: Works

chamber and solo instrumental

- 2 movts, ob, str qt, ?1875
— Adagio, C, vn, 1877; unpubd
— Reminiscences, vn, pf, 1877 (1997)
— wind qnt music (2 fl, ob, cl, bn), 1877–81:
Peckham March, 1877, unpubd
Harmony Music (Shed) 1–4, 1878 [no.3 inc.; no.4 based on frag. of Str Trio, C, 1878]; ed. R. McNicol (1976)
Promenades 1–6, 1878: 1 Moderato e molto maestoso, 2 Moderato 'Madame Taussaud's', 3 Presto, 4 Andante 'Somniferous', 5 Allegro molto [rev. for scherzando in Minuet, Severn Suite, 1930], 6 Allegro maestoso 'Hell and Tommy'; ed. McNicol (1976)
Andante con variazioni 'Evesham Andante', 1878; ed. McNicol (1977)

- Adagio cantabile 'Mrs Winslow's Soothing Syrup', 1878; ed. McNicol (1977)
 Intermezzos 1–5, 1879: 1 Allegro moderato 'The Farmyard', 2 Adagio, 3 Allegretto 'Nancy', 4 Andante con moto, 5 Allegretto; ed. McNicol (1977) Four Dances: Menuetto, 1878, Gavotte 'The Alphonsa', 1879, Sarabande (Largo), 1879 [recopied 1933 for The Spanish Lady], Gigue, 1879; ed. McNicol (1977)
 Harmony Music 5, 1879: 1 Allegro moderato 'The Mission', 2 Menuetto [rev. for Minuet of Severn Suite], 3 Andante 'Noah's Ark', 4 Finale; ed. McNicol (1977)
 Harmony Music 6, 1879, unpubd: 1 Allegro molto [from orch piece Intonation no.2, 1878], 2 Andante arioso [rev. for Cantique, op.3], 3 Menuet and Trio, 4 Finale, unpubd
 Harmony Music 7, 1881, unpubd: 1 Allegro, 2 Scherzo and Trio
- Allegro, ob qt, 1878, inc.
 - Etude caprice, vn, 1878, ad lib pf acc. by W. Reed, 1940
 - Fantasie, vn, pf, 1878, inc.
 - 1 Romance, vn, pf, 1878; Worcester, 20 Oct 1885
 - Str Trio, C, 1878, inc. [used in Harmony Music 4], E xxxviii
 - Study for Strengthening the Third Finger, vn, 1878, rev. 1920, facs. in *Daily Telegraph* (24 Dec 1920)
 - Trio, C, 2 vn, pf, 1878, frag.
 - Str Qt movts, 1878–88: B♭, 1878, inc.; a, 1878, inc.; d, 1878 inc. [proposed for The Spanish Lady]; G, 1879 [used in Harmony Music no.7]; d, 1888 [used in Vesper Voluntaries] also frags.; E xxxviii
 - Two Polonaises, d, F [Bolero in Spanish Lady, E xli], vn, pf, 1879, inc.
 - Study no.2, vn, 1879; further studies: a, 1879, d, 1881
 - Fantasia on Irish Airs, vn, pf, 1881, inc.
 - Fugue, f♯, inc., 1881; recopied for The Spanish Lady
 - Menuetto and Trio, G, vn, vc, pf, 1882; facs. in Mitchell (A1990); E xxxviii; sketches used in Rosemary, pf, 1915
 - Fugue, d, ob, vn, 1883
 - 4 1 Idyll, 2 Pastourelle, 3 Virelai, vn, pf, 1884
 - Gavotte, vn, pf, 1885
 - Allegretto on G–E–D–G–E, vn, pf, 1885; Malvern, 27 March 1885
 - Pf Trio, d, 1886, frag.; E xxxviii
 - Duett, trbn, db, 1887; ed. R. Slatford (1970)
 - 8 String Quartet, 1887, destroyed
 - 9 Violin Sonata, d, 1887, inc. [? used in 1894 Sursum corda]
 - String Quartet, d, 1888, inc.; 3rd movt Intermezzo arr. for org as no.3 of Vesper Voluntaries
 - Offertoire (Andante religioso), vn, pf, 1893 [signed Gustav Francke]
 - 12 Salut d'amour (Liebesgrüss), vn, pf, 1888; also versions for orch and solo pf
 - 13 1 Mot d'amour (Liebesahnung), 2 Bizarrerie, vn, pf, 1889
 - 15 1 Chanson de nuit, vn, pf, 1897, orchd 1899; 2 Chanson de matin, vn, pf, 1899 [rev. of earlier sketch], orchd 1899
 - 17 La capricieuse, vn, pf, 1891
 - 22 Very Easy Melodious Exercises in the First Position, vn, pf, 1892
 - 24 Etudes caractéristiques, vn (1892) [probably all composed earlier]
 - May Song, vn, pf, 1901; also versions for orch and solo pf
 - Andantino, vn, mand, gui, 1907, inc.; E xxxviii
 - 82 Sonata, e, vn, pf, 1918; W.H. Reed, Landon Ronald, London, Aeolian Hall, 21 March 1919
 - 83 String Quartet, e, 1918; A. Sammons, W.H. Reed, R. Jeremy, F. Salmond, London, Wigmore Hall, 21 May 1919; E xxxviii

- 84 Piano Quintet, a, 1918–19; A. Sammons, W.H. Reed, R. Jeremy, F. Salmond, W. Murdoch, Wigmore Hall, 21 May 1919; E xxxviii
— March, pf trio [sketch for Empire March], 1924, unpubd

Elgar, Sir Edward: Works

keyboard

piano

- Chantant, c, 1872, unpubd
— Hungarian (Melody), 1879, unpubd
— Melody, E♭, c1880, unpubd
— Douce pensée, 1882 [from Menuetto and Trio, pf trio, 1882]; orchd 1915 as Rosemary
— Griffinesque, 1884 (1981)
— Enina Valse, 1886, unpubd
— Laura Valse, 1887, unpubd
— March, D, 1887, unpubd
12 Salut d'amour (Liebesgrüss), 1888; also versions for orch and vn, pf
— Presto, 1889 (1981)
— Sonatina, 1889, rev. 1930
— Minuet, 1897; orchd as op.21, 1897
36 Variations on an Original Theme ('Enigma') [arr. from orch work]
— Sérénade lyrique, 1899; also version for orch
— May Song, 1901, also vn, pf/orch
— Skizze, 1901; Elgar, Ridgehurst, Herts., 17 Jan 1903; ed. J.N. Moore (1976)
43 Enfants d'un rêve [Dream Children], 1902; also version for orch
46 Concert Allegro, 1901; F. Davies, London, St James's Hall, 2 Dec 1901; (1982)
— Pastourelle (Air de ballet) (1903) [arr. of 1881 orch piece]
— In Smyrna, 1905; ed. J.N. Moore (1976)
— Carissima, 1913; also version for orch
— Falstaff: Two Interludes [from orch work] (1914)
— Rosemary, 1915 [from 1882, 1886 sketches]; also version for orch
— Echo's Dance (1917) [from ballet The Sanguine Fan]
— Adieu (1932)
— Impromptu, 1932, unpubd
— Serenade (1932)

organ

- Fugue, g, 1869, inc.; pubd in *The Music Student* (Aug 1916); E xxxvi
3 Cantique, 1912 [rev. of 1879 Harmony Music 6]; E xxxvi; also version for orch
14 Vesper Voluntaries, 1889: Introduction, 1 Andante, 2 Allegro, 3 Andantino [rev. from 1888 Str Qt], 4 Allegro piacevole, Intermezzo, 5 Poco lento, 6 Moderato, 7 Allegretto pensoso, 8 Poco allegro, Coda; E xxxvi
28 Sonata, G, 1895; H. Blair, Worcester Cathedral, 8 July 1895; E xxxvi
— Cadenza for C.H. Lloyd: Organ Concerto, f; G.R. Sinclair, Gloucester, 7 Sept 1904; E xxxvi
— Piece for Dot's Nuns, 1906; E xxxvi
— Fugue, c, 1923 [orig. for pf, reworked for Severn Suite]; I. Atkins, Worcester Cathedral, 16 April 1925; E xxxvi
87a Sonata [arr. I. Atkins, from Severn Suite]; E xxxvi
— Frags. E xxxvi

carillon

— Memorial Chime, 1923, unpubd; J. Denyn, Loughborough War Memorial Carillon, 22 July 1923; arr. org; E xxxvi

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arrangements

choral orchestral

The Holly and the Ivy, 1898, unpubd; cond. Elgar, Worcester, 7 Jan 1899

A.H. Brewer: Emmaus, 1901; Gloucester, 12 Sept 1901

God Save the King, S, chorus, military band/orch, 1902

J.S. Bach: St Matthew Passion, performing edn (1911), collab. I. Atkins; Worcester, 14 Sept 1911

C.H. Parry: Jerusalem, c1922; cond. H. Allen, Leeds, 5 Oct 1922

I. Atkins: Abide with me, anthem, 1923; Worcester, 2 Sept 1923

J. Battishill: O Lord, Look down from Heaven, 1923; cond. Atkins, Worcester, 5 Sept 1923

S.S. Wesley: Let us Lift up our Heart, 1923; cond. Atkins, Worcester, 5 Sept 1923

H. Purcell: Jehova, quam multi sunt hostes mei, 1929; Worcester, 10 Sept 1929

orchestral

anthem, str, 1874, with orig. introduction, unpubd

Adeste fideles, 1878, unpubd

A. Corelli: Andante largo from Concerto op.6 no.10, small orch, 1878, unpubd

G.F. Handel: Ariodante: Overture, third movement, 2 ob, str, 1878, unpubd

R. Wagner: Parsifal: Good Friday Music, small orch, 1894, unpubd; Worcester High School 13 June 1894

J.S. Bach: St Matthew Passion: Two Chorales, brass, 1911, unpubd; Worcester, 14 Sept 1911

J.S. Bach: Fantasy and Fugue, c, bwv537, Elgar's op.86, 1922, 1921; Fugue, cond. E. Goossens, London, Queen's Hall, 27 Oct 1921; Fantasy, LSO, cond. Elgar, Gloucester, 7 Sept 1922

G.F. Handel: Overture, d (from Chandos Anthem no.2), 1923; LSO, cond. Elgar, Worcester, 2 Sept 1923

F. Chopin: Piano Sonata, b \flat ; Funeral March, 1932; BBC SO, cond. A. Boult, EMI studio, 30 May 1932

solo vocal

C.M. von Weber: Oberon: O 'tis a Glorious Sight, T, str, 1878, unpubd

M.V. White: Absent yet Present, vc obbl, 1885, facs. in Mitchell (1990)

C.H. Dolby: Out on the Rocks, vc obbl, 1885, facs. in Mitchell (1990)

Clapham Town End, folksong arr., 1v, pf, 1885, facs. in Mitchell (1990)

chamber and solo instrumental

L. van Beethoven: Violin Sonata, op.23: Finale [abridged], wind qnt, 1878, unpubd

Leybach: Solemn March, wind qnt, 1878 unpubd

C.W. Buck: Melody, pf acc., 1885, facs. in Mitchell (1990)

V. Berard [G.F. Blackbourne]: Berceuse—Petite reine, vn, pf, 1886 (1907)

Arrs. of fugues, str qt; Christmas pieces, fl, str qt; see Kent (1993)

piano

R. Schumann: Overture, Scherzo and Finale: Scherzo, 1883, unpubd

R. Wagner: Tannhäuser: Entry of the Minstrels, 1883, unpubd

Principal publishers: Novello, Boosey & Hawkes

MSS, typescripts and other materials in *GB-Lbl*, Elgar Birthplace Museum; diaries (also those of Alice and Carice Elgar) in *GB-Bu*; smaller collections in several other libraries and in private hands

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[b: life and works](#)

[c: collections of articles](#)

[d: general biographical and critical studies](#)

[e: studies of particular works](#)

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El Hefny, Mahmoud Ahmad [al-Hifnī, Mahmūd Ahmad; el-Hefni, Mahmoud]

(*b* Dundūt, 14 April 1896; *d* Cairo, 29 March 1973). Egyptian musicologist. He was sent by his father to Berlin to study medicine; he later studied under Curt Sachs at the Hochschule für Musik, taking the doctorate with a dissertation on Ibn Sīnā. Returning to Egypt in 1930, he immediately became involved with preparations for the 1932 Cairo Conference and was responsible for the publication of the proceedings. In 1935 he founded the journal *al-Mūsīqā* (later *al-Majalla al-Mūsīqiyya*), and in 1949 he launched *al-Mūsīqā wa-al-Masrah*; he wrote frequently (often unsigned) in both publications.

El Hefny was the first Egyptian to work on the rediscovery of Pharaonic music; he also focussed on the history of Arab music and Egyptian popular and folk music and published the first overview of Western music in Arabic. He also wrote for pedagogical purposes, and this was probably his best contribution to the field of musicology. From 1931 to 1952, as inspector of music for the Egyptian Ministry of Education, he was one of the most important figures in Egyptian music. After the 1952 revolution, his official importance declined, but he maintained his importance as a distinguished musicologist and was invited to many musicological conferences throughout the Arab world. His writings are characterized by their simple language, often unadorned by references or critical apparatus; his books are hence written for the general reader.

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Ashhar Mashāhīr al-Mūsīqā al-Gharbiyya Qadīman wa-Hadīthan [The most famous Western composers, ancient and modern] (Berlin, 1923)

Ibn Sina's Musiklehre (diss., Hochschule für Musik, Berlin, 1930; Berlin, 1931)

with R. Lachmann: *Ja'qūb Ishāq al-Kindī: Risālah fi khubr ta'līf al-Alhān/Über die Kompositionen der Melodien* (Leipzig, 1931)

Mūsīqā Qudamā' al-Misriyyīn [Music in Ancient Egypt] (Cairo, 1936, 2/1992)

Suwar min al-Tārīkh al-Mūsīqā [Pictures from the history of music] (Cairo, 1937)

al-Mūsīqā al-Nazariyya [The theory of music] (Cairo, 1938, 6/1972)

Mutsart qissat al-Tifl al-Mu'jiz wa-al-Mūsīqī al-'Aqbarī [Mozart: the story of the miraculous child and the genius musician] (Cairo, 1939, 2/1952)

al-Mūsīqā fī Kalamāt [Music in words] (Cairo, 1943)

Bituhfan [Beethoven] (Cairo, 1944, 2/1952)

with M. Rida Bey: *Dirāsāt al-Qānūn* [A method for the qānūn] (Cairo, 1945)

Tabsīt Dirāsāt al-Mūsīqā [Simplification of the study of music] (Cairo, 1945)

with 'A. al-M. 'Arafah: *al-Alhān al-Mukhtāra lil-Mūsīqā al-'Arabiyya* [Selected melodies from Arab music] (Cairo, 1945)

A'lām al-Gharb [Western composers] (Cairo, 1947, 2/1951)

Firdrik Shūban [Chopin] (Cairo, 1949)

Firdrik Smitānā [Smetana] (Cairo, 1950)

al-Mūsīqā al-'Arabiyya wa A'lāmuhā min al-Jāhiliyya ilā al-Andalus [Arab music and its distinguished musicians, from pre-Islamic times to the al-Andalus] (Beirut, 1951, 3/1987)

Mūsīqā al-Mamālik al-Qadīma [Music in ancient kingdoms] (Cairo, 1951, 2/1972)

Sayyid Darwīsh: Hayātuhu wa-Athar 'Abqariyatihī [Sayyid Sarwish: his life and genius] (Cairo, 1955, 2/1974)

Ägyptische Musik von Einst bis heute (Cairo, 1956)

ed., with others: *Turāthunā al-mūsīqī al-Juz' al-Awwal min al-Adwār wa-l-Muwashshahāt* [Our musical heritage, first part: from *adwār* to *muwashshahāt*] (Cairo, 1958) [incl. 'al-Qism al-Tārīkhī' [The historical section], i, 19–88]

Ishāq al-Mawsilī al-Mūsīqār al-Nadīm [Ishāq al-Mawsilī, the musician and companion] (Cairo, 1964, 2/1985)

ed.: *Risālat al-Kindī fī ajzā' Khabariyya fī al-Mūsīqā* [Tracts of al-Kindī concerning concise information on music] (Cairo, 1965)
Ziryāb Abū al-Hasan 'Alī Ibn Nāfi' Mūsīqār al-Andalus [Ziryāb, musician of al-Andalus] (Cairo, 1966)
ed., with G.'A.M. Khashabah: *al-Fārābī: Kitāb al-Mūsīqī al-Kabīr* [The great book on music] (Cairo, 1967)
al-Mūsīqiyyān al-Asmān: Baythufan wa-Smitānā [Two deaf composers: Beethoven and Smetana] (Cairo, 1969)
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S. el Kohly: 'al-Duktūr Mahmūd Ahmad al-Hifnī Dhikrayāt wa-Khawātir' [Remembrances and ideas], *al-Majalla al-Mūsīqiyya*, i (1974), 8–9

CHRISTIAN POCHÉ

Elias, Brian (David)

(*b* Bombay, 30 Aug 1948). English composer. He was educated at St Christopher's School, Letchworth, and afterwards at the RCM (1966, 1968), where he was officially a pupil of Searle and Bernard Stevens, while at the same time studying privately with Lutyens. He had already begun to earn his living as a freelance editor, arranger and copyist when he decided to take time off, going to New York to work as a mail-room clerk with a finance company. He was soon promoted, first to statistical assistant, then to statistician – a post he continued to fill for the next five years, following his return to London in 1973. In 1979 he opted finally to resume the life of a full-time musician, working as the composer and freelance teacher he has since remained.

The instinctive, confidence-inducing mastery of the Webernesque *La chevelure* (1967) was not immediately to lead to anything else on such a scale or for comparable forces. The eight short pieces that followed were nevertheless important staging posts on the journey towards the large-scale developments of the 1980s. 12 years on, *Somnia* is considerably more daring in both scope and expression, while the valedictory intensity and symphonic proportions of *L'Eylah* (1983) seem fit to close a second cycle of musical events. But it was almost a decade later before the exquisite *Five Songs to Poems by Irina Ratushinskaya* were to show him in command of a technique able to clothe words in emotionally descriptive music that places the work alongside the great orchestral song cycles of the past. Although written as a one-act ballet to Elias's own scenario, *The Judas Tree* (1992) ought nevertheless to find a place in the orchestral repertory as of right; as an instance of visual ideas transmuted into musical form, it has few equals.

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Ballet: *The Judas Tree* (choreog. K. Macmillan), 1991, LCG, 19 March 1992; *Fanfare*, 1993

Orch: L'Eylah, 1983

Vocal orch: La chevelure (C.P. Baudelaire), S, orch, 1967; Somnia (Petronius), T, orch, 1979; 5 Songs to Poems by Irina Ratushinskaya, Mez, orch, 1989; Laments, Mez, 6 female vv, orch, 1998

Chbr: 5 Pieces for the Right Hand, pf, 1969; Piece, vc, 1970; Duo, vn, pf, 1970; Tzigane, vn, 1978; Of Elutropia, vc, 1982; L'Eylah, 2 pf, 1984; Geranos, fl + a fl + pic, cl + Eb cl + b cl, perc, vn + va, vc, 1984; Fantasia, vn, pf, 1986; But When I Sleep, va, 1987; Variations, pf, 1987; Pythikos Nomos, a sax, pf, 1987–8; Solo (The Judas Tree), steel drum, 1993; Moto Perpetuo, pf, 1995

Vocal chbr: Dirge and Hymeneal (T.L. Beddoes), S, Bar, pf, 1969; Elm (S. Plath), S, T, pf, 1969; 2 Songs (P. Verlaine), S, pf, 1969; Peroration (R. Browning), S, 1970; At the Edge of Time (M. Peake), T, pf, 1982; Song (Bible: *Song of Solomon*), S, hurdy-gurdy, 1986; Personal Stereo, S, tape, 1990; Hymn to Saints Cosmo and Damian (Bible: Ps lxxix; W. Caxton), Ct, 2 T, Bar, hurdy-gurdy, 1991; Echo, 5 music boxes, 1992–3, collab. A. Kapoor

Choral: Proverbs of Hell (W. Blake), SATB, 1975

Principal publisher: Chester Music

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SUSAN BRADSHAW

Elías, José

(b c1678; d c1755). Catalan organist and composer. He was a native of Catalonia and learnt more than 300 works by Cabanilles in his youth (from which it has been assumed that he was a pupil of the Valencian master). He entered the priesthood and served as organist at SS Justo y Pastor in Barcelona from 1715 to 1725, when he moved to Madrid to become 'Capellan de su Majestad' and principal organist of the convent of the Descalzas Reales. A 'Joseph Elias' was organist at the Hieronymite monastery of El Parral, Segovia, between 2 May 1739 and 2 April 1741, but it is not known whether this was the same person. Llorens deduced that he must have died about 1755. The high esteem in which Elías was held by his contemporaries is shown by the statements of the royal organists Nebra, Albergo and Oxinaga that preface his 1749 *Obras de órgano*, praising the excellence of his music and referring to him as the 'father and patriarch of good organists'. Soler credited Elías with pioneering work in the use of remote keys (*Satisfacción a los 'Reparos precisos'*, Madrid, 1765).

Elias's organ works fall into two major categories: the larger pieces (variously termed *pieza*, *obra*, *tiento*, *paso*, *tocata*, *intento* etc.), and the sets of brief versets for *alternatim* use in Mass or Office psalms. The textures in the larger pieces include chordal progressions, often with dissonant suspensions (*falsas*), virtuoso figuration against sustained harmonies, and close fugal imitation. Many of the larger works are

sectional and show all three styles, sometimes in a kind of 'prelude and fugue' arrangement. The short versets are generally fugal.

Elías remained faithful to the polyphonic Spanish organ tradition; while certain Italian Baroque influences are apparent in his music, there are few signs of the Rococo style or of an idiom more suited to the harpsichord than to the organ. His music is notable for its sweeping and imaginative thematic material, colourful and often chromatic progressions, clear key-schemes and sparkling imitative counterpoint; but the weaknesses in his larger works, especially the late ones, cannot be overlooked: longwindedness, repetitiousness, insufficient variation of material and excessive use of sequential progressions. It is probable, however, that the music was highly embellished and varied in performance.

WORKS

Edition: *J. Elías: Obras completas*, ed. J.M. Llorens and J. Sagasta y Montserrat Torrent, PBC, xxiv–xxvi, xxxi (1971–86)

Org: Entrada, juega de contras, mass versets, obras, Pange lingua settings, pasacalles, pasos, piezas, psalm versets, tientos, tocatas, versos: *E-AS*, *Bc* (4 MSS, 1 dated 1749), *Boc*, *Mn* (dated 1717), *MO* (15 MSS)

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J.M. Llorens: Introduction to *J. Elías: Obras completas*, i a, PBC, xxiv (1971)

ALMONTE HOWELL/LOUIS JAMBOU

Elías, Manuel de

(*b* Mexico City, 5 June 1939). Mexican composer and conductor. After taking lessons with his father, the composer Alfonso de Elías, he studied at the National School of Music and at the National Conservatory. He then took courses in *Musique Concrète* with Marie (1967) and Stockhausen (1968). He founded the Music Institute of the University of Veracruz (1975) and the Jalisco PO (1988), with which he has made important recordings of Mexican composers. He was also director of the Las Rosas Conservatory in Morelian (1990–91) and in 1992 he received the National Prize for Arts and Sciences. He has conducted the most important Mexican orchestras, including the Xalapa SO and the National SO, of which he was the assistant conductor (1968–72). He has also been a guest conductor in France, Switzerland, Belgium, Poland, Spain, the USA and Argentina.

The musical language developed by Elías is characterized by meticulous elaboration, shown both in the construction of complex textures and in a carefully worked out development. His melodies frequently arise from 12-

note series. He often uses graphics in order to give his scores greater structural clarity, as in *Sonante I*. In the works entitled 'Sonante', which emphasizes the preponderance of sound over form, Elías sought an organic ordering, remote from classical forms, of the materials which shape his compositions. On the other hand, in works such as *Mictlán-Tlatelolco*, dedicated to the victims of the massive earthquake which hit Mexico City in September 1985, the contrasts and drama are relevant to contemporary life and reflect extra-musical intentions.

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Vocal: Pneuma (G. Bossert), B, fl, ob, hn, vc, pf, 1967; Misa de consagración, Mez, SATB, vn, org, 1970; Primero sueño (J.I. de la Cruz), 2 nar, 2 choruses, SATB, orch, 1976; Estro I and II (de la Cruz), SATB, 1978; Expresiones fugitivas, SATB, 1987; Canciones del ocaso (de Elías), Mez, orch, 1988; 7 canciones para niños (de Elías), S, pf, 1988; Vocalise, B, 1994

Orch: Sinfonietta, 1961; Speculamen, str, 1967, Sonantes I–X, 1970–84; Concertante, vn, orch, 1975; Concertante, pf, orch, 1975; Balada concertante, trbn, orch, 1983; Mictlán-Tlatelolco, str, 1986; Poema, str, 1988; Concierto, vc, orch, 1990 Sonante XI Bosquejos para una ofrenda, 1995;

Chbr: Ciclos elementarios, fl, ob, cl, bn, 1965; Str Qt, 1967; Juego a 5, 2 tpt, hn, bn, perc, 1975; Sine nomine, str qt, pf, 1975; Juego a 2, fl, bn, 1972; Interpolaciones, fl, cl, bn, hn, tpt, tuba, 1983; Concertante, fl, ob, vn, va, hpd, pf, 1986; Conc., vc, pf, 1990; Tri-neos, cl, bn, pf, 1991; Diálogo fantástico, 12 str, guis, 1992; Resonancias cardenches, 2 ob, 2 bn, str, 1994, Tríptico (Homenaje a Shostakovich), 1995

Kbd: Suite 'motivos infantiles', pf, 1956; Vals triste, pf, 1957; Pequeño vals para una línea y un piano, 1958; Preludio elegiaco, org, 1958; Sonata breve, pf, 1958; Canción de cuna, org, 1960; Hojas de álbum, pf, 1961; Nocturno, pf, 1962; 5 preludios, pf, 1962; Microestructuras, pf, 1966; Sonata no.1, pf, 1968; Sonante I, pf, 1970; Kaleidoscopes I, II and III, org, 1973–4; 24 aforismos, pf, 1987

Other solo: Fantasía, vc, 1962; Elegía, cl, 1962; Preludio, va, 1962; Aforismo, fl, 1968; Nimye, fl, 1969; To Play Playing, fl, 1976; Fax Music I–VI, 1990: I, fl, II, pic, III, a fl, IV, ob, V, eng hn, VI, ob d'amore; Wendyana, bn, 1992

El-ac: Parámetros I, tape, 1976; Techos, 2 fl, echo box, perc, 1976; Tla oc toncuicacan, 2 fl, echo box, perc, 1980

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Y. Moreno Rivas: *La composición en México en el siglo XX* (Mexico City, 1994), 73, 80, 96

RICARDO MIRANDA-PÉREZ

Elias Salomo.

See Salomo, Elias.

Eliasson, Anders (Erik Birger)

(b Borlänge, 3 April 1947). Swedish composer. After early experience as a jazz trumpeter he attended the Royal College of Music, Stockholm (1966–72), where he studied composition with Ingvar Lidholm and counterpoint with Valdemar Söderholm. From 1972 to 1973 he was a member of the artistic committee of the Electronic Music Studio Foundation, Stockholm. In 1993–4 he was a guest professor at the Sibelius Academy, Helsinki. His numerous awards have included the Christ Johnson Prize (1977, 1983), the Hilding Rosenberg award (1987), two prizes from the City of Stockholm (Arts Award, 1973; Honorary Award, 1994) and the Nordic Council Music Prize (1992) for his Symphony no.1.

Although Eliasson speaks of his musical inspiration almost exclusively in philosophical, poetic and metaphysical terms, his compositions show a consistent preoccupation with abstract musical problems. His pursuit of these deliberately circumscribed technical goals – for instance, a concern with the organization of acoustic densities, the investigation of the relationship between certain metrical possibilities, or the development of a particular interval or texture – is generally highly focussed and single-minded, resulting in individual compositions with their own distinctive parameters of sound, style and structure. This concentration on musical essentials is especially evident in his *Disegni* (1974–87), a series of chamber and solo instrumental works which, employing neither electronics nor extended instrumental techniques, stretch conventional methods of playing to their utmost. His larger-scale compositions, such as the First Symphony, tend on the other hand to involve the simultaneous outworking of different and often complementary processes. Despite the resultant increase in density and complexity, the overall precepts remain simple and clearly articulated in their service of a single argument. The result is music of considerable emotional impact, with an impressive range of contrast and nuance.

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Vocal: Kantillation (from Pabbaiia-sutta), Mez, org, 1970; Hymn, 6 or more male vv, 2 eng hn, 3 tpt, 3 trbn, 3 perc; Tider [Times] (various authors), Mez, trbn, vc, elec org, mar, vib, timp, 2 perc, 1972; Då sade man ... och nu [Then they said ... and now] (Jap. Haiku), S, b cl, vc, vib, tam-tam, 1972; Memet (N. Hikmet), SATB, 1972; Inför Logos [Before Logos] (F. Kafka), S, A, T, B, tape, 1973; Oktober (T. Tranströmer), SATB, 1973; En av oss [One of us] (church op, B.V. Wall), nar, speaking choir, 3 dancers, SATB, orch, 1974; Den gröna rosen [The Green Rose] (cant., T. Rozevicz), S, sax qt, perc, 1976; Canto del vagabondo in memoria di Carolus Linnaeus, vocalise, boy S, female choir, orch, 1979; Serenad (i gömstället) [Serenade (in the Hiding-Place)] (L. Norén), recit, fl, cl, hn, hp, vn, va, vc, 1980; Andrum: juli [Breathing-Room: July] (Tranströmer), SATB, 1984; Ave maris stella, SATB, 1985; Längs radien [Along the Radius] (Tranströmer), 1v, pf, 1986; 4 sånger (J.W. von Goethe), Mez, pf, 1993; Soliloqui of the Solipsist (S. Plath), 1v, pf, 1995; Orat, S, A, T, B, SATB, orch, 1998–

Orch: Canti in lontananza, 1977; Impronta, 1978; Turnings, 1978; Desert Point, str orch, 1981; Bacchanterna, theatre music, 1982; Bn Conc., str orch, 1982; Sinfonia da camera, 1984; Sym. no.1, 1986; Ostacoli, str orch, 1987; Sotto il segno del sole, 3 fl, 3 ob, 3 cl, 3 bn, 3 hn, db, 5 perc, 1987; Fantasia, 1988; Intermezzi, chbr ens, 1988; Sinfonia concertante: Sym. no.3, a sax, orch, 1989; Hn Conc. 'Farfalle e ferro', str orch, 1991; Cl Conc.: sette passaggi, 1992; Vn Conc., str orch, 1992; B Cl

Conc., 1996

Chbr: In medias, vn, 1970, rev. 1992; Intro, org, 1970; Melos, str qt, 1970; Picknick, wind qnt, 1972; Versione, pf, 1973; Disegno della pioggia, pf 4 hands, vc, xyl, 1974; Disegno, str qt, 1975; Disegno, 2 tpt, hn, 2 trbn, tuba, 1975; Disegno, vc, 1977; La fièvre, wind qnt, 1978; Malaria, cl, tpt, trbn, db, perc, 1978; Ombra, cl, str qt, 1980; Disegno, cl, 1980; Notturmo, b cl, vc, pf, 1981; Disegno, hpd, 1982; Anders andra, variable insts, 1983; Suolo, pf, 1983; Dai cammini misteriosi, 2 ob, bn, hpd, db, 1983; Senza riposte, fl, vn, vc, pf, 1983; Disegno, pf, 1984; Disegno, fl, 1984; Disegno, trbn, 1984; Quintetto, hpd, str qt, 1984; Poem, s sax, pf, 1986, rev. 1988; Disegno no.2, pf, 1987; Fogliame, pf qt, 1990; Quartetto d'archi, 1991; Untitled, gui, 1991; Kimmo, tpt, 6 perc, 1996; Trio, vn, hn, pf, 1996; Venti anni avanti, pf, mar, xyl, 1997

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GILES EASTERBROOK

Elie, Justin

(b Cap-Haïtien, 1883; d New York, 3 Dec 1931). Haitian composer and pianist. He studied piano with Antoine-François Marmontel and Charles-Wilfrid Bériot at the Paris Conservatoire. Around 1900 he returned to Haiti to pursue a musical career. Between 1905 and 1909, he gave piano recitals in Cuba, Jamaica, St Thomas, Curaçao, Venezuela, Puerto Rico and the Dominican Republic. In 1921, Elie moved to New York and worked as a composer, pianist, arranger and conductor. He had a weekly radio programme entitled 'The Lure of the Tropics', on which he conducted some of his own orchestral works. Elie was also active as a composer for silent films and musical dramas. *Voo-doo Moon*, a theatrical production performed with the dancer and nightclub owner Gilda Gray, was loosely based on the music of the Haitian voodoo religious ceremony. Many of Elie's compositions were programmatic and were inspired by the folklore of indigenous Americans or Africans in the diaspora. His *Kiskaya Suite*, whose title derives from the Arawak name for the island of Hispaniola, fuses the folklore of the Inca empire and the Amazon River basin of Brazil in a multi-movement work for orchestra. *Fantaisie tropicale*, Elie's last complete work, is a single-movement work for piano and orchestra which is still popular with Haitian concert audiences.

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Music theatre: Voo-doo Moon, perf. 1922

Orch: Kiskaya Suite [Hispaniola Suite], 1927; Melinda, 1928; Prière du soir, 1928; Fantaisie de vers luisant, 1929; La nuit dans les Andes, 1930; Cléopâtre; Fantasia tropicale, pf, orch

Principal publisher: Carl Fischer

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C. Dumervé: *Histoire de la musique en Haïti* (Port-au-Prince, 1968), 253–62

MICHAEL LARGEY

Eliezer, Bentzion (Nissim)

(*b* Sofia, 8 Sept 1920; *d* Sofia, 9 Sept 1993). Bulgarian composer and teacher. He received degrees in music education from the Sofia State Academy of Music in 1952 and in conducting and composition in 1953; his principal teachers were Haddziev (harmony) and Pancho Vladigerov (composition). In 1953 Eliezer became Haddziev's assistant at the academy. He was promoted to assistant professor (1964) and full professor of harmony (1970), and was twice deputy rector between 1972 and 1986. He conducted the orchestra of the Theatre for Satire in Sofia from 1956 to 1958.

Eliezer's musical style was formed from both classical and popular genres. His early musical experience began as a self-taught saxophonist and clarinettist in Ovcharov's Big Band, whose repertory included the music of Goodman and Ellington. In the early 1960s when jazz was considered a decadent western bourgeois art, Eliezer was a strong advocate of the greatness of its tradition. Later in his career as a professional composer, he was the first in Bulgaria to fuse pop elements with the peasant folk tradition: his *Fantazia* (1962) for piano and jazz orchestra, the model for which was Gershwin's *Rhapsody in Blue*, quotes the Bulgarian folk dance *Bouchimish* throughout. His list of compositions is wide-ranging and includes many popular songs, children's songs, over 250 arrangements of folksongs in the tradition of Philip Kutev and stage works. Eliezer received many national awards for his compositions including the highest honour, People's Artist. He was an outstanding teacher at the State Academy of Music and the author of a standard Bulgarian textbook on harmony.

WORKS

(selective list)

Inst: Sonatina, pf, 1958; Fantazia, pf, jazz orch, 1962; Rachenitsa [Folk Dance],

accdn, 1962; Valse, jazz orch, 1963; Malka suita [Little Suite], fl, cl, bn, 1964; Mladiyat saksofonist [The Young Saxophonist], jazz orch, 1965; Tema [Theme], jazz orch, 1965; Sonata, pf, 1967; Sonatina, vn, pf, 1967; Sonata, bn, pf, 1969; Etudi za piano 1–4 [4 études], pf, 1970–78; Sinfonietta, str, 1975; Kontserten Marsh [Concert March], concert band, 1976; Skitsi [Sketches], pf, 1978; Sinfonieta, accdn orch, 1979; 5 piesi [5 pieces], pf, 1980; 5 pieces, vn, pf, 1981; Rondo, cl, pf
Stage works: Granada, bedna Granada (F. García Lorca), 1973; Da se makhnem ottuk (children's radio musical), 1979
Songs, folksong arrs.

Principal publisher: Muzika

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- P. Stoianov:** 'Klavirnoto Tvorchestvo na Bentsion Eliezer', *Balgarska Muzika* (1962), no.1, pp.6–11
- E. Khristozova:** 'Detski pesni na Bentsion Eliezer', *Balgarska Muzika* (1979), no.6, pp.30–33

ANNA LEVY, GREGORY MYERS

Elimot

(fl early 16th century). Franco-Flemish composer. See [Barra](#), [Hotinet](#).

Elin, Hanns.

See [Jelinek](#), [Hanns](#).

Eliot, T(homas) S(tearns)

(b St Louis, 26 Sept 1888; d London, 4 Jan 1965). English poet of American birth. In his poetic language, Eliot demonstrated a sensitive awareness of possible analogies with music, while avoiding suggestions of a direct correspondence between the two art forms. Reference to musical genres is already apparent in such titles as 'Preludes and Rhapsody on a Windy Night' from his first published collection, *Prufrock and Other Observations* (London, 1917). Musical analogies are more fully realized in Eliot's mature work, with its radical approach to poetic form. The modernity of *The Waste Land* (1922) is constructed through the juxtaposition of image and texture, the fragmentary projection of a wide range of allusions suggesting parallels with certain contemporary developments in music. The *Four Quartets* (1935–42) display, beyond the obvious musical connotations of the title, a concern with issues of temporality and, in particular, with what he characterized in the essay 'The Music of Poetry' as developmental, transitional and 'contrapuntal' possibilities comparable to those in music.

Eliot's poetry has not provided composers with an especially rich source of musical settings. Notable exceptions include Pizzetti's operatic realization of the play *Murder in the Cathedral* (1957) and Stravinsky's setting of an extract from 'Little Gidding', the last of the *Four Quartets*, in his Anthem 'The dove descending breaks the air' (1962). Other composers have turned to Eliot for imagery rather than text: George Benjamin's orchestral work *Ringed by the Flat Horizon* (1979–80), for instance, takes its title from a specific moment in *The Waste Land*. But the composition on which Eliot had perhaps the most significant, albeit indirect, impact was Tippett's oratorio *A Child of Our Time* (1939–41). Eliot was approached to write the libretto in the first instance, and though he refused, in the process persuading Tippett to write it himself, the resultant text is imbued with specific images drawn from Eliot's poetic language.

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KENNETH GLOAG

Elisagarus.

See [Helisachar](#).

Elizabeth I, Queen of England

(*b* Greenwich, 7 Sept 1533; *d* London, 24 March 1603). English patron of music. She was the second daughter of Henry VIII (by Anne Boleyn), came to the throne in 1558 and reigned until her death. She received the classical education of a Renaissance prince, including studies in Latin and Greek with Roger Ascham. Shortly after Elizabeth's death John Clapham, a courtier in Burghley's household, wrote that 'in matters of recreation, as singing, dancing and playing upon instruments, she was not ignorant nor excellent'. There are no contemporary accounts of her singing, but of the 1599 Twelfth Night revels the Spanish ambassador reported that 'the head of the Church of England and Ireland was to be seen in her old age dancing three or four galliards' (*Calendar of Letters and Papers in the Archives of Simancas*, iv, 650). As for her 'playing upon instruments', according to Playford (*An Introduction to the Skill of Musick*, 11/1687) 'she did often recreate herself upon an excellent Instrument called the Polyphant, not much unlike a Lute but strung with Wire'. She also played the virginals: Sir James Melville, an ambassador from Mary Queen of Scots, wrote of an occasion in October 1564 when

after dinner my Lord of Hunsdean drew me up to a quiet gallery ... where I might hear the Queen play on the Virginals
.... I entered within the Chamber, and stood a pretty space hearing her play excellently well, but she left off immediately, so soon as she turned her about and saw me.

It is often said that Elizabeth played the lute, but the only evidence for this seems to be the presence of a lute-like instrument in a needlework representation of *The Education of Princess Elizabeth* (Irwin Untermeyer's private collection; not listed in Strong, 1963), Hilliard's miniature of Elizabeth holding a lute (Strong, 1963, miniature no.4; see illustration) and a report that 'in 1565 Henry Lord Berkeley bought a lute of mother-of-pearl for his Lady, for which Queen Elizabeth had offered 100 marks' (T.D. Fosbroke: *Berkeley Manuscripts*, London, 1821, p.102).

Early in her reign Elizabeth issued a proclamation (1559, Injunction 49; before 19 July) making clear her views on the musical side of worship: there should be

a modest distinct songue, so used in all partes of the common prayers in the Church, that the same may be as playnely understood, as yf it were read without syngyng, and yet nevertheless, for the comforyng of suche as delyght in musicke, it may be permitted that in the begynning, or in the ende of common prayers, eyther at morning or evenyng, that there may be song an Hymne, or such like songue, to the praise of almightie god, in the best sort of melodie that may be conveniently devised, having respect that the sentence of the Hymne may be understood and perceyved.

Her devotion to church music was recognized by John Boswell, who wrote in 1572: 'What say I, music one of the seven liberal sciences; it is almost banished the realme. If it were not the queenes majesty that did favour that excellent science, singing-men and choristers might go a-begging, together with their master the player on the organes'.

Music played a significant part in all royal state occasions, and the queen often gave detailed instructions to her courtiers as to the nature of the music she wished to have (a memorandum made by Hunsdon for the 1601 Twelfth Night celebrations is quoted in Hotson). Music arranged by host courtiers or civic bodies on her progresses was an integral part of their entertainment. The arrangements for the progresses to Kenilworth (1575), Norwich (1578) and Elvetham (1591) have perhaps become best known, but contemporary accounts of others show that music was just as important to their success, though it is now not known what music was heard. Of music that is known to have been heard on various occasions the following works are perhaps representative: Tallis's *Spem in alium* (probably first heard on Elizabeth's 40th birthday, 1573), Dowland's *His golden locks* (sung on Accession Day 1590 to mark the retirement of Sir Henry Lee, the originator of the tilts) and Morley's collection of madrigals by various authors, *The Triumphes of Oriana* (RISM 1601¹⁶, probably heard as part of the May Day celebrations in 1601).

Of the various instruments that Elizabeth is said to have owned, only the spinet now in the Victoria and Albert Museum, London (R. Russell: *Victoria and Albert Museum: Catalogue of Musical Instruments*, i: *Keyboard Instruments*, London, 1968, no.7), is likely to have had any strong links with her. Similarly, of the many manuscripts she is said to have owned (e.g. the Fitzwilliam Virginal Book and the 'Winchester' Partbooks of Flemish music, c1564), none has a credible provenance.

Music was heard at the beginning and end of Elizabeth's life: it is said that 'Te Deum was sung incontinently upon her birth', and Jacques Bonnet in his *Histoire de la musique et de son effets* (1715) cited the memoirs of the Abbé Victorio Siri (1677–9) to the effect that when she was dying she called for her musicians to play around her bed; 'so that, she said, she might die as gaily as she had lived, and that the horrors of death might be lessened; she heard the music tranquilly until her last breath'.

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The Joyfull Receyving of the Queenes most excellent Maiestie into hir Highnesse Citie of Norwich (London, 1578)

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A.R. Young: 'Henry Peacham, Ben Jonson and the Cult of Elizabeth-Oriana', *ML*, lx (1979), 305–11

Elízaga, José Mariano

(b Morelia, 27 Sept 1786; d Morelia, 2 Oct 1842). Mexican composer, teacher, pianist and organist. He made his first public appearance by command of the viceroy in Mexico City at the age of six. After studying with José María Carrasco (1781–1845), *maestro de capilla* of Morelia (then Valladolid) Cathedral, he received a grant from the cathedral *cabildo* to defray the expenses of his study in Mexico City with Soto Carrillo, a Haydn enthusiast and the leading piano teacher in the capital. Upon his return home in 1799 Elízaga was appointed assistant organist at the Colegio de S Nicolás, and the cathedral chapter simultaneously purchased ‘the best available pianoforte in Mexico City’ for him to instruct the local aristocracy in the new art of piano playing. Among his pupils was Doña Ana María Huarte, later the wife of Agustín Iturbide, first emperor of Mexico.

In 1822 Elízaga was appointed imperial *maestro de capilla*, but his duties were merely nominal; he prepared a notable didactic work *Elementos de música*, published at Mexico City in 1823 (copy in the Biblioteca Nacional). In 1824 he united with José Antonio Gómez in founding the Sociedad Filarmónica, which the next year sponsored the first conservatory in the infant nation. In 1826 he founded a music press and issued an original *Vals con variaciones* followed by a set entitled *Ultimas variaciones*. After his second marriage in 1828, he acted as *maestro de capilla* in Guadalajara Cathedral (1829–30); but he returned to the capital thereafter and taught privately during the next eight years. In 1835 he published a second didactic work, *Principios de la armonía y de la melodía*. He retired to Morelia in 1842.

Two masses (one for Guadalajara and the other for Morelia), a *Miserere*, a set of Lamentations, a set of responses and music for the matins of Transfiguration survive in the Morelia Cathedral archive; the extant works are all written for chorus with orchestral accompaniment. Elízaga was acquainted with the works of Mozart and Beethoven and was one of the first to promote their music in Mexico.

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ROBERT STEVENSON

Elizalde, Fred [Federico]

(b Manila, 12 Dec 1907; d Manila, 16 Jan 1979). Filipino bandleader, pianist, conductor and composer of Spanish parentage. He studied at the Madrid Conservatory, with, among others, Trago and Perez Casas. In 1921 he went to England for two years' study at St Joseph's College, London, and later entered Stanford University, California, where his parents intended him to study law. However, under the influence of Bloch, with whom he had composition lessons, he left in 1926 to give his attention to music. At this point his fascination for jazz and dance music began, and he led the Stanford University Band for a season at the Biltmore Hotel, Los Angeles, while continuing formal composition studies. After cutting his first discs with his Cinderella Roof Orchestra in Hollywood, he returned to England to read law at Cambridge University (where his brother, the saxophonist Manuel (Lizz) Elizalde, was also a student) in September 1926.

Over the next three years Elizalde became the single most influential figure in the development of jazz in Britain, and he abandoned his university career after a year to concentrate on bandleading, finally breaking up his orchestra on Christmas Eve 1929, in the wake of the Wall Street Crash. His importance was to instil in his musicians a sense of American rhythm, making their efforts at jazz far more convincing than most stilted European bands, which he derided as 'Viennese'. Nevertheless, he wrote a number of no less stilted compositions himself, which attempted to blend elements of jazz with European concert music; these include the suite *The Heart of a Nigger*, first performed by Ambrose and his orchestra at the London Palladium in June 1927, with dancers and décor by Oliver Messel, and the symphonic poem *Bataclan*, first performed by Elizalde's own band at the Shepherd's Bush Pavilion in June 1929.

By March 1927 Elizalde had already made his first British jazz recordings, with a group of fellow students initially called the Quinquaginta Ramblers, but whom the record companies styled as his Varsity Band or his Cambridge Undergraduates. These discs consisted of well-known jazz tunes arranged by Elizalde, but his talent for original jazz composition was revealed in his miniatures for piano such as *Siam Blues*, *Pianotrope* (both 1927, Bruns.) and later pieces such as *Vamp til Ready* (1933, Decca). In the autumn of 1927, he was invited to bring a band into the Savoy Hotel, for which he assembled several of Britain's leading jazz musicians including the trumpeters Norman Payne and Jack Jackson and the saxophonist Harry Hayes, together with a number of their New York counterparts, including the trumpeter Chelsea Quealey and the saxophonists Bobby Davis, Fud Livingston and the brothers Adrian and Arthur Rollini. This versatile and accomplished group not only played jazz standards, but original compositions by Elizalde and his bandmembers, including Livingston's *Singapore Sorrows* (1929, Parl.).

Despite complaints to the BBC about out-of-tempo introductions, and the difficulty of following the tune during jazz improvisations, Elizalde's band remained at the Savoy until July 1929, and broadcast regularly, winning the 1928 *Melody Maker* readers' poll as most popular dance orchestra. It was augmented with strings for formal dances and quasi-symphonic pieces, but by using a smaller sub-set of his band for 'hot' playing and recording, and encouraging the solo improvising of Livingston and the Rollini brothers, he

introduced the sounds of American jazz at first hand to the British public. The onset of the Depression, which forced his American musicians to return home, and a disastrous tour of Scotland in late 1929, led him to disband, although he temporarily reassembled a group to play for the *Intimate Review* at the Duchess Theatre, London, in 1930. He made his last jazz recordings on a brief return visit to Britain in 1933.

By this time, he had already shifted the focus of his musical attention, having returned to the Philippines to conduct the Manila SO in 1930, and spent successive periods in Biarritz, Paris and Madrid, interrupted by a world concert tour as a conductor in 1931. In Paris he worked as a guest conductor and associated with Ravel and Milhaud. In Spain he struck up a close friendship with Falla, with whom he studied. He integrated himself with Spanish intellectual life, writing an opera *La Pajera Punta*, a sinfonia concertante for piano and orchestra (first performed at the ISCM Festival in Barcelona, 1936) and settings of *Titeres de Cachiporra* and *Don Pimperlin* by Lorca. He served in the Basque regiment under Franco in the Spanish Civil War, but was invalided home to Manila, before returning to France, where he was confined to his château near Bayonne during the World War II German occupation.

His confinement led to a fruitful period of composition, including the opera *Paul Gauguin* (libretto by Théophile Briant, 1943; first broadcast by French radio, 1948), a violin concerto, string quartet and piano concerto. He gave the first London performance of his Piano Concerto in 1948 (after a brief period in Santa Monica, California), and his Violin Concerto was recorded by the LSO in 1950. He returned to Manila in 1948, where he became president of the broadcasting company, conductor of the Manila SO, and founder of the Manila Little SO. He worked as a guest conductor in Japan, but an increasing range of family business interests and his work in broadcasting curtailed extensive international travel until his retirement in 1974, apart from occasional journeys as a competitive sportsman, when he captained the Philippines shooting team, winning several gold medals in the 1954 Asiad.

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WALTER STARKIE/CHARLES FOX/ALYN SHIPTON

Elizza, Elise [Letztergroschen, Elisabeth]

(*b* Vienna, 6 Jan 1870; *d* Vienna, 3 June 1926). Austrian soprano. Her teacher in Vienna was Adolf Limley who became her husband. She sang first in operetta, then joined the opera company at Olomouc in 1894. The following year she made her *début*, as Inès in *L'Africaine*, at the Vienna Staatsoper, where she remained as a valued and versatile member of the company until 1919. Her roles there ranged from the Queen of Night to Brünnhilde, though she was probably happiest in the lyric-coloratura repertory, such as Violetta and Marguerite de Valois in *Les Huguenots*. She later taught in Vienna, where Lotte Lehmann was among her pupils. A prolific early recording artist, she reveals on records a voice of exceptional beauty with a highly accomplished technique and a sensitive style.

J.B. STEANE

Elkan, K.

See [Dilthey, Wilhelm](#).

Elkan-Vogel.

American firm of music publishers. In 1928 Henri Elkan (*b* Antwerp, 23 Nov 1897; *d* Philadelphia, 12 June 1980) and Adolph Vogel (*b* West Orange, NJ, 12 Feb 1893; *d* Merion, PA, 28 July 1981) founded the music retailing firm of Elkan-Vogel, and they were joined in 1929 by a third partner, Bernard Kohn. First based in Philadelphia, the company soon expanded and began publishing music; in 1952 Elkan severed his relationship with the firm, and Vincent Persichetti became director of publications for the company. Elkan-Vogel credits much of its success to its early acquisition of important French agencies and assignment of copyright in the USA; these included Durand and Jobert, whose catalogues contained most of the works of Debussy and Ravel. Elkan-Vogel added to its own catalogue compositions of such major composers as Langlais, Harl McDonald, Milhaud, Persichetti and Yardumian; it also acquired the American agencies of Lemoine, Editions Rideau Rouge, Editions Filippo, Hamelle, Consortium Musical, La Schola Cantorum & Procure Général and Dolmetsch Recorders. In January 1970 Elkan-Vogel became a subsidiary of Presser and moved to Bryn Mawr, Pennsylvania.

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W. THOMAS MARROCCO, MARK JACOBS/R

Elkus, Albert I(srael)

(*b* Sacramento, CA, 30 April 1884; *d* Oakland, CA, 19 Feb 1962). American composer, pianist and teacher. He received early musical training from his mother, Bertha Kahn Elkus, and then studied piano with Hugo Mansfeldt in Sacramento and San Francisco. He attended the University of California, Berkeley (BLitt 1906, MLitt 1907). A gifted pianist, he gave many public recitals during this period throughout northern California, particularly with the Saturday Club of Sacramento. In 1907–8 he studied theory and

composition with Hugo Kaun in Berlin and, on his return to the Bay area in 1909, with Oscar Weil. He again went abroad for three years (1912–14) and studied privately with Harold Bauer (piano) in Paris, Josef Lhévinne (piano) and Georg Schumann (composition) in Berlin, and Robert Fuchs (composition), Karl Prohaska (counterpoint and composition) and Franz Schalk (conducting) in Vienna. In 1915 he joined the faculty of the Jenkins School of Music in Oakland, and went on to teach at the San Francisco Conservatory (1923–5, 1930–37), returning as director from 1951 to 1957. He also taught at Dominican College, San Rafael (1924–31), and Mills College (1929–44). His association with the music department at Berkeley extended from 1931 to 1959; as chairman (1937–51), he brought in such distinguished musicians as Bloch, Sessions, Bliss, Bukofzer and the Griller Quartet.

As a composer Elkus was not prolific, yet his music is accessible, well-constructed and effective, written in a conservative, post-Brahmsian tonal style with emphasis on chromatic harmonies tinged with Impressionism. His vocal settings are instrumental in character, and this quality results in an unusually cohesive text-music relationship. His works have been performed by symphony orchestras in San Francisco, Los Angeles, New York, Paris, London and elsewhere. With Flora Arnstein and Stewart Young he edited *The Letters and Papers of Oscar Weil* (San Francisco, 1923).

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Orch: Concertino on Lezione III of Ariosti, vc, str, 1917; Impressions from a Greek Tragedy, 1917; On a Merry Folk Tune, 1924

Chbr: Klavierstücke, pf, 1906; Str Qt, 1911; Choral Fantasie and Fugue, pf, 1912; Sonata, vn, pf, 1914; Serenade, str qt, 1921

Vocal: I know not why, 1v, pf, 1900, rev. 1935; Entreaty, 1v, pf, 1913; To the Moon, 1v, pf, 1913, rev. 1923; Lines of Francesca, Mez, orch, 1914; Synagogue Service, chorus, 1914; 2 Songs, 1v, pf, 1914; Sir Patrick Spens, male chorus, 1915; I am the Reaper, male chorus, 1917; To the Night, 1v, pf, 1920; Traveled Roads, chorus, 1928

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JOHN A. EMERSON/MICHAEL MECKNA

Elkus, Jonathan (Britton)

(b San Francisco, 8 Aug 1931). American composer and arranger. He studied composition with Cushing and Denny at the University of California, Berkeley (BA 1953), with Bacon and Ratner at Stanford University (MA 1957), and with Milhaud at Mills College (1957). He taught at Lehigh University from 1957 to 1973 and became director of music at Cape Cod Academy in 1979. In 1993 he was appointed Davis Lecturer in Music and Director of Bands at University of California, Davis. He has been guest conductor with concert bands throughout the USA and in 1998 was made arranger to the United States Marine Band.

As an editor, Elkus has been closely associated with the music of Charles Ives. He has edited critical editions for the Ives Society and is the author of *Charles Ives and the American Band Tradition* (1974/R). A vital interest in extending the repertory of concert bands has resulted in a number of compositions and numerous transcriptions. In 1984 he founded Overland Music Distributors who publish books and music by composers including Armer, Cushing and Ali Akbar Khan. Elkus's musical vocabulary draws on several 20th-century idioms, resulting in a highly individual style with strong definition of pitch and chord centres.

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(selective list)

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Band: Camino real, 1955; Serenade, hn, bar hn, band, 1957; CC Rag, 1974; The Apocalypse, rag, 1974; Pipers on Parade, 1976; Chiaroscuro, suite, 1977; Cal Band March, 1978; numerous fanfares; transcrs. and arrs. of works by Berlioz, Dvořák, Ives, Joplin, Saint-Saëns, Verdi, Wagner, and others; many arrs. of popular and college songs; pedagogical works

Vocal: The Oxen (T. Hardy), high v, pf, 1956; 4 3-part Catches, chorus, 1958; The Dorados (W. Smith), male vv, pf, 1961; Triptych (H.D.), Mez, 4 bn, 1962; In the Time of your Life (W. Saroyan), Ct, pf, 1963; 2 Sonnets (E.St V. Millay), medium/low v, pf, 1964; After their Kind (F.J. Arnstein), medium/high v, pf, 1965; 3 Hangtown Ballads (trad.), high v, pf, 1968; Of Players to Come (C. Lengyel), chorus, pf, 1974; The Age of Fable (T. Bullfinch), 3 choruses, 1978

Chbr and solo inst: 5 Sketches, 2 cl, bn, 1954; 3 Medieval Pieces, org, 1959; The Charmer, rag, cl, trbn, pf, 1972; Laurel, hpd, 1973; pf rags incl. Silver Echo, Oregon, Tombstone, 1970–73

Principal publishers: Novello, Peer, J.B. Elkus & Son

RICHARD SWIFT/R

Ella, John

(*b* Leicester, 19 Dec 1802; *d* London, 2 Oct 1888). English concert manager and critic. He was apprenticed to his father, a baker and confectioner, before taking violin lessons with François Fémy in London (c1819). His initial interest in music seems to have been nurtured by William Gardiner, who may also have introduced him to London musicians, and in the early 1820s he began working as a violinist at the Philharmonic Society, Concerts of Ancient Music and Royal Italian Opera. In 1825 he sought harmony lessons from Thomas Attwood at the RAM, and taught there as a sub-professor of the violin; two years later he studied counterpoint briefly with Fétis in Paris. He was active as a teacher and 'fixer', and wrote music criticism for the *Morning Post* (1826–42) and *The Athenaeum* (1830–34), and contributed to the *Musical World* and the *Court Journal*. From 1826 to 1846, under the aegis of Lord Saltoun, he directed the Società Lirica (or 'Saltoun Club'), a group of aristocratic amateurs who met privately to perform (with judicious professional 'stiffening') arrangements from Italian operas. He also organized private concerts and music-making for other wealthy patrons.

Ella had a deep-rooted love and appreciation of chamber music, both as a recreational player and listener, and attended quartet performances in Paris in the 1820s and 30s as well as many of the chamber music concerts that sprang up in London in the decade from 1835. In 1845 he founded the Musical Union, a socially élite concert society (with the Duke of Cambridge as its president) devoted to high-quality performance and serious contemplation of chamber music; many subscribers were women. The society engaged distinguished foreign artists such as Vieuxtemps, Ernst, Piatti and Clara Schumann, and had a distinctive intellectual focus. For each concert Ella produced analytical programme notes with musical examples (the first of their kind) which were distributed in advance to subscribers (the notes formed part of the *Record of the Musical Union*, which was compiled by Ella, 1845–80); he also encouraged the reading of miniature scores during concerts and developed a reputation for his insistence on quiet and attentive listening.

Throughout his career Ella made regular trips to Europe, where he forged important contacts with foreign musicians. Thalberg, Meyerbeer and Berlioz were among his friends. Although he gave up orchestral playing in 1848, he maintained other activities. In the 1850s he set up evening chamber music concerts (Musical Winter Evenings, 1852–5; Musical Union Soirées, 1857–9), and from 1860 to 1868 was director of the Musical Union Institute. Privately funded, and under the presidency of Sir George Clerk, the institute provided at 18 Hanover Square a venue for concerts, lectures, trials of new music and a library. In the 1870s Ella revived the Società Lirica (its repertory now embracing Meyerbeer and Wagner), and in 1871 he was appointed professor of music at the London Institution, where he had delivered lectures since 1855. He led the Musical Union until failing eyesight forced him to retire in 1880.

Ella contributed much to musical life in London, though his courting of the aristocracy, his favouring of foreign performers (and virtual exclusion of British players) at the Musical Union, and his tendency to exaggerate his own achievements in print led to criticism from some contemporaries. His published writings include *Musical Sketches, Abroad and at Home*

(London, 1869, 3/1878) and *Lectures on Dramatic Music and Musical Education* (London, 1872).

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CHRISTINA BASHFORD

Eller, Heino

(*b* Tartu, 7 March 1887; *d* Tallinn, 16 June 1970). Estonian composer. He studied composition at the Petrograd (now St Petersburg) Conservatory (1913–15, 1919–20), where his teachers included Kalafati, and later taught at the Tartu Higher Music School (1920–40) and the Tallinn Conservatory (1940–70). A number of his composition students, among them Tubin and Pärt, attained international prominence. His compositions, almost all of which are instrumental, combine characteristic features of early 20th-century styles with classical formal principles and elements of Estonian folk music. Rather than abandoning tonality, he enriched it with non-traditional idioms and structures; the northern colouring of his compositions makes his style most closely comparable to Impressionism.

Eller's early works, which show the influence of Grieg, Debussy and Skryabin, mark the beginning of a new development in Estonian music. To Romantic nationalism, the predominant style of the period, Eller added an impressionistic sound, heard in the tone poems *Koit* ('Dawn', 1920) and *Õöhüüded* ('The Night Callings', 1921), and expressionistic tendencies, apparent in the tone poem *Viirastused* ('Phantoms', 1924). Lyrical writing, common to *Varjus ja päikesepaistel* ('In the Shadow and in the Sun', 1926) and the symphonic suite *Valge öö* ('White Night', 1939), was characteristic of his middle period. Works of epic and dramatic force, such as the Second String Quartet (1931) and the First Symphony (1936), also appeared around that time. In the 1940s and early 1950s Eller placed special emphasis on elements of Estonian folk music, a notable feature in the *13 pala eesti motiividel* ('13 Piano Pieces on Estonian Motifs', 1941) and *Tantsusüit* ('Dance Suite', 1942). At the same time a desire for greater depth of expression, realized in his last compositions, is present. A synthesis of stylistic traits from earlier periods is typical of his late works, among them the Third Symphony (1961) and the Sinfonietta for strings (1967).

WORKS

(selective list)

Orch: Episood revolutsioonijast [Episode from the Time of Revolution], 1917; Videvik [Twilight], sym. poem, 1917; Koit [Dawn], sym. poem, 1920; Õöhüüded [The Night Callings], sym. poem, 1921; Viirastused [Phantoms], sym. poem, 1924; Varjus

ja päikesepaistel [In the Shadow and in the Sun], sym. poem, 1926; Sym. Burlesque, ?1927; Elegy, hp, str, 1931; Vn Conc., 1933; Sym. no.1, 1936; Valge öö [White Night], sym. suite, 1939; Muusika keelpillidele [Music for Str], 1942; Tantsusüit [Dance Suite], 1942; Sym. no.2, 1947; Kotkalend [Flight of the Eagle], sym. poem, 1949; Laulvad põllud [The Singing Fields], sym. poem, 1951; Sym. no.3, 1961; Sinfonietta, str, 1967; c20 other works

Chbr and solo inst: Sonata no.1, pf, 1920; Sonata no.1, vn, pf, 1922; Str Qt no.1, 1925; Str Qt no.2, 1931; Sonata no.2, pf, 1940; 13 pala eesti motiividel [13 Pieces on Estonian Motifs], 1941; 10 lüürilist pala [10 Lyrical Pieces], 1943; Sonata no.3, pf, 1944; Str Qt no.3, 1945; Sonata no.2, vn, pf, 1946; Sonatina, pf, 1946; Str Qt no.4, 1953; Sonatina no.2, pf, 1956; Sonata no.4, pf, 1958; Str Qt no.5, 1959; 12 bagatelli, 1961; 29 preludes; 15 dances; c110 other solo pf works; c30 other pieces for vn, pf; 8 pieces for vc, pf

Principal publishers: Eesti Muusikafond, Muzika, Sovetskiy Kompozitor

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H. Sepp: *Heino Elleri klaverilooming* [Eller's piano works] (Tallinn, 1958)

M. Humal: *Heino Elleri harmooniast* [Eller's harmonic language] (Tallinn, 1984)

M. Humal, ed.: *Heino Eller oma aja peeglis* [Eller in the mirror of his time] (Tallinn, 1987)

R. Rimmel and M. Humal: *Heino Eller: zhizn' i tvorchestvo* [Heino Eller: life and works] (Leningrad, 1988)

MART HUMAL

Ellerton, John Lodge

(*b* Cheshire, 11 Jan 1801; *d* London, 3 Jan 1873). English composer. He was born John Lodge, son of Adam Lodge of Liverpool, and in 1838 or 1839 adopted the name Ellerton. He was educated at Rugby and at Brasenose College, Oxford (BA 1821, MA 1828). Encouraged by the success of some early compositions, he embarked on a career as a composer. He studied counterpoint under Pietro Terziani at Rome for two years, and frequently visited Germany. Much of his music, more remarkable for quantity than quality, was published at his own expense. He tried his hand at almost every existing genre, including opera, church music and the programme symphony (his *Waldsymphonie*, first performed at Aachen on 22 December 1857, is a six-movement work based on Thomson's *Seasons*). He accomplished most in chamber music: the size of his output in this area is most unusual for the 19th century, and is probably surpassed only by that of another amateur, the Anglo-French Georges Onslow. Wagner had his reasons for forming a high opinion of Ellerton: 'My portrait has been hanging in his room for two years. He is the first Englishman I have seen who does not care particularly for Mendelssohn'. Ellerton's music is, in fact, closely modelled on that of the Classical masters; it is pleasant and well wrought, but lacking in individuality.

WORKS

vocal

11 ops, incl.: Treiermain (Ellerton, after W. Scott: *The Bridal of Treiermain*), 1831, ?unperf, vs *US-Bp**; Domenica (Ellerton), London, Drury Lane, 7 June 1838; 7 lt., 2 Ger., cited in *Grove*1–5

Paradise Lost (orat), op.125 (London, 1857), GB-Lbl*

6 masses, incl. D (?London, 1843), C, op.53, *Lbl*, Messe, 3vv, op.59 (Brussels, 1860); Stabat mater, 2 S, orch (?Mainz, 1871); 17 Lat. motets; 6 Eng. anthems; 65 songs; 19 duets; 61 glees, incl. 22 listed in Baptie

orchestral

6 syms.: no.1, F, perf. 1849; no.2, D, perf. 1847; no.3, d ('Waldsymphonie') (Leipzig, 1858), no.4, E♭; no.5, C; no.6, e

Orch: 4 ovs., incl. La tarantella, perf. 1831

other instrumental

4 str qnts: C, e, c, *GB-Lcm*; F (Offenbach, 1849)

50 str qts, incl. A, E♭; G, op.61 (Mainz, 1850); B♭; D, G, op.122 (Mainz, 1853); D, c, A, op.124 (Mainz, 1853); F, op.102 no.2 (London, c1853); F, op.121 no.2 (London, c1853); f, op.60 no.1 (Mainz, 1863); e, G, a, op.70 (Mainz, 1874); c, E♭; C, op.71 (Mainz, 1874); 28, 1845–66, *Lcm*

Pf Qt, A (London, 1836)

3 str trios, incl. c, *Lcm*

8 pf trios, incl. A♭ (London, 1829), G (London, 1855)

13 sonatas, various insts, cited in *Grove*1–5

Quadrilles, other pieces, pf

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'A Trio', *The Harmonicon*, vii (1829), 222

Musical World, ix (1838), 120–21; xii (1839), 348 only; li (1873), 181 only [obituary]

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D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 130–31

N. Temperley: *Instrumental Music in England 1800–1850* (diss., U. of Cambridge, 1959), 226–7, 274–6, 435–6

NICHOLAS TEMPERLEY

Elleviou, (Pierre-)Jean(-Baptiste-François)

(*b* Rennes, 14 June 1769; *d* Paris, 5 May 1842). French tenor. He made his début in 1790 as a baritone in Monsigny's *Le déserteur* at the Comédie-Italienne, Paris. The following year he made his début as a tenor, in the première of Dalayrac's *Philippe et Georgette*. He created about 40 roles during the next 20 years, including Versac in Dalayrac's *Maison à vendre* (1800), the title roles of Boieldieu's *Beniowski, ou Les exilés de Kamtschatka* (1800), Isouard's *Michel-Ange* (1802), Méhul's *Joseph* (1807) and Boieldieu's *Jean de Paris* (1812). His repertory included Blondel in

Richard Coeur-de-Lion, Azor in *Zémire et Azor*, and roles in other operas by Grétry, for whose music he had a special fondness. He wrote the libretto for Henri-Montan Berton's *Délia et Verdikan*, performed at the Opéra-Comique in 1805, and possibly for other operas as well. He retired in 1813, after Napoleon had refused to increase his already huge salary. Although, according to contemporary accounts, his voice was not especially powerful it was sweet-toned and very flexible. Early in his career he relied too heavily on a handsome stage presence and great charm of manner, but he later became an excellent actor and comedian, noted for the eloquence of his diction, and much loved by Paris audiences. One of his most popular roles was Forlis, a naval officer in Isouard's *Le médecin turc* (1803), captured by pirates and sold into slavery, who has a spectacular (simulated) mad scene designed to illustrate the tenor's superb technique.

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A. Pougin: *Figures d'opéra comique: Madame Dugazon, Elleviou, les Gavaudan* (Paris, 1875)

H. de Curzon: *Elleviou* (Paris, 1930)

ELIZABETH FORBES

Ellice Islands.

See [Polynesia](#), §III, 5.

Ellicott, Rosalind Frances

(*b* Cambridge, 14 Nov 1857; *d* London, 5 April 1924). English composer. She was educated privately apart from two years at the RAM (1874–76) studying the piano. Her earliest surviving songs and chamber music were published and performed in the early 1880s; she then studied composition with Thomas Wingham for seven years from 1885. She was a member of the International Society of Musicians and the National Society of Professional Musicians, as well as an ARAM. Although she was sometimes criticized for heavy scoring, Ellicott achieved a considerable number of performances of large-scale orchestral works. Her first success was the *Dramatic Overture*, given at the Gloucester Festival in 1886 and repeated over the next few years in Bristol, Cheltenham, London and Chicago. Her cantata *Elysium* (1889), a lyrical work with imaginative use of percussion, was also first performed at Gloucester, as was her cantata *The Birth of Song* (1892) and her Fantasia in A minor for piano and orchestra (1895). Most of her large-scale chamber music, despite well-received performances in London and elsewhere, has not survived, but the smaller pieces demonstrate a fondness for expansive themes.

WORKS

(selective list)

printed works published in London

Orch: Ov., 'To Spring', 1886; Dramatic Overture, 1886; Fantasia, a, pf, orch, 1895
Cants: Radiant Sister of the Day (1887); Elysium (1889); The Birth of Song (1892);
Henry of Navarre

Chbr: Str qt, B♭, 1884; 2 pf trios, G, 1889, d, 1891; sonata, D, vn, pf, 1895; qt, pf,
vn, va, vc, 1900; pieces for vn, vc

Songs, partsongs

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A.E. Keeton: 'Some English Composers: Miss Rosalind F. Ellicott', *London Musical Courier*, v (1898), 427

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SOPHIE FULLER

Elling, Catharinus

(*b* Christiania [now Oslo], 13 Sept 1858; *d* Oslo, 8 Jan 1942). Norwegian composer and ethnomusicologist. He studied the piano and composition in Leipzig (1877–8) and took the BA at Kristiania in 1883. Houen's scholarship took him to Berlin in 1886 to study with Herzogenberg for about a year at the Hochschule für Musik. He then settled in Berlin for the next decade, planning and completing some of his most considerable works, the opera *Kosakkene* ('The Cossacks'), the oratorio *Den forlorne søn* ('The Prodigal Son') and the Symphony in A major. In 1896 he returned to Norway to teach counterpoint and composition at the Kristiania Conservatory, a position he held until 1908. He was conductor of the Drammen Choral Society (1897–1901) and organist of Gamlebyen Church (1909–26). In 1898 he was granted a state scholarship to collect and classify Norwegian folk music. His collaborator Olav Sande travelled in the regions from Lista to Sogn while Elling collected in other parts of the country. He notated about 1400 melodies, principally from Setesdal, Sunnfjord, Gudbrandsdalen, Valdres and Telemark. Elling's music is of a lyrical character with diatonic themes and simple harmony; he showed a predilection for polyphonic treatment, while orchestration received less attention.

WORKS

(selective list)

Stage: Twelfth Night (incid music, W. Shakespeare), 1890; *Kosakkene* [The Cossacks], op, 1890–94; *Keiser og galileer* (incid music, H. Ibsen)

Vocal: *Den forlorne søn* [The Prodigal Son], orat, 1895–6; songs for male chorus

Orch: 2 syms., A, 1890, a, 1897; Vn Conc., d, 1919

2 str qts, pf qt, vn and pf pieces, many folksong airs

Principal publishers: Bote & Bock, Hansen, Oluf By

WRITINGS

- Vore folkemelodier* (Kristiania, 1909)
Vore kjaempeviser [Our giant songs] (Kristiania, 1914)
Vore slatter [Our country airs] (Kristiania, 1915)
Tonefølelse [Tone sensation] (Kristiania, 1915)
Norsk folkemusikk (Kristiania, 1922)
Strøbemerkninger til vor musikhistorie [Remarks on our music history] (Oslo, 1925)
Vore religiøse folketoner (Oslo, 1927)
Sprogforholdet inden vore folkemelodier [The language relations in our folksongs] (Oslo, 1930)
Nye bidrag til belysning af norsk folkemusikk [New contributions to the elucidation of Norwegian folk music] (Oslo, 1933)

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- Ø. Gaukstad: *Melodi- og tekstregister til Catharinus Ellings opptegnelser av folkemusikk* (Oslo, 1963)

HANS MAGNE GRAESVOLD

Ellingson, Ter

(b St Paul, 26 Feb 1944). American ethnomusicologist. After completing the BA in music at Concordia College (1966) and the MA in religion at the University of Chicago (1970), he took the doctorate in anthropology and Buddhist studies in 1979 at the University of Wisconsin. In 1981 he joined the faculty at the University of Washington, where he has been associate professor (from 1986) and head of the ethnomusicology department (1988–90; 1994–5; from 1997), teaching a range of subjects, including ethnomusicology, anthropology, South Asian studies and comparative religion. He has conducted fieldwork in India, Sri Lanka, Thailand, Japan and Nepal, concentrating on the Tibetans, Newar and other ethnic groups, and has written on the Buddhist musical traditions of Sri Lanka, Japan, Thailand and on the art of anthropological representation of Amerindians. His theoretical interests include symbolism, ritual, the notation and transmission of traditional music and the history of anthropological and ethnomusicological theory.

WRITINGS

- ed.: *AsM*, x/2 (1979) [incl. “Don Rta Dbyangs Gsum”: Tibetan Chant and Melodic Categories’, 112–56]
‘The Mathematics of Tibetan Rol mo’, *EthM*, xxiii (1979), 225–43
‘Ancient Indian Drum Syllables and Bu ston’s Sham pa ta Ritual’, *EthM*, xxiv (1980), 431–52
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‘Buddhist Musical Notations’, *The Oral and the Literate in Music: Tokyo 1985*, 205–29
‘Nasa:dya: Newar God of Music’, *Selected Reports in Ethnomusicology*, viii (1990), 221–72

- 'Transcription', 'Notation', *Ethnomusicology: an Introduction*, ed. H. Myers (London, 1992), 110–52, 153–64
- 'The Mathematics of Newar Buddhist Music', *Change and Continuity: Studies in the Nepalese Culture of the Kathmandu Valley: Stockholm 1987*, ed. S. Lienhard (Alessandria, 1996), 447–81
- 'Arrow and Mirror: Interactive Consciousness, Ethnography, and the Tibetan State Oracle's Trance', *Anthropology and Humanism*, xxiii/1 (1998), 1–26
- The Mandala of Sound: Tibetan Buddhist Music* (forthcoming)
- The Discovery of Music: Representations and Paradigms in the History of Ethnomusicology* (forthcoming)

SEAN WILLIAMS

Ellington, Duke [Edward Kennedy]

(*b* Washington, DC, 29 April 1899; *d* New York, 24 May 1974). American jazz composer, bandleader and pianist. He was for decades a leading figure in big-band jazz and remains the most significant composer of the genre.

1. Life.
2. Style and musical language.
3. Compositions.

WORKS

BIBLIOGRAPHY

ANDRÉ HODEIR/GUNTHER SCHULLER

Ellington, Duke

1. Life.

Ellington's father was a butler and intended him to become an artist. He began to study the piano when he was seven and was much influenced by the ragtime pianists; at the age of 17 he made his professional debut. His first visit to New York, in early 1923, ended in financial failure, but on Fats Waller's advice he moved there later that year with Elmer Snowden's Washington band, the Washingtonians: Sonny Greer (drums), Otto Hardwick (saxophones), Snowden (banjo) and Artie Whetsol (trumpet). Between 1923 and 1927 this small group, which played at the Hollywood and Kentucky clubs on Broadway, was gradually enlarged to a ten-piece orchestra by the addition of Bubber Miley (trumpet), Tricky Sam Nanton (trombone), Harry Carney (baritone saxophone), Rudy Jackson (clarinet and tenor saxophone) and Wellman Braud (double bass); Fred Guy replaced Snowden on banjo. The band's early recordings (*East St Louis Toodle-oo*, 1926, Vic., and *Black and Tan Fantasy*, 1927, Bruns.) reveal growing originality.

During the following period (1927–30), at the Cotton Club in Harlem, Ellington began to share with Louis Armstrong the leading position in the jazz world. The orchestra grew to 12 musicians, including Barney Bigard (clarinet), Johnny Hodges (saxophone) and Cootie Williams (trumpet). The group went to Hollywood to appear in the film *Check and Double Check* (1930) and in New York made about 200 recordings, many in the 'jungle style' that was one of Ellington's and Miley's most individual creations. The

success of *Mood Indigo* (1930, Vic.) brought Ellington worldwide fame, and in 1931 he began experiments in extended composition with *Creole Rhapsody* (Bruns.), later to be followed by *Reminiscing in Tempo* (1935, Bruns.) and *Diminuendo and Crescendo in Blue* (1937, Bruns.). The decade from 1932 to 1942 was Ellington's most creative. His band, consisting now of six brass instruments, four reeds and a four-man rhythm section, performed in many American cities and made highly successful concert tours of Europe in 1933 and 1939. In 1939–40 there were more important additions to the band: Jimmy Blanton (double bass), Ben Webster (tenor saxophone) and most notably Billy Strayhorn, as arranger, composer and second pianist. At this time Ellington created several outstanding short works, in particular *Concerto for Cootie*, *Ko-Ko* and *Cotton Tail* (all 1940, Vic.).

In the mid-1940s the orchestra was enlarged again: by 1946 it included 18 players. But the previous stability of personnel declined and Ellington's writing, based on his members' individual styles, began to suffer from the constant changes. Some excellent soloists, however, were added: Ray Nance (trumpet and violin), Shorty Baker (trumpet) and Jimmy Hamilton (clarinet). In January 1943 Ellington inaugurated a series of annual concerts at Carnegie Hall with his monumental work *Black, Brown and Beige*, a 'tone parallel' originally conceived in five sections and intended to portray the history of the black people in the USA through their music. Other ambitious works followed. After Ellington abandoned these concerts in 1952, the development of the long-playing record allowed him to create other multi-movement suites.

From 1950 Ellington continued to expand the scope of his compositions and his activities as a bandleader. His foreign tours became increasingly frequent and successful (including one of the USSR, in 1971); many of these stimulated him to write large-scale suites. He composed his first full-length film score, for Otto Preminger's *Anatomy of a Murder* (1959), and his first incidental music, for Alain René Le Sage's *Turcaret* (1960). He also made recordings with younger jazz musicians such as John Coltrane, Charles Mingus and Max Roach (*Money Jungle*, 1962, UA). In his last decade Ellington wrote mostly liturgical music: *In the Beginning God* (for a standard jazz orchestra, narrator, chorus, two soloists and dancer) was performed in Grace Cathedral, San Francisco (1965), and this was followed by other 'sacred services'. Among his numerous awards and honours were doctorates from Howard University (1963) and Yale University (1967) and the Presidential Medal of Honor (1969); in 1970 he was made a member of the National Institute of Arts and Letters, and in 1971 he became the first jazz musician to be named a member of the Swedish Royal Academy of Music in Stockholm. A documentary film of Ellington and his orchestra, *On the Road with Duke Ellington*, was made in 1974. Ellington directed his band until his death, when it was taken over by his son Mercer Ellington.

[Ellington, Duke](#)

2. Style and musical language.

Ellington taught himself harmony at the piano and acquired the rudiments of orchestration by experimenting with his band; his orchestra was a

workshop in which he consulted his players and tried out alternative solutions. During the formative Cotton Club period Ellington was obliged to work in a variety of musical categories: numbers for dancing, jungle-style and production numbers, popular songs, 'blue' or 'mood' pieces, as well as 'pure' instrumental jazz compositions. During this period, too, Ellington developed an extraordinary symbiotic relationship with his orchestra – it was his 'instrument' even more than the piano – enabling him to experiment with the timbral colourings, tonal effects and unusual voicings that became the hallmark of his style; the 'Ellington effect' (Strayhorn's term) was virtually inimitable because it depended in large part on the particular timbre and style of each player. Remarkably, though no two players in Ellington's orchestra sounded alike, they could, when called upon, produce the most ravishing blends and ensembles of sonority known to jazz.

An outstanding early example of the 'Ellington effect' may be heard on *Mood Indigo* (1930), in which the traditional roles of the three front-line instruments in New Orleans collective improvisation – clarinet (high-register obbligato), trumpet (melody or theme) and trombone (bass or tenor counter-themes) – are inverted so that the muted trumpet plays on top; the plunger-muted trombone functions as a high-register second voice, and the clarinet sounds more than an octave below in its chalumeau register.

In the early and mid-1920s orchestral jazz arrangements were rudimentary, serving only the simplest functions of dance music. But Ellington (along with Don Redman, Fletcher Henderson and John Nesbitt) developed an elaborate, diversified concept of arranging, which incorporated the essence of the current 'hot' style of solo improvisation. In this he was greatly aided and influenced by the extraordinary expressive and technical capabilities of his two principal brass players, Bubber Miley and Tricky Sam Nanton, who were both experts of the so-called growl and plunger style. These often pungent sonorities, when blended or juxtaposed with the smoother sounds of the saxophone, provided Ellington with an orchestral palette more colourful and varied than that of any other orchestra of the time (with the possible exception of Paul Whiteman's). Faced with the formal problem posed by jazz arrangement – how best to integrate solo improvisation – Ellington learnt to exploit expertly the contrast produced by the soloist's entry, so as to project him into the music's movement and entrust him with its development. This partly explains why even Ellington's finest soloists seemed lustreless after leaving his orchestra. He also had a singular gift for devising orchestral accompaniments for improvisation; no arrangers, except perhaps Sy Oliver and Gil Evans, have imagined instrumental combinations as beautiful as those of *Mystery Song* (1931, Vic.), *Saddest Tale* (1934, Bruns.), *Delta Serenade* (1934, Vic.), *Azure* (1937, Master), *Subtle Lament* (1939, Bruns.), *Dusk* (1940, Vic.), *Ko-Ko* (1940, Vic) and *Moon Mist* (1942, Vic.).

Ellington's talents as a pianist are generally neglected or underrated. While he rarely featured himself as a soloist with his orchestra, he was nevertheless a remarkably individual contributor to the overall 'Ellington effect'. He saw himself primarily as a catalyst and an accompanist, a feeder of ideas and rhythmic energy to the band as a whole or to its soloists. In this unobtrusive role, playing only when necessary, he was known for

remaining silent during entire choruses or indeed pieces. His piano tone, produced deep in the keys, was the richest and most resonant imaginable; it had the ability to energize and inspire the entire orchestra. Although he was an erratic soloist in his early years and sometimes relied on pianistic clichés – incessant downward-fluttering arpeggios, for instance – Ellington could on occasion vie with the best players. An outstanding example of his work as a pianist-composer is *Clothed Woman* (1947, Col.), remarkable for its virtually complete atonality (ex.1). He also wrote a *Piano Method for Blues* (New York, 1943).



Ellington, Duke

3. Compositions.

Ellington is generally recognized as the most important composer in jazz history. Most of the enormous number of works he recorded are his own; the exact number of his compositions is unknown, but is estimated at about 2000, including hundreds of three-minute instrumental pieces (for 78 r.p.m. recordings), popular songs (many consisting of instrumental pieces to which lyrics by Irving Mills and others were added), large-scale suites, several musical comedies, many film scores and an incomplete and unperformed opera, *Boola*. Ellington combined a flair for orchestration with extraordinary gifts as a bandleader; while other jazz composers had comparable talent, they lacked the organizational abilities necessary to create and maintain a permanent orchestral vehicle. The excerpt from *Ko-Ko* (ex.2), showing the orchestration of a passage from an ensemble section, is one of the most remarkable pieces in all of Ellington's writing.



Ellington was one of the first musicians to concern himself with composition and musical form in jazz – as distinct from improvisation, tune writing and arranging. In *Concerto for Cootie*, ten-bar phrases are combined into a complex ternary form which abandons the chorus structure common to most jazz. In *Cotton Tail*, from the same period, Ellington made use of a call-and-response technique of writing in order to heighten the drama of the last climactic chorus (ex.3). *Black, Brown and Beige* uses symphonic devices (the fragmentation and development of motifs, thematic recall and mottoes) as well as symphonic proportions in its several sections; it is thus perhaps unique among Ellington's earlier works, showing a preoccupation with form far in advance of his contemporaries. Only a few jazz musicians (among them Thelonious Monk, Charles Mingus and Gil Evans) have followed Ellington in this respect.



Ellington's prodigious productivity makes an overview of his work virtually impossible. But it is generally agreed that he attained the zenith of his creativity in the late 1930s and early 1940s, and that he worked best in the miniature forms dictated by the three-minute ten-inch disc. His creativity declined somewhat after the 1940s, many of the late-period extended compositions and multi-movement suites generally suffering, despite their occasional visionary inspirations, from a diminished, less consistent originality and hasty work, mostly occasioned by incessant touring. But even 'lesser' Ellington is bound to be of above-average quality, and the work in recent years of Wynton Marsalis and his Lincoln Centre Jazz Orchestra's championing of Ellington's late work has led to a more favourable assessment in many quarters. Serious study of Ellington's oeuvre has also been hampered by an almost total absence to date of his scores in published form, having thus to rely on transcriptions from

recordings. However, in recent years the newly acquired holdings of several hundred thousand sheets of Ellington's scores and parts at the Smithsonian Institute has at last provided easier access to the immensity of Ellington's oeuvre.

Ellington, Duke

WORKS

(selective list)

dates are those of composition and are sometimes conjectural

for jazz orchestra unless otherwise stated

Suites: Reminiscing in Tempo, 1935; Diminuendo in Blue/Crescendo in Blue, 1937; Black, Brown and Beige, 1943; Blue Belles of Harlem, 1943; Blutopia, 1944; NewWorld a-Comin', 1945; Deep South Suite, 1946; Liberian Suite, 1947; The Tattooed Bride, 1948; Harlem (A Tone Parallel to Harlem), 1950; Night Creature, jazz orch, sym. orch; A Drum is a Woman, 1956; Such Sweet Thunder, 1957; Nutcracker Suite [from Tchaikovsky], 1960; Suite Thursday, 1960; Perfume Suite, 1963; Far East Suite, 1964

The Golden Broom and the Green Apple, 1965; Virgin Islands Suite, 1965; Murder in the Cathedral, 1967; La plus belle africaine, 1967; Latin American Suite, 1968; Afro-Eurasian Eclipse, 1971; The Goutelas Suite, 1971; New Orleans Suite, 1971; Togo Brava Suite, 1971

Short pieces: Soda Fountain Rag, 1914; East St Louis Toodle-oo, 1926, collab. B. Miley; Black and Tan Fantasy, 1927, collab. Miley; Creole Love Call, 1927, collab. Miley; Awful Sad, 1928; The Mooche, 1928; Mood Indigo (Dreamy Blues), 1930, collab. B. Bigard; Old Man Blues, 1930; Rockin' in Rhythm, 1930; Creole Rhapsody, 1931; Ducky Wucky, 1932; It don't mean a thing, 1932; Sophisticated Lady, 1932, collab. O. Hardwick; Daybreak Express, 1933; Harlem Speaks, 1933; Delta Serenade, 1934; Saddest Tale, 1934; Solitude, 1934; Clarinet Lament (Barney's Concerto), 1935, collab. Bigard

Echoes of Harlem (Cootie's Concerto), 1935; In a Sentimental Mood, 1935; Uptown Downbeat (Blackout), 1936; Azure, 1937; Diminuendo and Crescendo in Blue, 1937; Blue Light, 1938; Braggin' in Brass, 1938; Gypsy without a Song, 1938; Prelude to a Kiss, 1938; Prologue to Black and Tan Fantasy, 1938; Steppin' into Swing Society, 1938; Portrait of the Lion, 1939; Serenade to Sweden, 1939; Bojangles, 1940; Concerto for Cootie, 1940; Conga brava, 1940; Cotton Tail, 1940; Dusk, 1940; Harlem Air Shaft, 1940; In a Mellotone, 1940; Jack the Bear, 1940; Ko-Ko, 1940

A Portrait of Bert Williams, 1940; Sepia Panorama, 1940; Warm Valley, 1940; Chelsea Bridge, 1941, collab. B. Strayhorn; I Got it Bad, 1941; Main Stem, 1941; American Lullaby, 1942; C-jam Blues, 1942; Don't Get Around Much Anymore, 1942; Moon Mist, 1942, collab. M. Ellington; Don't You Know I Care, 1944; I'm beginning to see the light, 1944, collab. H. James; Air-Conditioned Jungle, 1945; Carnegie Blues, 1945; Clothed Woman, 1947; Satin Doll, 1958

Stage: Jump for Joy (musical), 1941; Beggar's Holiday (musical), New York, 1946; Turcaret (incid music, A. R. Le Sage), Paris, 1960; Timon of Athens (incid music, W. Shakespeare), Stratford, Ontario, 1963; Sugar City (musical), Detroit, 1965; The River (ballet), New York, 1970; Boola (op), inc.

Film scores: Symphony in Black, 1935; The Asphalt Jungle, 1950; Anatomy of a

Murder, 1959; Paris Blues, 1960; Assault on a Queen, 1966; Change of Mind, 1968
Sacred: In the Beginning God, 1965; Second Sacred Concert, 1968; Third Sacred
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Ellington, Duke

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Elliot, Thomas

(*b* c1759; *d* 1832). English organ builder. He was first recorded in business as an organ builder in 1791, when he was in Wharton's Court, Holborn, London. By 1794 he was at 10 Sutton Street, Soho, and by 1804, at 12 Tottenham Court. The latter may be the premises in Tottenham Court used by the organ builder Nutt, who died early in 1804; Nutt was a partner of Jonathan Ohrmann (*d* 1803) who is said to have continued Snetzler's business, and this, together with an unproven tradition that Elliot and Nutt were partners, accounts for the further tradition that the Elliot and Hill firms descended from Snetzler. Elliot took William Hill as a partner about 1825, when the firm became Elliot & Hill (see [Hill \(i\)](#)).

Elliot's organs were typical of the period, and he seems to have had a large output, including many chamber organs. He was a pioneer in the use of pedal pipes during the 1810s; these were chiefly of 8' pitch, but Elliot was one of the first to make 16' open pipes (All Saints, Derby; 1808). He was also among the earliest English builders to make extensive use of a second open diapason on the Great of three- and even two-manual organs. In other respects, his instruments exhibit conservative features; he retained the solo Cornet quite late (e.g. Bromsgrove, 1808) and continued to build the occasional Choir in a separate case (Montreal Cathedral, 1816; Waterford Cathedral, 1817). Under the influence of Hill, the firm's work became more ambitious, with the building of some very large instruments at the end of the 1820s (Oldham Parish Church and Christ's Hospital, London, now Horsham; both of 1830, with surviving pipework). Most ambitious of all was the new organ for York Minster; the contract was signed in 1829, but Elliot died before the instrument was complete. Organs by Elliot survive at All Saints, Thornage, Norfolk (1812), Scone Palace, Perth (1813), Ashridge, Hertfordshire (1818), Crick Parish Church, Northamptonshire (1826) and Belton Houses, Lincolnshire (1826).

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NICHOLAS THISTLETHWAITE

Ellis [Sharpe], Alexander J(ohn)

(*b* Hoxton, London, 14 June 1814; *d* London, 28 Oct 1890). English philologist and mathematician. His surname was changed in recognition of a legacy from a relative named Ellis, which made possible a life of independent and active scholarship. He was educated at Shrewsbury, Eton and Cambridge, where he read mathematics and classics. At first a mathematician, he became an important philologist who did more than any other scholar to advance the scientific study of English pronunciation. Intrigued by the pitch of vocal sounds, he became a writer on scientific aspects of music. He was elected a Fellow of the Royal Society in 1864.

His musical studies led to an English translation of Helmholtz's *Die Lehre von den Tonempfindungen*; its second edition (London, 1885) contains an appendix consisting of a summary of Ellis's own papers on musical scales, theory of harmony, temperament and pitch, added with Helmholtz's approval. Ellis's view of harmony and temperament is controversial because it derived from the idea that music has a discoverable scientific basis, but his essay, 'On the History of Musical Pitch' (1880), is obligatory reading. In this essay Ellis describes that he had 'purposely relied on mechanical evaluation, to the exclusion of mere estimation of ear' in his studies of pitch. It is highly unlikely, however, that there was any truth in the description of him as 'tone-deaf' (as given in E.J. Hipkins's MS A Few Notes on the Engaging Personality of Dr. A.J. Ellis, GB-Lbl).

See also [Pitch](#) and [Physics of music](#), §§4–5.

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W.R. THOMAS, J.J.K. RHODES/R

Ellis [née Caughie], Catherine J(oan)

(b Birregurra, Victoria, 19 May 1935; d Adelaide, 30 May 1996). Australian ethnomusicologist. After graduating in music at the University of Melbourne in 1956, she worked at the University of Adelaide analysing the Central Australian recordings collected by the linguist Theodor Strehlow. She took the doctorate in Glasgow in 1961 with a dissertation on Strehlow's recordings of Aboriginal music. On her return to Adelaide she joined the university music department as a research fellow (1964–9) and subsequently lecturer (1970–84). She was professor of music at the University of New England (1985–95). During her time in Australia she and her husband, A.M. Ellis, did intensive fieldwork among the Pitjantjara tribe in the northern part of South Australia, analysing and comparing the results with those of earlier expeditions. In 1968 she started a musical education programme for both tribal and urban Aborigines which, whenever possible, involved people of different races in inter-cultural activities. In 1974 she made a study tour of Canada and of the western part of the USA, where she investigated musical education programmes for minority groups. In 1975 she established the Centre for Aboriginal Studies in Music at the University of Adelaide. In the latter part of her career she worked with Udo Will on the analysis of frequency performance in Aboriginal vocal music.

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WERNER GALLUSSER/R

Ellis [Elsas], Mary

(b New York, 15 June 1900). American soprano. After an operatic training she appeared in New York at the Metropolitan Opera House during the last days of World War I, performing alongside Chaliapin and Caruso. She turned to lighter music in 1924, creating the title role in Hammerstein and Friml's *Rose Marie*, and then began acting in plays and films. Admired by Ivor Novello, he brought her to London to take the leading female role, that of opera singer Militza Hajos, in the first of his Drury Lane musicals, *Glamorous Night* (1935), whose success was partly due to Ellis's varied talents. Her operatic training showed in the strength and quality of her higher notes, and made her ideal as opera singer Maria Ziegler in Novello's *The Dancing Years* (1939). It was in this role that she introduced one of Novello's most poignant songs, 'My Dearest Dear', which was written to show the purity of her voice to its most dramatic effect. Her third role for Novello, as the opera singer Marie Foretin in *Arc de Triomphe* (1943), was less successful. She spent the rest of the war doing charitable work and afterwards moved into straight theatre, appearing as Mrs Crocker Harris in Rattigan's *The Browning Version* (1949). By the time she returned to musical theatre for Coward's *After the Ball* (1954), her voice, though still attractive, had lost its original range and she accepted no further musical roles.

Ellis's continued popularity, despite the failure of *After the Ball*, rested on recordings of the Novello shows and the public's memory of her performances. During the 1930s she enjoyed the rare combination of a voice that was as comfortable in opera as in operetta, a glamorous appearance and an acting ability that allowed her to dominate such vast auditoriums as that of Drury Lane. Her autobiography was published as *Those Dancing Years* (London, 1982).

PAUL WEBB

Ellis, Osian (Gwynn)

(b Ffynnongroew, Flintshire, 8 Feb 1928). Welsh harpist and composer. He studied at the RAM with Gwendolen Mason, whom he succeeded as professor in 1959, remaining in the post until his retirement in 1989. He has had an illustrious career as a recitalist, in chamber music and as an orchestral harpist. His compatriot Alun Hoddinott wrote him a concerto for the Cheltenham Festival of 1957, and an early recording of Handel harp concertos with Thurston Dart won the Grand Prix du Disque in 1959. Significant recordings from the 1960s include French chamber works with the Melos Ensemble (1962) and the Glier Harp Concerto (1969). William Mathias's Harp Concerto was commissioned by him for the Llandaff Festival of 1970. Other composers who have written concertos for him

include Jørgen Jersild (1972), William Alwyn (1979) and Robin Holloway (1985), while Menotti, William Schuman and others have written chamber works for him.

Ellis's consciousness of his Welsh identity and the musical and poetic heritage of his native country have been a major influence both on his performing career and on his own compositions, which include two Welsh folksong cycles for tenor and harp with various combinations, settings of medieval poems in the strict metres and the *Diversions* for two harps, with their eloquent central movement based on a *cerdd dant* setting of a poem by Dylan Thomas. An important aspect of Osian Ellis's career was his association with Benjamin Britten, who wrote for him the harp parts in *A Midsummer Night's Dream*, the *War Requiem* and the three church parables, in addition to the *Suite for Harp* (written for the Aldeburgh Festival in 1969) and a series of late works composed for Ellis and Peter Pears: *The Death of St Narcissus*, *A Birthday Hansel*, and *Five Songs and Eight Folksongs*.

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ANN GRIFFITHS

Ellis, Vivian (John Herman)

(*b* Hampstead, 29 Oct 1904; *d* London, 19 June 1996). English composer, lyricist and pianist. His grandmother Julia Woolf (1831–93) was a pianist and composer, publishing piano pieces, songs and the comic opera *Carina* (1888), and his mother was a violin pupil of Ysaÿe. He won a music scholarship to Cheltenham College and later studied the piano with Myra Hess at the RAM; his recordings of piano medleys of his own work, especially that from *Streamline* (1934), reveal a strong technique. Inspired by the music of Paul Rubens, particularly after seeing a revival of *Tonight's the Night*, he turned to composing light music, contributing additional songs to shows including *The Curate's Egg* (1922) and *By the Way* (1923). He learned about songwriting styles as a song plugger for Francis, Day & Hunter, and in 1928 became a composer for Chappell. His first transatlantic hit was achieved with 'I never dreamt' in the revue *Will o' the Whispers* (1928), made popular by 'Whispering' Jack Smith; then through Max and Louis Dreyfus at Chappell he received the commission from Julian Wylie to compose the music for *Mr. Cinders* (1929), a West End hit which also received continental success under the title *Jim und Jill*. Further success followed with the *Cochran's 1930 Revue*, which included Ellis's 'The Wind in the Willows'. In the early 1930s he began to write songs for films, and,

with 'Me and my Dog' in 1936, began regularly to write his own lyrics. In 1938 an extended cruise took Ellis to Hollywood where Universal Pictures bought some of his songs for Deanna Durbin; he briefly stayed to write more, returning to England in the spring of 1939.

At the outbreak of war he became a Lieutenant in the RNVR at Devonport, and later was appointed Command Entertainments Officer, in 1944 becoming a Lieutenant Commander at Plymouth. He had effectively suspended composition until after the war, when C.B. Cochran invited him to write the music for *Big Ben* (1946), the first of four stage works with A.P. Herbert as lyricist and author. In 1947 their *Bless the Bride* became a major success, and has become one of the main shows upon which Ellis's reputation rests. His later shows include *And So to Bed* (1951), based on J.B. Fagan's dramatic adaptation of the diaries of Samuel Pepys, and *The Water Gypsies* (1955), after Herbert's novel. Although he faded from public prominence in the 1960s and 70s, a resurgence of interest in his work began when the pop singer Sting had a hit with 'Spread a little happiness' in 1982, and in 1983 a revised *Mr. Cinders* (1983) went into the West End. A subsequent compilation show, *Spread a Little Happiness*, was performed in London in 1992.

The origins of Ellis's style lay in a desire to produce elegant and sophisticated, yet accessible, popular music. Such numbers as 'Other People's Babies' (*Streamline*) and 'She's my lovely' (*Hide and Seek*, 1937) reveal a naturally fluid sense of melody combined with subtle rhythmic animation, while livelier numbers such as 'Sweep' (*Falling for You*, 1933) and 'I'm on a see-saw' (*Jill Darling!*, 1934) show his effective and original approach to word-setting. Many songs proved ideal for dance band use in the 1930s and added to Ellis's popularity; his songs were particularly associated with Billy Ternent, who used 'She's my lovely' as his band signature tune. Evidence of his classical training and stylistic aspirations can be seen in 'The Wind in the Willows', whose unusual inclusion of a whole-tone modality was directly inspired by Debussy, and the art-song quality of 'Little Boat' (1931), written for the 1932 film of *The Water Gypsies* and subsequently used in the show of the same name. Further examples include his use of pastiche in *And So to Bed*, Gilbert and Sullivan parody in *Perseverance or Half a Coronet* (*Streamline*) and his choral arrangements in the *The Water Gypsies*. Yet Ellis often found popular appeal through the most deliberately simplistic pieces, such as 'The flies crawled up the window' (*Jack's the Boy*, 1932).

Of his stage works *Bless the Bride* (1947), with a plot reminiscent of his grandmother's opera, is notable for its subtle underlining of character through musical motifs and rhythms, and the uplifting 'Ma belle Marguerite' and emotive 'This is my lovely day' remain two of its best-known numbers. In *The Water Gypsies* the contrast of the elegant waltz 'Castles and Hearts and Roses' with the up-beat comic number 'It would cramp my style' provide testament to Ellis's versatility. Of his instrumental music, he is particularly known for *Coronation Scot*, adopted as the theme tune to the BBC radio programme 'Paul Temple', and *Alpine Pastures* for BBC Radio 4's long-running panel game 'My Word'.

Ellis was a director of the Performing Rights Society from 1955, Deputy President (1975–83) and President (1983–96). He gained many honours, including Ivor Novello awards for outstanding services to British music (1973) and a Lifetime Achievement Award (1984), and most significantly in 1984 the Performing Rights Society sponsored the establishment of the Vivian Ellis Prize for young British composers. He was appointed a CBE, also in 1984. His extensive catalogue has both established and informed the repertory of British popular music in the 20th century and as such Ellis remains one of its most important figures.

WORKS

(selective list)

stage

dates those of first London performance unless otherwise stated; where different, writers shown as (lyricist; book author)

The Grass Widow (musical comedy, W. Helmore; L. Wylie, after F. Mackay), Bristol, 8 Aug 1927

The Other Girl (musical comedy, Helmore and Collie Knox; Wylie, after Mackay: *Brown at Brighton*), Bristol, 17 Oct 1927

Peg O' Mine (musical comedy, D. Carter; F. Jackson after J. Hartley Manners: *Peg o'my Heart*), Sunderland, 31 Oct 1927, collab. P. Charig and others

Mr. Cinders (Jim und Jill) (musical comedy, 2, Grey, G. Newman and L. Robin; Grey and G. Newman), Adelphi, 11 Feb 1929, collab. R. Myers [incl. Ev'ry Little Moment, On the Amazon, Spread a little happiness; film 1934]; rev. 1983 [incl. Please, Mr. Cinders]

Follow a Star (musical comedy, 2, D. Furber and J. Yellen; Furber and D. Titheradge), orchd L. Lucas, Winter Garden, 17 Sept 1930 [incl. Don't wear your heart on your sleeve, The First Week-End in June, Follow a star, If your Kisses can't Hold the Man you Love, I never can think of the words]

Little Tommy Tucker (musical comedy, 2, D. Carter; C. Garth, R.P. Weston and B. Lee), Daly's, 19 Nov 1930, collab. A. Schwartz [incl. Let's be sentimental, Out of the Blue]

Song of the Drum (musical play, 2, D. Carter; F. Thompson and G. Bolton), Drury Lane, 9 Jan 1931, collab. H. Finck [incl. Song of the Hillmen, Within my Heart]

Blue Roses (musical play, 2, Carter; Carter and Garth), Gaiety, 20 Jan 1931

Stand Up and Sing (musical play, 2, D. Furber; J. Buchanan), orchd R. Russell Bennett, Hippodrome, 5 March 1931, collab. P. Charig

Out of the Bottle (musical comedy, 2, Grey and Thompson, after F. Anstey: *The Brass Bottle*), Hippodrome, 11 June 1932, collab. O. Levant [formerly titled If It Happened to You; incl. Put that down in writing]

Jill Darling! (musical comedy, 2, D. Carter; M. Edgar), orchd C. Prentice and others, Saville, 19 Dec 1934 [formerly titled Jack and Jill; incl. I'm on a see-saw, Let's lay our heads together]

Hide and Seek (musical play, 2, V. Ellis; Bolton, Thompson and Furber), Hippodrome, 14 Oct 1937, collab. S. Lerner, A. Goodhart and A. Hoffman [incl. Follow the Bride, She's my lovely]

The Fleet's Lit Up (musical frolic, 2, Ellis; Bolton, Thompson and Lee), orchd Geraldo and B. Byrd, Hippodrome, 17 Aug 1938 [incl. The fleet's lit up; How do you do, Mr Right?]

Running Riot (musical show, 2, Ellis; Furber, after Bolton and F. Shephard), orchd

D. Somers, Gaiety, 31 Aug 1938

Under Your Hat (musical comedy, 2, Ellis; A. Menzies, A. Macrae and J. Hulbert), Palace, orchd. B. Frankel, 24 Nov 1938 [incl. Together Again, The Empire depends on you]

Big Ben (light op, 2, A.P. Herbert), orchd Prentice, Adelphi, 17 July 1946

Bless the Bride (musical show, 2, Herbert), orchd P. Cardew, Adelphi, 26 April 1947 [incl. I was never kissed before, Ma belle Marguerite, This is my lovely day]

Tough at the Top (musical play, 2, Herbert), orchd Cardew and Lucas, Adelphi, 15 July 1949

And So to Bed (musical comedy, 2, Ellis; J.B. Fagan), orchd Cardew, New, 17 Oct 1951 [incl. Gaze not on swans, Love me little, love me long]

Listen to the Wind (play with music, 3, Ellis; A.A. Jeans), Oxford, Playhouse, 15 Dec 1954; rev. 1996

The Water Gipsies (play with music, 2, Herbert), Winter Garden, 31 Aug 1955 [incl. Castles and Hearts and Roses, Little Boat]

Half in Earnest (musical, Ellis, after O. Wilde: *The Importance of Being Earnest*), New Hope, PA, Bucks County Playhouse, 17 June 1957

Contribs to other musicals, incl. Mercenary Mary, 1925; Just a Kiss, 1926; Kid Boots, 1926; My Son John, 1926; The Girl Friend, 1927; A Yankee at the Court of King Arthur, 1929 [incl. I don't know how]

Many contribs. to revue, incl. The Curate's Egg, 1922; By the Way, 1923; The Punch Bowl, 1924; Yoicks, 1924; Still Dancing, 1925; Cochran's Revue, 1926; Palladium Pleasures, 1926; Blue Skies, 1927; Clowns in Clover, 1927 [incl. Little Boy Blues]; Charlot 1928, 1928; Vogues and Vanities, 1928; Will o' the Whispers, 1928 [incl. I never dreamt]; The House that Jack Built, 1929 [incl. My Heart is Saying]; Cochran's 1930 Revue, 1930 [incl. The Wind in the Willows]; Folly to be Wise, 1931; Over the Page, Please!, 1932; Streamline, 1934 [incl. The First Waltz, I will, Other People's Babies, Perseverance or Half a Coronet, You turned your head]; Going Places, 1936; The Town Talks, 1936 [incl. The Trees in Bloomsbury Square]; Floodlight, 1937; It's Foolish but it's Fun, 1943; Fine Feathers, 1945; Henson's Gaieties, 1945; Over the Moon, 1953; 4 to the Bar, 1961; Chaganog, 1964

Incid. music: O Mistress Mine (farce, B. Travers), 1936 [incl. When a Woman Smiles]; The Sleeping Prince, 1953; Mr Whatnot (play, A. Ayckbourn), 1964

other works

Pf: Coronation Scot (1948); Alpine Pastures (1955); Happy Week-End Suite (1959): Angels on Horseback, Wasp in the Jam, Church Bells on Sunday, Early Morning Train; Holidays Abroad (1961): Swiss Air, Reunion in Vienna, Costa Brava, The Leaning Tower of Pisa, Paris Taxi

Orch arrs. of pf works

Film scores and songs: Jack's the Boy, 1932 [incl. The flies crawled up the window]; The Water Gipsies, 1932 [incl. Little Boat; see also stage: The Water Gipsies]; Falling for You, 1933 [incl. Sweep]; Public Nuisance Number 1, 1936 [incl. Me and my Dog, Swing]; Piccadilly Incident, 1946

Individual songs, incl. 3 Quatrains from the Rubaiyát of Omar Khayyám (trans. Fitzgerald) (1921); The Two Little Princesses (Ellis) (1937); Look Westward (Ellis and E. Littler) (1961); 4 Songs from the Water Babies (Ellis, after C. Kingsley) (1963): The Song of the Chimney Sweep, When all the World was Young, I wish I were a fish, The Prettiest Doll in the World

Principal publishers: Boosey & Hawkes, Chappell

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V. Ellis: *I'm on a See-Saw* (London, 1953) [autobiography]

A. P. Herbert: *A.P.H.: his Life and Times* (London, 1970), esp. 123–7

R. Traubner: *Operetta: a Theatrical History* (New York, 1983), 354–5

S. Morley: *Spread a Little Happiness: the First Hundred Years of the British Musical* (London, 1987)

JOHN SNELSON

Ellis, William Ashton

(*b* London, 20 Aug 1852; *d* London, 2 Jan 1919). English writer and translator. His father was a surgeon and following medical studies at St George's Hospital, London, Ellis held the post of Resident Medical Officer at the Western Dispensary from 1878. In the mid-1870s, however, he became (in his own words) 'a devotee of Wagner's works' and resigned his post in 1887, devoting himself over the following 28 years to the single-minded pursuit of Wagner studies.

From 1888 to 1895 he edited (and largely wrote) the macaronically titled journal of the London Wagner Society, *The Meister*, founded primarily to publish English translations of Wagner's more substantial prose works. Out of this project grew the first of Ellis's chief undertakings, the eight-volume English translation of *Richard Wagner's Prose Works* (1892–9). His other major endeavour was the six-volume *Life of Richard Wagner*, which was initiated as 'an English revision' of the 'authorized' biography by C.F. Glasenapp, but which from the fourth volume omitted Glasenapp's name from the title-page, on the grounds that it had become Ellis's own work. The latter project – flawed, idiosyncratic, but containing a wealth of detail not available elsewhere – remained uncompleted: volume six takes the story only to 1859.

No less idiosyncratic are Ellis's translations of Wagner's prose works; indeed, their excessive fidelity to the lexical and syntactical structures of the original have made them a byword for risible impenetrability. There is, however, a palpable empathy for the style, content and tone of Wagner's prose that has not always been captured in subsequent translations of individual essays (no English edition of the complete writings has been published since Ellis's) and undoubtedly his mystical inclinations – he was a member of the Theosophical Society and closely associated with the movement's founder, Madame Blavatsky – enhanced his awareness of the esoteric nature of some of Wagner's later work.

After the outbreak of war, in 1915, Ellis returned to his previous post at the Western Dispensary. He remained an isolated individual, never marrying

and having no children. No photographs of him are known, and the autographs of his writings have not survived.

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(selective list)

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ed. and trans.: *Richard Wagner's Prose Works* (London, 1892–9/R)

Life of Richard Wagner (London, 1900–08) [vols. 1–3 are a trans. of C.F. Glasenapp: *Das Leben Richard Wagners*]

ed. and trans.: *Richard Wagner: Letters to Wesendonck et al* (London, 1899)

ed. and trans.: *Richard Wagner to Mathilde Wesendonck* (London, 1905) [letters]

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ed. and trans.: *Family Letters of Richard Wagner* (London, 1911)

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D. Cormack: 'William Ashton Ellis: completing the picture', *Wagner*, xv/2 (1994), 62–8

BARRY MILLINGTON

Elman, Mischa

(*b* Talnoye, 20 Jan 1891; *d* New York, 5 April 1967). American violinist of Russian birth. He studied in Odessa with A. Fiedemann (1897–1902), then he was discovered by Auer, who taught him at the St Petersburg Conservatory (1903–4). Elman's meteoric career began in Berlin on 14 October 1904; sensational débuts in London (21 March 1905) and in New York (10 December 1908) followed, and he quickly established himself as one of the great violinists. He settled in the USA in 1911 and became a citizen in 1923, but his tours took him around the world. In 1926 he founded the Elman String Quartet. During the 1936–7 season he presented five concerts at New York's Carnegie Hall, 'The Development of Violin Literature', in which he played more than 15 concertos. Martinů composed his concerto for Elman, who gave its first performance in 1944. Elman's popularity was enhanced by his gramophone records, of which more than two million were sold.

Elman's most glorious attribute was his rich, sensuous and infinitely expressive tone, which became legendary. His temperament was fiery and passionate, and there was a pulsating vitality in his playing. His improvisational style was best suited to the Romantic repertory, but with

maturity his exuberance became tempered. His technique was reliable without being a dominant factor in his success. He composed a few short pieces, and made many arrangements. A Mischa Elman Chair for Violin Studies was established at the Manhattan School of Music in 1974 by Elman's widow, Helen Elman.

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H. Roth: 'The Violinist with the Golden Tone', *ibid.*, 281–8

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D. Rooney: 'A Discography', *ibid.*, 38–42

BORIS SCHWARZ/MARGARET CAMPBELL

Elmendorff, Karl (Eduard Maria)

(*b* Düsseldorf, 25 Oct 1891; *d* Hofheim am Taunus, 21 Oct 1962). German conductor. After first studying philology he became a student of Steinbach and Abendroth at the Cologne Conservatory in 1913. His conducting début was at Düsseldorf in 1916, and he held posts in Mainz, Hagen and Aachen. He was first conductor at the Berlin and Munich Staatsoper (1925–32) and in 1927 he made his début at Bayreuth with *Tristan und Isolde*; he returned there regularly until 1942. During this period he became widely renowned for his broad readings of Wagner, whose operas he conducted throughout Europe and in South America. He was appointed Generalmusikdirektor of the Staatstheater at Kassel and of the Hessische Staatstheater at Wiesbaden in 1932, moving to a similar appointment at Mannheim in 1935, and to the Dresden Staatsoper in 1942, in succession to Böhm. There he conducted the première of Joseph Haas's *Die Hochzeit des Jobs* (1944), and in the same year added *Capriccio* to the Dresden Strauss repertory, as well as a brilliant revival of Hermann Goetz's *Der Widerspenstigen Zähmung*, shortly before the wartime destruction of the opera house. He returned to Kassel and Wiesbaden (1948–56), and thereafter toured extensively. Elmendorff's talent extended over a wide repertory in style and period, and he was particularly concerned to foster reciprocal interest in German and Italian opera styles by conducting Wagner in Italy (notably at the Florence Maggio Musicale) and introducing lesser-known Italian operas into Germany; he conducted the German première of Wolf-Ferrari's *La dama boba* at Berlin and of Malipiero's *Torneo notturno* at Munich.



Elmenhorst, Heinrich E.

(*b* Parchim, Mecklenburg, 19 Oct 1632; *d* Hamburg, 21 May 1704). German theologian, poet and librettist. His parents were originally from

Hamburg. He studied theology at Jena, Wittenberg and Leipzig from 1650. He later worked at two Hamburg churches: on 18 March 1660 he became deacon at St Katharinen, from 1673 he was archdeacon and from 19 December 1696, presumably until his death, preacher at St Hiob. His *Dramatologia antiquo-hodierna* (Hamburg, 1688/R) is an important pamphlet in which he defended opera against the virulent attacks of the Pietist preachers who, since the founding of the Hamburg Opera in 1678, had led impassioned assaults on opera from the pulpits of several of the city's churches. As one of the members of the orthodox Lutheran clergy opposing the Pietists, Elmenhorst viewed opera as a reasonable form of entertainment, clearly not morally wicked and in no way condemned by biblical pronouncements. His publication helped to gain the support of the city council and their permission to allow the opera to continue. He was himself an important early writer of librettos for Hamburg opera composers, including J.W. Franck, Förtsch and probably Theile. But of greater significance for the history of music are his texts for the *Geistreiche Lieder*, 100 poems which had appeared in several editions since 1681 before being published under this title in 1700. In the final edition, the music of these sacred solo songs with continuo (in DDT, xlv, 1911) is by Franck (73), Böhm (23) and P.L. Wockenfuss (4). Elmenhorst used biblical passages as the rhetorical topic on which to develop his poetry, and the collection is organized in part around the church calendar and divided into ten sections (i. *Hoher Fest-Lieder*, for Advent, Christmas and New Year; ii. *Der Passions-Lieder*; iii. *Hoher Fest-Lieder*, for Easter and Ascension; iv. *Anderer Fest-Lieder*; v. *Buss- und Communion-Lieder*; vi. *Christlichen Lebens und Wandels Lieder*; vii. *Kreuzes-Lieder*; viii. *Zeit-Lieder*; ix. *Todes- und Sterb-Lieder*; x. *Himmels-Lieder*). The volume, which incorporates characteristics of the Protestant chorale and the operatic aria, is a landmark in the history of the sacred song.

WORKS

librettos

Orontes, Singspiel (Hamburg, 1678); authorship uncertain; music by J. Theile
 Michal und David, op (Hamburg, 1679); music by J.W. Franck

Charitine, oder Göttliche Geliebte, geistliche Opera (Hamburg, 1681); music by J.W. Franck

Polyeuct, Singspiel (Hamburg, 1688); trans. from Corneille; music by J.P. Förtsch

sacred song texts

J.J.N. Geistliche Lieder, Theils auff die Hohen Feste ... Theils auff unterschiedliche Vorfaltungen im Christenthum gerichtet ... mit J.W. Franckens, C.M. anmuhtigen Melodeyen (Hamburg, 1681)

Ferner besungene Vorfaltungen im Christenthum. Die Melodeyen setzte J.W. Franck (Hamburg, 1682)

Geistliches Gesangbuch (Hamburg, 1685); pubd as Odeum spirituale Elmenhorstianum (Hamburg, 1695)

Geistreiche Lieder ... an jetzo aber bis auff 100 vermehret, mit schönen anmuhtigen Melodeyen versehen ... auch geordnet von M.J. Jauch (Lüneburg, 1700)

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H.J. Marx and D. Schröder: *Die Hamburger-Oper: Katalog der Textbücher*
(Laaber, 1995)

GEORGE J. BUELOW

Elming, Poul

(*b* Ålborg, 21 July 1949). Danish baritone, later tenor. He studied at the conservatories at Ålborg and Århus, and with Paul Lohmann at Wiesbaden, before making his début, as a member of the Jutland Opera, in Århus in 1979. He sang many leading baritone roles with the company, including Malatesta, Giorgio Germont and Posa, before retraining as a tenor at the Juilliard School in New York. Elming made his début as a tenor at the Royal Opera in Copenhagen in 1989 in the title role of *Parsifal*, adding Erik the same season. In 1990 he made his successful first appearance at the Bayreuth Festival as Siegmund. He has returned to Bayreuth in succeeding years either as Siegmund or as Parsifal, and also performed these roles at Covent Garden, the Berlin Staatsoper, the Vienna Staatsoper, Chicago, San Francisco and elsewhere. In 1994 he made his Covent Garden début, as Siegmund, and added Max (*Der Freischütz*) to his repertory in Madrid and Copenhagen. He has also appeared widely as a concert artist, particularly in works by Scandinavian composers. Elming's heroic, typically Scandinavian timbre and notable gifts as an interpreter can be heard and seen in Barenboim's recording of *Die Walküre* from Bayreuth (1992).

ALAN BLYTH

Elmo, Cloe

(*b* Lecca, 9 April 1910; *d* Ankara, 24 May 1962). Italian mezzo-soprano. She studied in Rome, making her début as Santuzza at Cagliari in 1934. She then sang Orpheus in Rome, and from 1936 to 1945 she was leading mezzo-soprano at La Scala, where her roles included Mistress Quickly, Ulrica, Azucena and the Princess (*Adriana Lecouvreur*). In 1947 she was engaged at the Metropolitan, and while in America was chosen by Toscanini to sing Mistress Quickly in his broadcast performance and recording of *Falstaff*. She returned to La Scala in 1951 and created roles in Rocca's *L'uragano* and Castro's *Proserpina y el extranjero* (1952); she also created Moraima in Ghedini's *Re Hassan* (1939, Venice) and Goneril in Frazzi's *King Lear* (1939, Florence), and sang Signora Susanna in the first staged performance of Malipiero's *Il festino* (1954, Bergamo). She also sang works by Bach under Klemperer and Molinari. She had a richly coloured voice and a dynamic stage personality.

HAROLD ROSENTHAL/R

Elmore, Robert (Hall)

(*b* Ramapatnam, India, 2 Jan 1913; *d* Philadelphia, 22 Sept 1985). American organist and composer. In 1914 his missionary parents returned

to the USA and settled in Lincoln, Nebraska. He started music studies at the age of six, and within five years showed unusual talent. In 1925 the family moved to the Philadelphia area. Thanks to a family benefactor Robert was able to commute several times a week to New York City, where he studied the organ, the piano and music theory with Pietro Yon. A young virtuoso of extraordinary ability and power, he started touring nationally and internationally, winning many awards and honours. He received a BMus degree from the University of Pennsylvania in 1937 and continued to teach there until 1950. He also received degrees from the RAM in London. His church appointments were in the Philadelphia area: the Church of the Holy Trinity, the Central Moravian Church in Bethlehem and the Tenth Presbyterian Church. In addition to activities in performing and teaching, Elmore was a prolific composer. His compositions included many sacred and secular cantatas and anthems, a comic opera, *It Began at Breakfast*, and many works for organ and mixed ensembles. Elements of Wagner, Strauss, jazz and film music contributed colour and rhythmic vitality to his style. Among his best-known works are *Three Psalms*, *Psalms of Redemption*, *Three Short Anthems for Lent* for voices and *Rhythmic Suite*, *Rhumba*, many hymn preludes and a difficult sonata for organ.

CHARLES KRIGBAUM

Elorduy (Medina), Ernesto

(*b* Mexico City, 11 Dec 1853; *d* Mexico City, 6 Jan 1913). Mexican composer and pianist. With his brother he began a European tour in 1871, which developed into a 20-year period of residence. He lived in Hamburg for several years, where he studied with Raff and Clara Schumann and also met Anton Rubinstein who gave him some lessons, and to whom he dedicated his first composition, the waltz *A orillas del Elba*. In 1880 he travelled to the Balkans and Turkey which influenced his later compositions. He then lived in Paris from 1880 to 1884, and subsequently worked as Mexican consul in Marseilles, Santander and Barcelona. Elorduy returned to Mexico in 1891, and gave three successful recitals of his own work, the first Mexican composer-performer to do this. Almost all of his works were published, and many become very popular, notably his zarzuela *Zulema* (1902) and the *Marcha heroica*, composed for the installation of the Campana de la Independencia at the National Palace. He also taught at the Mexico Conservatory from 1901 to 1906.

Elorduy composed about 100 short piano pieces; the mazurkas, berceuses and songs without words in particular show the influence of Chopin and Schumann both in their piano writing and their lyricism. But their unique character comes about from the combination of these styles with the popular rhythms of Mexican dances (especially the *danzas habaneras*, of which he composed several sets), or, in such works as the *Serenata árabe*, *Airam*, *Aziyadé*, from the evocation of oriental atmospheres, an idiom also evident in the zarzuela *Zulema*.

RICARDO MIRANDA-PÉREZ

Eloy, Jean-Claude

(b Mont-St-Aignan, nr Rouen, 15 June 1938). French composer. While studying at the Paris Conservatoire, where he was awarded *premier prix* in the piano (1957), chamber music (1958), counterpoint (1959), the ondes martenot (1960) and composition (under Milhaud, 1960–62), he attended the Darmstadt summer schools (1957, 1960, 1961), where he studied with Pousseur, Scherchen, Messiaen, Boulez and Stockhausen; he also attended Boulez' composition masterclasses at the Basle Musik-Akademie (1961–3). Some 20 youthful compositions, strongly influenced by the experiments of the 1960s avant garde, date from this period. *Etude III* for orchestra (1962) and *Equivalences* for 18 musicians (1963) soon became known through performances under the direction of Boulez, Bour, Gielen, Maderna, Weisberg and others.

From 1966 to 1968 Eloy taught at the University of California, Berkeley. Though he had been a favoured pupil of Boulez, he swiftly removed himself from the influence of the avant garde; works such as *Faisceaux-Diffractions* (1970) and *Kâmakalâ* (1971) began to show the influence of Asian philosophy and aesthetics. Invited by Stockhausen to work at the electronic music studio of WDR, Cologne (1972–3), Eloy embarked on an exploration of timbre and musical time. *Shânti* (1972–3, rev. 1974), for electronic and concrete sounds, is notable for the richness of its musical material and the breadth of its temporal dimensions. Conceived as a work of 'eternal recurrence', *Shânti* can return to its own beginning, or stop at a point where a new *Kâmakalâ* can begin. *Fluctuante-Immuable* (1977), which created an outcry at its première, transfers the results of statistical perception experiments to the orchestral medium.

With the aid of the electronic studio of Tokyo Radio (NHK), Eloy produced *Gaku-no-michi* (1977–8), a fresco of sounds (almost four hours in duration) that refers to cinematic form and generates its fluid architecture from dialectical relationships between sounds of everyday Japanese life and abstract (electronic) materials. The following year, at the invitation of Xenakis, Eloy collaborated with the Center for Musical Mathematics and Automation in Paris to create *Etude IV*, a work that pushes the potential of the UPIC computer to its limit. *Yo-in* (1980), music for an imaginary ritual produced at the Instituut voor Sonologie, Utrecht, pointed in a new direction; in the work, a percussionist creates a musical ritual by elaborating the complex network of relationships between a percussive and an electronic score realized from the same acoustic sources. *A l'approche du feu méditant* (1983), commissioned by the National Theatre of Japan, is scored for the instruments of a traditional gagaku orchestra and two choirs of Buddhist monks. *Anâhata* (1984–6) brings together the vast proportions of *Gaku-no-michi*, the rich percussion sounds and ritual of *Yo-in* and Japanese voices and instruments.

After founding a centre for musical research (CIAMI) in collaboration with the French Ministry of Culture (1983), Eloy dedicated himself to the composition of the cycle *Libérations*. In *Butsumyôe* (1989) and *Sappho hikêtis* (1989), he explored the possibilities of the female voice by inventing sounds from imaginary ethnic musics. *Erkos* (1990–91) brought together and unified material drawn from the most ancient civilizations and the most up-to-date technology. Although continuing to stretch soloists beyond traditional limits (as in *Galaxies*, 1996), Eloy later returned to orchestral and

choral projects, a process paralleled by his development of synthesizer and sampler orchestras.

A musician possessing extremely wide cultural knowledge and a strong, free spirit, Eloy has developed outside of trends, institutions and schools of composition. His works erode and transcend the barriers between Western and non-Western music. His syntheses of diverse musical traditions disrupt established attitudes by including non-Western instruments and techniques, and by challenging traditional listening habits through extremely large temporal dimensions. In doing so, he has posed and convincingly resolved one of the central problems of the late 20th century, namely how to form a relationship with the 'other', not as an object of curiosity, admiration or submission, but as a vitalizing source of creative inspiration. His honours include the Biennale prize (Paris, 1963), the grand symphonic music prize of SACEM (1971); the grand prize of the Academie Charles Cros (1974), the grand national music prize of the French Ministry of Culture (1981), appointment as Chevalier of the order of arts and letters (1983) and the grand symphonic music prize (1985).

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(selective list)

Etude III, orch, 1962

Equivalences, 10 wind, cel, hp, pf, 6 perc, 1963

Faisceaux-Diffractions, 18 wind, cel, Hammond org, mar, vib, xyl, 2 perc, elec gui, b gui, hp, 1970

Kâmakalâ (Le triangle des énergies), 3 choral-orch ens, 1971

Shânti (Paix), tape, elecs, 1972–3, rev. 1974

Fluctuante-Immuable, orch, 1977

Gaku-no-michi (Les voies de la musique), tape, 1977–8

Etude IV, cptr, 1978–9

Yo-in (Réverbérations) (imaginary ritual, 4), perc, tape, elecs, lighting, 1980

A l'approche du feu méditant, 2 choruses [Buddhist monks], 27 gagaku insts, 6 perc, 5 bugaku dancers, 1983

Anâhata (Vibration primordiale, ou d'Origine), 2 solo vv [Buddhist monks], 3 gagaku insts, perc, tape, amplification, lighting, 1984–6

Butsumyôe (Le rituel du repentir) (I. Saïkaku), spkr, 2 female vv, perc, 1989

Sappho hikêtis (Sappho), 2 female vv, perc, tape, 1989

Erkos (Chant, louange), 1 female v, perc, elecs, 1990–91

Galaxies, tape, 1996

Several American Women (A. Sexton, M. Dodge-Luhan), spkr, S, elecs, 1996

Principal publishers: Heugel and Cie, Universal, Amphion

Principal recording companies: Lucien Ades, Everest, Erato, Harmonia Mundi

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IVANKA STOIANOVA

Eloy d'Amerval

(b ?Amerval, Pas-de-Calais, fl 1455–1508). French composer and poet. He is first recorded as a tenor (listed separately from other singers) in the ducal chapel of Savoy from 1 May 1455 to 31 August 1457; the choirmaster during the first 12 months was Du Fay. The remainder of Eloy's career was spent in the secular and ecclesiastical institutions associated with the French royal family. Four wage lists of 1464–5 include 'Eloy le teneur' among the singers in the chapel of Duke Charles d'Orléans. The identity of the singer is proved by an autograph quittance dated 25 June 1471 for back wages owed to 'Eloy d'Amerval' by Charles (who had died in 1465). The same document describes him as master of the choirboys at the royal church of St Aignan, Orléans. He has been identified with an 'Eligio' or 'Elloy' who sang in the ducal chapel in Milan from 1474 to at least 1482, but other Milanese documents show that this man came from Brussels and was surnamed Cokere. Eloy d'Amerval may never have left the Loire valley: he was master of the choirboys at Ste Croix Cathedral, Orléans, in 1483 (long the only biographical fact known about him). Brenet surmised that he may have gone on from there to St Barthélemy, Béthune, but the next certain record of him is as 'priest and canon of Châteaudun', about 50 km north-west of Orléans, in 1504. He was granted a special payment by King Louis XII, son of Charles d'Orléans, for having been formerly in his service – presumably in the early years of his reign, which began in 1498. He was still alive in 1508, when Louis granted him a privilege for the publication of his *Livre de la déablerie*.

A five-voice *Missa 'Dixerunt discipuli'* (ed. A. Magro and P. Vendrix, Paris, 1997) is ascribed in its only source (*I-Rvat* C.S.14) to 'Eloy'. The mass is based on the first seven notes of the Vespers antiphon *Dixerunt discipuli* from the Office of St Martin of Tours, using a single rhythmic pattern employing all the note-values from minim to maxima and presented exhaustively in all 16 possible mensural combinations. Vander Straeten presumed the Milanese Eloy was the composer, but Eloy d'Amerval has a better case. Tinctoris (who was active in Orléans in the early 1460s and probably had direct contact with Eloy) referred to the mass in his *Proportionale musices*, written about 1472–5, calling Eloy 'most learned concerning the [mensural] modes' (CSM, xxii/2a, 1978, p.55; paraphrased by Gaffurius in *Liber practicabilium proportionum* (MS, 1480, *US-CAh* Mus.142) and *Practica musice*, 1496). The frequent use of imitation involving three or four voices, however, would place the composition of the mass not much earlier than 1470. It was still engaging the attention of

Giovanni del Lago and Pietro Aaron as late as 1539 (*SpataroC*). The document recording Eloy's employment in Orléans in 1483 mentions payment for having composed a motet for the annual celebration commemorating the city's liberation from the English in 1429 by Joan of Arc. An inventory of 1486 describes the manuscripts into which the motet and possibly other works by Eloy were copied, raising the possibility that he was also a music copyist, but neither the manuscripts nor the motet have survived.

Eloy is best known as the author of the long poem *Le livre de la déablerie* (Paris, 1508; ed. C.F. Ward, Iowa City, 1923; ed. R. Deschaux and B. Charrier, Geneva, 1991). It is cast as a dialogue between Lucifer and Satan on the ills of the age, with interjections by 'the author'. Among many other topics, Eloy wrote of music as a 'science plus angelique que humaine', and at one point (chap.193) taunted Lucifer and Satan with the power of the great composers, whom he represented as being in paradise (though some of them were still living):

La sont les grans musiciens,
Qui composent tousjours liens,
Comme j'aperçoy en maint lieu, ...
Comme Dompstable et du Fay, ...
Et plusieurs aultres gens de bien:
Robinet de la Magdalaine,
Binchoiz, Fede, Jorges et Hayne
Le Rouge, Alixandre, Okeghem,
Bunoiz, Basiron, Barbingham,
Louyset, Mureau, Prioris,
Jossequin, Brumel, Tintoris
Et beaucoup d'aultres, je t'asseure,
Dont n'ay pas memoire à ceste heure.

Fede and Le Rouge, like Tinctoris, had been active in Orléans in the 1460s (and Busnoys was then not far away in Tours, Basiron in Bourges), while Alexander Agricola, Ockeghem, Loyset Compère, Prioris and possibly Josquin were all members of the French royal chapel about the time Eloy served Louis XII. The list must be regarded not as random name-dropping but (as the author stated) as a tribute to some outstanding composers Eloy had come into personal contact with.

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El-Qassabguī, Mohamad

(*b* Cairo, 1892; *d* Cairo, 25 March 1966). Egyptian composer. He secretly learnt to play his father's *'ūd*, later receiving instructions from his father, a composer, singer and reciter of the Qur'an. After two years as a teacher (1915–17) Mohamad decided to devote himself to music, studying the traditional vocal repertory with Kāmel El-Kholā'ī'y and (from 1919) playing the *'ūd* in the *takht* (small ensemble) of Mohamad El-'Aqqad sr. His earliest songs, using light-hearted lyrics, became popular and were performed by all the famous singers of the time, including Mounira Al Mahdiyya. His songs were widely disseminated in a number of recordings: for example Um-Kalthoum's recording for HMV of *In Kont asāmih* (lyrics by Ahmad Ramy) sold one million copies.

From the late 1920s El-Qassabguī played the *'ūd* in Um-Kalthoum's ensemble and composed many of the most famous songs in her repertory, including those for five of the six films featuring the singer. His film songs were in a lighter style than the rest of his output, enjoying greater success than his operettas. He introduced certain innovative features such as waltz rhythm (in the film *Love and Revenge*), and coloratura (in *Ya toyour* [The Birds], a song written for Asmahan). One of his masterpieces is the long narrative love song *Rai' el habeeb*, in which a recitative-like and free rhythmic style is used for atmosphere and psychological effect.

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SAMHA EL KHOLY

Elsaedi, Ahmed

(*b* Rashēed by Beheira, 10 Nov 1947). Egyptian conductor and composer. He studied piano and cello at the Alexandria Conservatory, then (1967–71) composition at the Cairo Conservatory. After graduating he studied for one year at the Moscow Conservatory (1973–4), then took postgraduate studies at the Vienna Hochschule für Musik (1976–85), where he studied conducting with Suitner, composition with Cerha and Schenkerian theory with Franz Eibner. On obtaining his Magister Artium he returned to Egypt in 1985. He taught composition and conducting at the Cairo Conservatory, first as an associate professor (1988–92), then as a full professor (from 1997). From 1991 to 1993 he was an assistant conductor of the Cairo SO, then its resident conductor (1993–6), then, from 1996, its principal conductor and music director.

Elsaedi is a leading Egyptian conductor who is well versed in many musical styles. He was one of the first to conduct 20th-century works in Egypt, and

has also toured with the Cairo SO in Europe (1996) and conducted the RPO in the Queen Elizabeth Hall in London (1997).

As a composer, Elsaedi has written numerous works for solo instruments, chamber music and orchestral music. His early works, such as the Romance for cello and orchestra and the String Quartet, are post-Romantic in style. More recently he has assimilated some elements of 20th-century music, combining them with the pentachords and tetrachords of Arab music, as in the Passacaglia for string orchestra and *Taqaseem* for clarinet and string orchestra. In 1994 he received a state prize for composition.

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Romance, vn, orch, 1971; Str Qt, 1971; Taāmōōlat, Lāilīyāh [Meditation and Nocturne], music for radio, pf, chbr orch, 1972–3; Chbr Sym., str, 1973; Moment musical, vc, pf, 1974; Prelude, pf, 1974; Romance, vn/vc, pf, 1974; Maqamat, str qt, 1983; Miniatures, orch, 1983; 3 Epitaphs, low v, orch, 1983–4; 5 Short Pieces, pf, 1984; Taquasseem, cl, str, 1984; Lieder (E. Kästner), 1v, pf, 1986; Passacaglia, str, 1986; 3 'Echnaton' Songs (M. Geiger), 1v, orch, 1986–7; Prologue, str, 1987; Trio, fl/vn, vc, pf, 1990; Film Suite, chbr orch, 1991; The ASTA Opening, chorus, orch, 1992; Song, S, chbr orch, 1993; Variations, tpt, pf, 1994, orchd 1996; El ghābāh elsāīdah [The Merry Woods] (TV operetta, S. Hegab), 1995

AWATEF ABDEL KERIM

El Salvador, Republic of

(Sp. República de El Salvador).

Country in Central America. El Salvador, with over six million inhabitants in an area of 21,200 sq.km., has both the smallest national territory in the mainland Americas and the highest population density. The small number of Africans brought in during the colonial period have been thoroughly subsumed into the majority *ladino* or mestizo population, a mixture of indigenous American and European peoples and cultures. A significant indigenous presence still persists, especially in the western region, where up to 40% of the population of the Sonsonante department can be identified as Nahuat, and along the northern zone bordering Honduras, where the Lenca make up 15% of the northern part of the San Miguel department.

I. Art music

II. Traditional and popular musics

T.M. SCRUGGS

El Salvador

I. Art music

The first record of a school dedicated to musical instruction dates from the late 1700s in the western city of Sonsonante. The first music school in the capital, San Salvador, was founded in 1846 by Escolástico Andrino (*d* 1862), an émigré from Guatemala, who also co-founded the first orchestra in 1860. Governmental support began in 1864 when the Academy of Fine

Arts established a school of music in San Salvador. This school and several other institutions provided sporadic instruction until the foundation of the National School of Music in 1930, renamed the National Conservatory of Music in 1952, and replaced by the National Centre for the Arts in 1969.

During the first half of the 20th century, various short-lived orchestral ensembles were organized, the most successful directed by the Italian Antonio Gianoli from 1910 to 1920. In 1952, an orchestra was founded within the Armed Forces, becoming the National SO in 1960. Military bands have provided the highest degree of continuity of all national musical institutions and have been important vehicles for composers. The Banda de los Supremos Poderes (Band of the Supreme Powers), the pre-eminent band, based in the capital city, was originally founded in 1841 as the Banda Marcial (Military Band). Smaller ensembles in other major cities were also founded in the 1800s. In recent years, European-derived art music has received wider exposure from the daily broadcasts of Radio Clásica.

Systematic research on the music of the colonial and early independence periods has yet to be undertaken. The earliest record of major compositions in the classical idiom is of Escolástico Andrino, who was active in the third quarter of the 19th century and composed two symphonies, three masses and an opera. Jesús Alas (*b* 1866), a military bandleader who composed short orchestral works as well as several violin pieces, gained the national order of *Mérito artístico* in 1929. Domingo Santos (*b* 1892) studied in Rome. He was director of the National School of Music and, from 1928, conducted the military band in Santa Ana, the nation's second largest city. In addition to many marches and hymns for the band, he wrote three piano sonatas, six Requiems, the overtures *Martita* and *Dorita* and a suite of four piano pieces published in Paris. In his short career, Felipe Soto (*d* 1914) obtained distinction as a cellist and composer of waltzes. Other important composers in the first half of the 20th century include David Granadino, Manuel Muñoz and Fermín Panameño.

Maria de Baratta (*b* 1894) pioneered investigation of traditional folk music. Her two-volume work *Cuscatlán típico* remains the only significant attempt to give an overview of Salvadoran folk music, though her research suffered from conceptual limitations and has been criticized for inaccurate transcriptions. She studied composition in Bologna and in San Francisco. Many of her works are based on Amerindian-related themes. Two of her most celebrated compositions are the orchestral piece *Danza del incienso*, orchestrated by Alejandro Muñoz and first performed by the Banda de los Supremos Poderes in 1931, and the ballet *Nahualismo*, orchestrated by Ricardo Hüttenrauch and first performed by the same ensemble in 1936. In both pieces, she employs devices to integrate aspects of folk music, such as an alternation of duple and triple metre in the manner common to mestizo Salvadoran (and much Mesoamerican) folk music. To evoke an imagined pre-Columbian musical style, she used altered minor scales or percussive ostinatos.

Esteban Servellon (*b* 1921) studied composition in Rome and became director of the National SO in 1962. The use of post-Romantic techniques

in his ballet *Rhina* marks a new stage in Salvadoran classical composition. His other works include the orchestral suite *Retrospectivas* (1959), three string quartets, piano pieces and film scores. Gilberto Orellana (*b* 1921), who studied with Servellon and briefly with the visiting American composer Charles H. Robb, wrote orchestral, chamber, piano and vocal music, cultivating an individualized, conservative harmonic approach. However, in the early 1960s, he was the first Salvadoran to use 12-note technique in the orchestral pieces *Impresiones de un viaje* and *Psicosis*. The latter also calls for unconventional playing techniques to obtain special timbres. His son, Gilberto Orellana Castro jr (*b* 1939), also studied with Robb and has used various compositional approaches.

Hugo Calderón, composer and pianist, has lived in the USA for many years but many of his compositions integrate folk music material, evident in the title of his major works: *Tecana*, *Ilobasco* and *Variaciones sobre 'El Carbonero'*. An essentially tonal approach characterizes his writing, most of which is for piano. Victor Manuel López Guzmán (*b* 1922), who studied in Morelia, Mexico, and began directing the National Choir in the 1950s, has written for various instrumentations in a neo-Romantic style. Ion Cubicec, who migrated from Romania in 1946, has been an important choral director, teacher and chronicler of Salvadoran classical music; his compositions have been exclusively in Romanian style, closely following Enesco.

[El Salvador](#)

II. Traditional and popular musics

The largest pre-Columbian population within the current borders of El Salvador were the Pipil, Nahuatl speakers who migrated from Mexico into central and western regions of the country during the period 900–1200 ce. They displaced the Chortí Maya, who moved to the north-west. Shortly before European contact in 1524, the Pokoman Maya settled in the south-west region of Ahaachapán. No musical archaeological record or study of contemporary practices of either Mayan group has been published. Substantial archaeological evidence of Nahua-Pipil whistles and flutes establish a clear link with other Nahuatl speakers from central Mexico. The majority of flutes are of a three-chamber globular design, most with only one or two tone holes; almost all exhibit anthropomorphic or zoomorphic shapes. Several flutes from the eastern area around Quelapa, 18 cm in length, have a single tubular cavity containing a small ball. When played in a horizontal position, the breath of the player can control the placement of the ball to produce a graduated pitch set within the range of a minor 6th. While not noted in publications, the pre-contact existence of the *tepunahuaste* (slit-drum) and other percussion instruments found in Mexican archaeo-musicological research is highly probable given their use in post-contact indigenous groups.

The small African population introduced four instruments during the colonial period: the *caramba*, a musical bow with gourd resonator related to the Honduran *caramba*, now nearly extinct; the *charrasga*, or *quijada de burro*, a donkey's jaw whose molars rattle when struck from the side or when scraped with a stick or thin metal bar; the *sacabuche*, or *zambumbia* (also *zambumba*), a friction drum that sounds when a wooden stick is

pulled through the taut skin-head; and the marimba (see below). No discernible African musical stylistic traits can be found in contemporary mestizo music.

During the colonial period, music was a key element within the different strategies adopted by the Spanish to impose their culture: prohibition of outward manifestations of Amerindian religions, including their associated musics; inculcation of Iberian musical norms, especially through singing by the general population in compulsory Catholic rites and through instruction of musicians to provide accompaniment; and the attempted appropriation of indigenous celebrations by incorporating them into patron saint celebrations and other Catholic rituals. Scattered references from colonial records and brief descriptions from travellers and local writers in the independence period attest to a general process of Iberian musical acculturation among the growing mestizo population similar to that of the rest of Mesoamerica. The perseverance of Amerindian music, especially the repertory sung in indigenous languages, was significantly disrupted with the 1932 *Matanza* (massacre), a cultural watershed in the nation's history. In that year, forces allied with the aristocracy killed over 30,000 'campesinos' (peasants), specifically targeting groups maintaining an indigenous identity. As a result, a significant part of the population felt obliged to renounce symbols of Amerindian identity, drastically accelerating the loss of indigenous music and dance performances, the use of several musical instruments (many *marimba de arco* musicians burnt their instruments), and the near disappearance of non-European language and dress. Although official descriptions claim a total assimilation into mestizo culture, since the late 1980s several groups, especially in the western departments, have openly reasserted their continued indigenous identities.

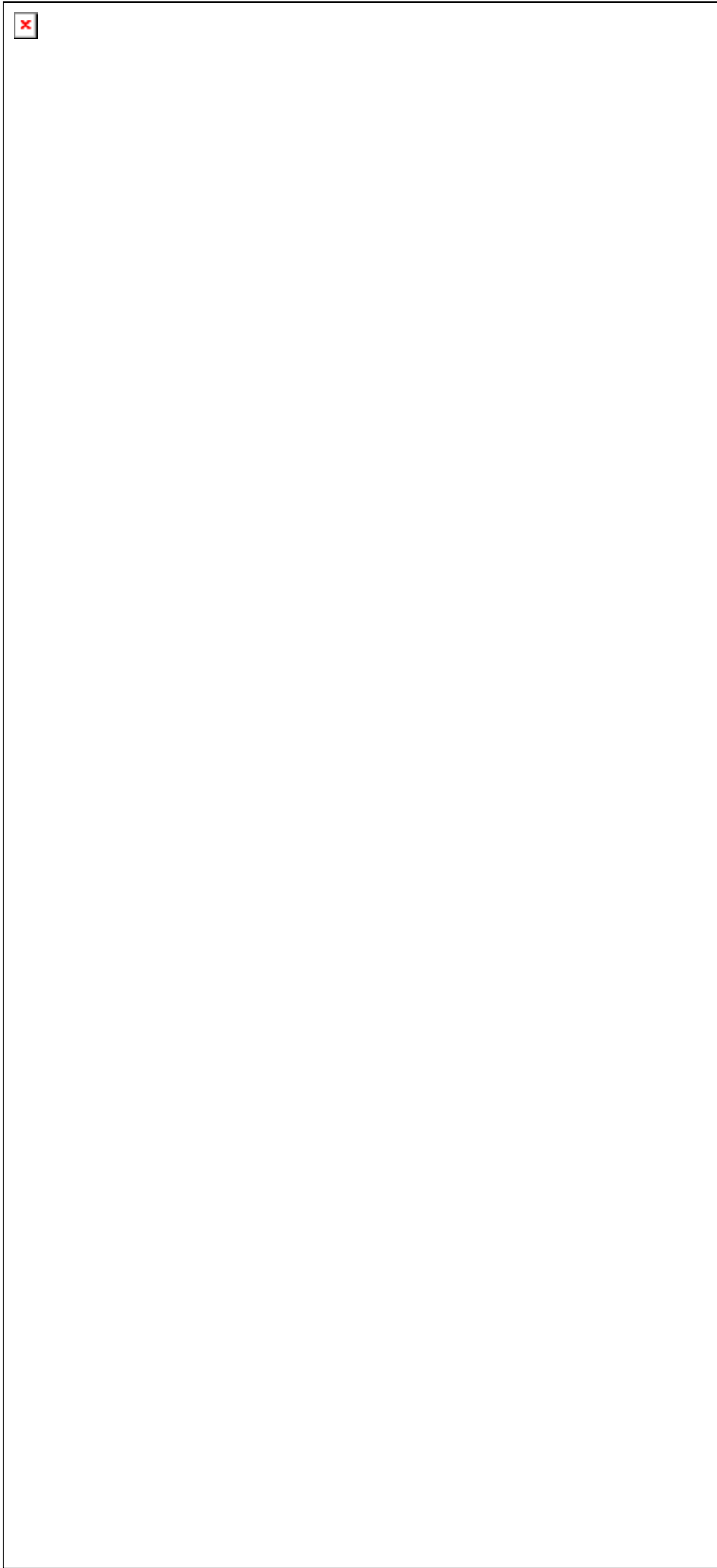
A principal occasion for traditional folk music performance remains dances tied to celebrations determined by the Catholic calendar. These, together with their accompanying music, range along a continuum from higher levels of retention of indigenous elements to greater assimilation of Iberian musical practices. Indigenous retentions are evident in the use of *tepunahuaste* and vertical cane flute to accompany the *Caza del tunco de monte* (Hunt for the Cripple from the Hills), a dance-drama still widely dispersed in the country. The slit-drum used to accompany women's singing in the *Baile del San Tingo* (Dance of St Tingo) is also probably derived from the *tepunahuaste*. Many dances are accompanied only by a small vertical, end-blown cane or wooden flute of two to six holes, often called a *calambo*, and a double-headed drum approximately 20 cm in diameter that is beaten with sticks. This instrumentation is no doubt related to the European pipe and tabor and, in fact, it is sometimes executed by a single player in Iberian fashion. However, the use of drums and vertical flutes also predates European contact.

A more marked European musical foundation is characteristic of musical accompaniments for dances that employ string instrumentation. Found in various parts of the country, such instrumentation includes two guitars and a *requinto* (a five-string guitar usually pitched a 4th higher than a standard guitar) used in the *Baile de los chapetones* (Dance of the Spaniards); guitar and *guitarilla* (a small, higher pitched, four-string guitar) used in the *Baile de los pastores machos* (Dance of the Male Shepherds); and accordion

and guitar used in the *Baile de los chiraguaquitos* (Dance of the Chiragua Indians). The *Baile de los enplumados* (Dance of the Feathered Men) is performed by Lenca in Cacaopera, Dept of Morazán, to the accompaniment of two guitars, violin, small drum and *chinchines*, small shakers played by the dancers themselves.

Various combinations of instrumentations and musical forms are found within the amalgam of indigenous and European influences. String instruments are the predominant accompaniment for Christmas processions and dances. However, in the city of Sonsonate, vertical flutes and singing mark Las Posadas, celebrated throughout most of December. This contrasts with the instrumentation reported before the 1930s, that is, *marimba de arco* (hooped marimba), *sacabuche* (friction drum) and *cántaro* (clay jar partially filled with water and struck over the opening to produce low notes). In Izalco, Sonsonate, the *tabal* or *jeu jeu* is performed on Christmas Eve with vertical flute, drum and *zambumbia*. Later in the same ceremony, a *cantador* declaims *bombas* in *copla* form (AA'BB' rhyme scheme) to which those in attendance respond with the acclamation 'Jeu!'. The *Baile de los diablitos* (Dance of the Little Devils) in Salcoatitán, Sonsonate, correlates musical instrumentation with a symbolic social structure derived from medieval Spain and El Salvador's colonial period: guitar captain, violin captain, first king of *cacho* (a cow's-horn trumpet), two vassals of *zambumbia* (friction drums), two vassals of *charrasgas* (donkey's jawbones), two vassals with small handbells and other characters without instruments. This ensemble provides interludes between the verses declaimed by the main devil character, accompanied by the violin.

The contemporary three-octave *marimba de arco* (marimba with a hoop) has developed from the re-creation of marimbas found in several parts of West and Central Africa. Each of the hardwood keys is amplified by a hollow gourd resonator suspended from the frame. Bees' wax is built up around a small hole in each resonator to hold a stretched membrane that produces a buzzing sound, a characteristic of American and African marimbas. The hoop holds the instrument away from the player's body with the marimba suspended by a strap around the musician's shoulders, but in other versions the hoop is large enough for the player to sit upon, eliminating the use of a strap. *Marimba de arco* music is always instrumental and generally can be divided between a repetitive bass pattern played by the left hand, alternating between the tonic and dominant of the given chord, and a melodic line played by the right hand using strict parallel 3rds (ex.1). The most common accompaniment is a guitar, placed to the left of the musician playing the *marimba de arco* in order to complement the lower register, as in the Nicaraguan *marimba de arco* ensemble. Small percussion instruments, such as a shaker or *charrasga*, may also be added. Though perhaps once found more widespread throughout the country, with the growth of the mestizo population the *marimba de arco* became strongly identified with indigenous communities. In recent years, it has enjoyed greater public exposure and is still used in the town of Izalco, in Sonsonate, as part of the annual *Toma del Alcalde del Común*, the swearing-in ceremony of the mayor of the indigenous community.



The development of double-rowed, chromatic marimbas on four legs in neighbouring Guatemala at the end of the 1800s led to the popularity of the

marimba doble in El Salvador. Sometimes large enough to accommodate four players, *marimba doble* ensembles may include a double bass as well as a great variety of wind, brass and percussion instruments. Their repertory has included imported styles such as North American swing and Cuban popular forms, as well as Salvadoran popular song.

The greatest international exposure of Salvadoran music and musicians came from large marimba ensembles. In the 1920s, the Marimba Centroamericana achieved regional fame and recorded for several US-owned labels; two decades later, the Marimba Atlacatl toured Europe and the USA. Marimba ensembles lost their leading role as suppliers of entertainment within El Salvador from the late 1950s with the advent of relatively inexpensive phonographs and the popularity of rock and roll, which could not be successfully adapted to the instrument as previous styles had been. *Marimbas dobles* are still common instruments of instruction in public and private schools.

With the arrival of victrolas at the turn of the century, followed soon after by phonographs, music from outside the nation had a growing impact on the population, especially among the small middle class. The first radio broadcasts date from 1926, but full-time commercial radio did not appear until the early 1940s. In the 1930s and 40s, the Mexican *canción ranchera*, disseminated through both recordings and film, became strongly rooted throughout much of the population. *Rancheras*, together with Cuban *sones*, Cuban-Mexican boleros, Argentine tangos, waltzes and foxtrots – and Salvadoran adaptations of these and other forms – continue to comprise the instrumental repertory of the municipal bands and large marimba ensembles. Pancho Lara was the best-known singer-songwriter of this repertory; he composed the enduring song *El carbonero* in the 1930s.

The Salvadoran Nueva Canción (New Song) movement grew in importance throughout the 1970s and played an important role in the nation's social upheavals in the 1980s. These groups combined socially committed lyrics with a heterogeneous array of musical styles. In the 1980s, several campesino groups from the northern and eastern zones, particularly Los Torogoses de Morazán, became nationally famous through broadcasts on the opposition Radio Venceremos. Their rural, campesino sound, with instrumentation of guitar, violin and *chanchona* (Mexican *guitarrón*), contrasted with the musical style of most urban-based New Song groups. These latter groups, such as Güinama and Grupo Indio, fell within the broad pan-Latin American musical style typical of much continental New Song. For example, Xoltil, one of the most influential groups formed in the late 1960s, consistently used Andean folk instruments, such as panpipes, to interpret compositions with lyrics that spoke directly of the Salvadoran experience. Government repression and the ensuing civil war in the 1980s forced a substantial part of the national population to migrate to the USA, and several New Song groups were driven into exile. New Song groups that toured and recorded albums in Latin America and the USA, such as Cutumay Camones and Yolacamba Ita, provided the greatest exposure of Salvadoran musicians outside the country since the touring of marimba ensembles in the 1940s.

The increasingly strong influence of North American music and culture, especially in urban areas, has come from continuing contact with the large émigré population in the USA, together with the return of some refugees and continued scheduling of US cultural products on radio and television. The gradual substitution of evangelical Christianity for Catholicism in the late 20th century contributed to the diminution of dance and music traditions linked to celebrations of saints' days and other occasions derived from the Catholic religious calendar. Although the peace accords of 1992 allowed for more open cultural activity, such as the *Casas de Cultura* (Houses of Culture), which extended formal musical instruction to smaller municipalities around the country, deteriorating economic conditions jeopardized support of cultural institutions generally. Despite legislative recognition of copyright protection in the early 1990s, El Salvador rapidly became the regional centre for unauthorized cassette duplication and distribution, which is currently the most vibrant part of the nation's music industry.

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Elsbeth, Thomas

(*b* Neustadt [?nr Coburg], Franconia, ?mid-16th century; *d* ?Jauer [now Jawor], Silesia, after 1624). German composer. He described himself in 1616 as 'poor and old' and was thus probably born in the mid-16th century. Since he always called himself 'Neapolitanus Francus' he must have been born in a Neustadt in Franconia, and since he published the *Dritter Theil neuer ausserlesener geistlicher und weltlicher Lieder* at Coburg in 1602, it is likely that the Neustadt in question is the one near Coburg. His first few publications appeared at Frankfurt an der Oder, so he may have had connections with Bartholomäus Gesius, who was Kantor there. Despite contemporary reports that he attended the Viadrina University in Frankfurt, his name is not found in the university register. The dedication of the *Neue geistliche zu christlicher Andacht bewegende Lieder* to the 'honorable councilmen of the city of Breslau' reveals local knowledge of the city, so he may have resided there before coming to Frankfurt. The publication of his *Selectissimae & novae cantiones sacrae* at Liegnitz in 1606 and subsequent publications there, with dedications to local figures, indicate that he may have resided for some years at this seat of the dukes of Silesia. His occupation in Liegnitz, however, is not known; he is not mentioned in the city records of Kantors, organists and other musicians.

Dedications also suggest that he spent the years 1616–24 at Jauer, near Liegnitz, and he may have died there.

Elsbeth is worthy of note as the composer of some 100 songs for three, four and five voices, some in major keys, some in a mixture of major and minor, and also of about 150 motets, the early ones in Latin, most of the later ones in German. Elsbeth's lieder primarily consist of two types – the simple, homorhythmic cantional lied and the polyphonic chorale motet. Of the motets, the two collections of *Evangelien* are specially interesting. Each contains 30 settings of the Gospels for consecutive Sundays – from Advent to the fourth Sunday after Easter in the 1616 volume and from then to Advent in the 1621 volume. These settings differ from those of other composers in that they comprise not only the actual Gospel texts but explanatory introductory paraphrases too; thus the parable of the Pharisee and the Publican for the 11th Sunday after Trinity is preceded by the words 'Den Pharisaeer verdammt sein stolz Gebet' ('The Pharisee's proud prayer condemns him'). These Gospel settings, which are examples of the *Spruch* motet type, have been described as poetic exegeses for the sermon. They were most likely performed either in place of the intoned Gospel reading or as an independent composition just before the sermon. Elsbeth did not adopt the continuo (which was being introduced from Italy during his later years); nearly all of his settings are in five parts, most with the direction 'to be sung and played'.

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Neue ausserlesene deutsche und lateinische Lieder, 3vv (Frankfurt an der Oder, 1599)

[26] Neue geistliche zu christlicher Andacht bewegende Lieder, 5vv (Frankfurt an der Oder, 1599)

[36] Neue ausserlesene weltliche Lieder, 5vv (Frankfurt an der Oder, 1599)

[26] Selectissimae & novae cantiones sacrae, 6vv (Frankfurt an der Oder, 1600)

Dritter Theil [20] neuer ausserlesener geistlicher und weltlicher Lieder, 3vv (Coburg, 1602); 2 ed. in F. Jöde, Das Chorbuch, v (Wolfenbüttel and Berlin, 1930)

[20] Selectissimae & novae cantiones sacrae, 4vv (Liegnitz, 1606)

[20] Neue ausserlesene Lieder, 5vv (Liegnitz, 1607)

[8] Selectissimae & novae cantiones sacrae, 6, 8vv (Liegnitz, 1608)

[12] Selectissimae & novae cantiones sacrae, 5vv (Liegnitz, 1610)

Festorum paschalis et pentecostes officium ... introitus, missae, sequentiae, 5vv (Liegnitz, 1615)

Hochzeitlicher Gesang, 5vv (Erfurt, 1615)

Der 150. Ps Davids, 7vv (Liegnitz, 1616)

Erster Theil [30] sönntäglicher Evangelien ... von Advent biss auff Cantate, 5vv (Liegnitz, 1616); 3 ed. in Scott

Ander Theil [30] sönntäglicher Evangelien ... von Cantate biss auff Advent, 5vv (Liegnitz, 1621); 1 ed. in Scott

Ein schöner Spruch aus dem Hohen Lied, 6vv (Liegnitz, 1621)

Etliche trostreiche Text a. d. Psalmen und Jesus Sirach, 8vv (Breslau, 1623)

Melpomene sacra ... das ist [16] ausserlesene geistliche Gesänge auff alle vornehme Fest durchs gantze Jahr, 6vv (Breslau, 1624)

Von Gott mir ist erkohren, wedding motet, 5vv (Freiburg, 1624)

Der 128. Psalm Davids, 6vv (Liegnitz, n.d.)

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6 sacred lieder, 5vv, *Bsb*

6 secular songs, 5vv, *Bsb*, *PL-WRu*

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FRITZ FELDMANN/DALE ALLEN SCOTT

Elschek, Oskár

(*b* Bratislava, 16 June 1931). Slovak ethnomusicologist. He studied musicology, philosophy and ethnography at the University of Bratislava, where he received the doctorate in 1954 for his dissertation on the expansion of tonality in the music of the 16th century. He began his scholarly career at the Institute of Musicology at the Slovak Academy of Sciences, which afforded him wide-ranging opportunities to undertake diverse fieldwork projects, to edit journals and publication series, and to establish the Eastern European Centre for systematic musicology. He taught in various capacities at the University of Bratislava, but it was not until 1989 that he was appointed to a professorship and then in 1990 to the headship of the Institute of Musicology. He has also taught at the University of Vienna, where in 1987 he completed the *Habilitation* and was appointed Dozent for comparative-systematic musicology. He was chairman of the Slovak Society of Musicology (1985–93) and vice-president of the ICTM (1988–97). The Slovak Academy of Sciences awarded him the DrSc in 1997.

Elschek's ethnographic studies and editorships did much to influence the course of ethnomusicological research in Eastern Europe during the second half of the 20th century, and with the political and ideological transformations of 1989–91, his efforts were of singular importance in the rapprochement between scholarly communities in Western and Eastern Europe. His primary contributions were to the study of folk music in Slovakia, the Carpathians, and the Pannonian Basin of East-Central Europe, to instrumental folk music, and to the emergence of systematic musicology as an international field.

Complementing his anthologies and analytical publications devoted to Slovak and Hungarian traditions, many of them written with his wife, [Alica](#)

Elscheková, Elschek's extensive use of documentary film established new standards for comparative and systematic research. In addition to his extensive publications, he has produced numerous documentary films, ethnographic videos and sound recordings. He focused considerable attention on the history of European folk music scholarship and ethnomusicology, and his monographs on the theories and methods of modern systematic scholarship have become standard works. Among his most significant editorships were those of *Slovenská hubdá* (1963–71) the *Annual Bibliography of European Ethnomusicology and Systematic Musicology* (1993–, with A. Schneider). In 1997 Elschek received the Herder Prize for his lifetime contribution to ethnomusicology.

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PHILIP V. BOHLMAN

Elscheková(-Stankovičová), Alica

(b Bratislava, 21 Nov 1930). Slovak ethnomusicologist. She studied musicology and ethnography at the University of Bratislava, where she received the doctorate in 1953 with a dissertation on Slovak instruments. She graduated the following year from the State Conservatory in Bratislava. During the 1950s she undertook extensive fieldwork projects

throughout Slovakia, and also elsewhere in Czechoslovakia and the Carpathians, Balkans, and the Pannonian regions of Eastern Europe. Her position at the Institute of Musicology at the Slovak Academy of Sciences was to provide the basis of her research and publishing activities throughout her career. She also held teaching positions at the University of Bratislava and contributed significantly to the ethnographic training of Slovak ethnomusicologists and folklorists.

Elscheková focussed her research activities on folk music and dance in the broadest sense. Working with colleagues throughout Eastern Europe, but especially with her husband, [Oskár Elschek](#), she expanded the methodologies of comparative melodic research and classification, drawing upon the historical traditions of comparative musicology but combining these with new possibilities introduced by systematic musicology. Using ritual and traditional folk music genres as a point of departure, she established new typologies and mapped these on the shifting musical landscapes of Eastern Europe. Elscheková's theoretical work was strengthened by her intensive collecting and fieldwork projects, especially those that revisited villages and regions over long periods of time, and these were regularly transformed into documentary films, videos and sound recordings, as well as folk music anthologies.

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PHILIP V. BOHLMAN

Elsmann, Heinrich

(b Brunswick; fl 1617–24). German writer on music and composer. He described himself in 1617 as a member of the teaching staff of the Gymnasium at Brunswick and from 1619 as Kantor at Wolfenbüttel and with the title of 'Magister'. In the performance of church music at St Marien, Wolfenbüttel, he was assisted by the church's two organists, Christoph Selle and Melchior Schildt. There is no trace of him after 1624; three years later Wolfenbüttel was destroyed.

Elsmann's Latin–German primer for the teaching of school song survives in three editions. After the model of the many versions of Heinrich Faber's *Compendiolum musicae* (1548) – especially that by Melchior Vulpus (1610) – the first edition, *Compendiolum [sic] artis musicae latino-germanicum* (Wolfenbüttel, 1617), is limited to the treatment of the basic rules of singing and solmization. The ten rules on peculiarities of notation are noteworthy; a crotchet triplet group is to be interpreted as two crotchets and a minim. The entire contents reappeared word for word in the two later editions, except that in the third edition, *Compendium musicae latino-germanicum pro tyronibus* (Wolfenbüttel, 1624), three of the rules of notation, referring to coloration and half-coloration, were omitted. The second edition, *Compendium musicae latino-germanicum, cum brevi tractatu de modis* (Wolfenbüttel, 1619), is over four times as big. Its chapter in Latin on modes was designed for advanced pupils. Each scale is made up of a 5th and a 4th; only in the case of the Phrygian mode does the 6th appear alongside the 5th. As *repercussiones* the key note and 5th, with the appropriate octave, are given in all modes (including the Phrygian). The 1619 edition also contains an extensive section of music, consisting of three four-part metrical hymns, which were sung between classes; 17 settings, mostly by Joachim a Burck, of odes by Ludwig Helmbold; and 14 chorales, which the pupils sang in unison at funerals. The 1624 edition consists only of the basic teaching manual and the 14 chorales.

Of Elsmann's music only two wedding motets survive: *Surge, propera*, for six voices (Wolfenbüttel, 1620), and *Ein freundlich Weib*, for five voices (*D-Lr*). One printed collection, *Hymni sacri anniversarii et in ecclesia usitati*, for four voices (Wolfenbüttel, 1621), and two motets, the four-part *Si bona suscepimus* and the eight-part *Gott sey mir gnädig* (both formerly in *D-Bsb*), are lost.

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MARTIN RUHNKE

Elsner, Józef Antoni Franciszek [Joseph Anton Franciskus, Józef Ksawery, Joseph Xaver]

(*b* Grodków, Silesia, 1 June 1769; *d* Warsaw, 18 April 1854). Polish composer and teacher of German origin. As a schoolboy he sang in the church choir of Grodków. His interest in music developed while he was a pupil at the Dominican school, then at the Jesuit Gymnasium in Breslau (now Wrocław) (1781–8), where he sang the solo soprano part in Graun's *Der Tod Jesu*. He also sang in the opera chorus, played the violin in chamber music and began to compose, chiefly religious music (now lost). At the University of Breslau he read theology and medicine; in 1789 he went to Vienna to study medicine, but gave it up for music. In 1791–2 he was violinist and conductor of the opera orchestra in Brno and from 1792 to 1799 in Lemberg (now L'viv), where he conducted the theatre orchestra, composed symphonies and chamber music and began to work on operas; at first he used German librettos, but after 1796 turned to Polish texts, especially in collaboration with Wojciech Bogusławski, organizer of the Polish National Theatre. He also arranged weekly concerts for a musical society.

In 1799 Elsner settled permanently in Warsaw, where for 25 years he was in charge of the Opera, enriching its repertory with his own works and training many eminent singers. All his life he was very active as a teacher; he founded and organized several music schools on different levels and was the author of a number of works and textbooks. From 1817 to 1821 he taught at the School of Elementary Music and Art, from 1821 to 1826 at the Conservatory and from 1826 to 1831 at the Main School of Music, where he was professor of composition and rector. He taught many composers, above all Chopin.

From 1802 until 1806 Elsner ran a music engraving shop in Warsaw, from which he issued several publications, notably 24 numbers of the periodical *Wybór pięknych dzieł muzycznych i pieśni polskich* ('Selected beauties of

music and Polish songs'). In 1805 he was nominated a member of the Warsaw Society of Friends of Science and in 1805–6, together with E.T.A. Hoffmann, he ran the music club, where Beethoven's symphonies were among the works performed. He also founded the Society of the Friends of Religious and National Music (1814). From 1811 to 1819 he was correspondent of the *Allgemeine musikalische Zeitung*, and from 1802 to 1825 contributed many reviews and articles to the Polish press. He was an honorary member of the music society of the Leipzig University Paulinerkirche as well as of many music societies in Poland, and was also a freemason. For his services to music he was awarded the Order of St Stanisław in 1823, and three commemorative medals were struck in his honour. Elsner was twice married, the second time to one of his pupils, Karolina Drozdowska (1784–1852), a leading soprano at the Warsaw Opera.

Elsner is considered a precursor of the Polish national style in music, and his works combine aspects of Viennese Classical tradition with elements of Polish folk music. He made frequent use of Polish songs and dances in his operas, songs and instrumental music and of Polish religious songs in his sacred works, and transformed this material in accordance with Romantic principles; he was also interested in the metre and intonation of the Polish language. His debt to Mozart and Haydn is most apparent in his early instrumental works, though he stopped composing instrumental music relatively early in favour of vocal music and stage works, many of which were based on Polish historical sources, and which demonstrate the evolution of his musical language. His solo songs initially used Rococo and *galant* styles, but eventually took on Romantic characteristics, displaying heightened expressivity and exchanging strophic forms for through-composed settings.

WORKS

stage

(selective list)

Amazonki czyli Herminia [The Amazons, or Herminia] (op, 2, W. Bogusławski), Lemberg, 26 July 1797

Sułtan Wampum czyli Nieroztropne życzenie [Sultan Vampum, or The Rash Wish] (op, 2, A. von Kotzebue, trans. A. Gliński and Bogusławski), Warsaw, 1800

Siedem razy jeden [Seven Times One] (comic op, 1, L. Dmuszewski), Warsaw, 14 Dec 1804

Stary trzpiot i młody mędrzec [The Old Dolt and the Young Sage] (op, 1, E.T.A. Hoffmann, trans. Matuszewski), Warsaw, 15 Feb 1805

Wieszczka Urzella czyli To co się damom podoba [The Soothsayer Urzella, or What Pleases the Ladies] (op, 3, C.S. Favart, trans. J. Baudouin), Warsaw, 7 March 1806

Andromeda (grand op, 1, L. Osiński), Warsaw, 14 Jan 1807

Trybunał niewidzialny czyli Syn występny [The Invisible Tribunal, or The Vicious Son] (melodrama, 3, J.G.A. Cuvelier de Trie, trans. Wrzesiński), Warsaw, 24 April 1807

Karol Wielki i Witykind [Charlemagne and Wittekind] (historical drama, 2, T. Łubieńska), Warsaw, 5 Dec 1807

Chimère et réalité/Urojenie i rzeczywistość (op, 1, J. Adamczewski), Warsaw, 22 April 1808, Fr. org. 1805–6

Echo w lesie [The Echo in the Wood] (duodrama, 1, W. Pękalski), Warsaw, 22 April 1808

Leszek Biały czyli Czarownica z Łysej Góry [Leszek the White, or The Witch of the Bald Mountain] (op, 2, Dmuszewski), Warsaw, 2 Dec 1809

Wyspa małżeńska czyli Żony przez los wybrane [The Isle of Matrimony, or Wives Chosen by Fate] (melodrama, 3, A. de Pujola and C. Desnoyer, trans. Dmuszewski), Warsaw, 19 May 1811

Wąwozy Sierra Morena [The Ravines of the Sierra Morena] (op, 3, Dmuszewski), Warsaw, 31 Jan 1812

Kabalista [The Cabalist] (op, 2, F. Wężyk), Warsaw, 29 Jan 1813

Król Łokietek czyli Wiśliczanki [King Lokietek, or The Women of Wiślica] (op, 2, Dmuszewski), Warsaw, 3 April 1818

Dwa posągi [The Two Statues] (ballet, L. Thierry), Warsaw, 12 Nov 1818

Jagiello w Tenczynie [Jagiello in Tenczyn] (op, 3, A. Chodkiewicz), Warsaw, 1 Jan 1820

Ofiara Abrahama [Abraham's Sacrifice] (melodrama, 4, Cuvelier de Trie and L. Chadezon, trans. B. Kudlicz), Warsaw, 11 Dec 1821

Powstanie narodu [The Insurrection of a Nation] (lyrical scene, 1, F.S. Dmochowski), Warsaw, 1 Jan 1831

vocal

Sacred: 24 Lat. masses, 9 Pol. masses; 4 orats, incl. Passio Domini Nostri Jesu Christi, d, 14 solo vv, 3 choruses, orch, hp, op.65, Warsaw, 20 June 1832; 86 offs, grads, hymns etc.

Secular: 55 cants., for state and private celebrations (most lost); c100 solo songs, Pol., Fr., It. and Ger. texts

instrumental

Orch: 8 syms., incl. op.11, C (Offenbach, 1805), op.17, B♭ (Leipzig, 1818), others lost, polonaises, marches

Chamber: 6 str qts, F, A, D, 'du meilleur goût polonois', op.1 (Vienna, 1798), C, E♭, d, op.8 (Offenbach, 1806); Pf Trio, B♭, op.2 (Vienna, 1798); Str Qnt, c (Warsaw, 1804); 3 Vn Sonatas, F, D, E♭, op.10 (Warsaw, 1805); 2 pf qts, incl. E♭, op.15 (Paris, 1805); 3 polonaises, vn, pf; Septet, D, fl, cl, vn, va, vc, db, pf, 1830, *PL-Kj*

Piano: 2 Rondos 'à la mazurek', g, C (Warsaw, 1803), Rondo à la krakowiak, B♭ (Warsaw, 1803); 3 Sonatas, B♭, D, F (Warsaw, 1805), Sonata, B♭, pf 4 hands, op.16 (Paris, c1805); Variations, B♭, 16 polonaises

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Rozprawa o metryczności i rytmiczności języka polskiego [Treatise on the metres and rhythms of the Polish language] (Warsaw, 1818)

Początki muzyki a szczególnie śpiewania [The beginnings of music, especially of singing] (Warsaw, 1818–21)

Szkoła śpiewu [School of Singing] (Warsaw, 1834, Leipzig, 2/1855)

Sumariusz moich utworów muzycznych z objaśnieniami o czynnościach i działaniach moich jako artysty muzycznego [Summary of my works with explanations of my functions and activities as a musician] [1840–49] (Kraków, 1957)

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ALINA NOWAK-ROMANOWICZ, JERZY MORAWSKI

Elsner, Jürgen

(b Finsterwalde, 22 April 1932). German ethnomusicologist. He studied music theory at the Deutsche Hochschule für Musik, East Berlin (1950–55), and musicology with Meyer and Vetter at the Humboldt University, Berlin (1955–8); after studying Arabic there for six years, he took the doctorate in 1964 with a dissertation on Hanns Eisler's protest music and in 1970 completed his *Habilitation* with a study of the concept of the maqām in modern Egyptian music. Meanwhile he worked as an assistant at the Humboldt University (1958–64) and at Leipzig University (1964–8) and then as senior assistant (1968–70) at the Humboldt University, where he was appointed professor of ethnomusicology (1975) and director of the Institut für Musikwissenschaft und Musikerziehung (1979–90); he has also been a guest lecturer at other universities, including Tashkent, Warsaw and Vienna. He is founder and director of the Forschungszentrum für Populäre Musik at the Humboldt University and chairman of the International Council for Traditional Music study group on maqām, whose congress reports he has edited.

Elsner's fieldwork has spanned three continents, and it includes studies undertaken in Algeria, Yemen, Iraq, Kazakhstan and Slovakia. He specializes in Arabic music and has also written extensively on Hanns Eisler and on methodologies in ethnomusicology.

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- 'Rukbani', *BMw*, vii (1965), 169–83
- with N. Notowicz:** *Hanns Eisler: Quellennachweise* (Leipzig, 1966)
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HORST SEEGER/GISA JÄHNICHEN

Elson, Louis Charles

(*b* Boston, 17 April 1848; *d* Boston, 14 Feb 1920). American writer on music. He studied music in Boston and at the Leipzig Conservatory. Although he gained a modest reputation as a singer and wrote some music, it was as a critic, lecturer and writer on music that he was most important. Returning to Boston from Leipzig in 1877, he became associated with several leading music journals, including *Vox humana* and the *Musical Herald*, both of which he eventually edited. He was music editor of the *Boston Courier* and then of the *Boston Daily Advertiser* from 1886 until his death. In 1880 he joined the New England Conservatory, and in 1882 was made head of its theory department. He lectured extensively in New England, at colleges and to community groups. In 1945 his widow established a memorial fund at the Library of Congress for the annual presentation of lectures on music.

L.C. Elson's son Arthur Elson (1873–1940) studied at Harvard and the New England Conservatory, and wrote and edited many books on music, including *A Critical History of Opera* (Boston, 1901, 2/1926 as *A History of Opera*) and *Woman's Work in Music* (Boston, 1903/R, 2/1931).

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KARL KROEGER/R

El-Sonbāty, Riad

(*b* Faraskour, nr El Mansûra, 30 Nov 1906; *d* Cairo, 10 Sept 1981).
Egyptian composer. His father was a composer and singer. The family moved to El Mansûra, where Riad studied at a religious school (*quttāb*). At the same time he taught himself the *'ūd* and learnt his father's repertory. In 1928 he went to Cairo to study at the Oriental Music Club (later the Fuad I Institute), but his playing on the *'ūd* earned him a teaching position there instead. The Odeon recording company employed him as a manager, composer and *'ūd* player in its *takht* (small ensemble). In the early 1930s he was employed by Egyptian radio as a player and composer.

El-Sonbāty established a reputation as one of the leading Egyptian composers of monodic vocal music after Darwish. He wrote about 1060 songs, 83 of which he sang on the radio in concerts. Among the famous singers for whom he composed was Ibrahim Um-Kalthoum, for whom he wrote about 104 songs, including some of the finest *quasā-'id* (poems in classical Arabic), set in a sober style combining originality and reminiscent of classical *quasā-'id*. He set a wide range of poetry, the most successful settings being those of poems by Ahmad Shawqy, for example *Salou Qalby*, *Wulida a'l huda* (The Prophet's Birth) and *Al Neel* (The Nile). He introduced some Western innovations into some of his songs, introducing tango, rumba, bolero and waltz rhythms into his film songs and electric organ, piano or guitar into the introductions of his late classical Arab songs. Despite this, he is generally considered a conservative, and his style remains a model of classical beauty.

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SAMHA EL KHOLY

Elssler.

Austrian family of music copyists and dancers.

- (1) Joseph Elssler
- (2) Johann (Florian) Elssler
- (3) Fanny [Franziska] Elssler

HORST WALTER

Elssler

(1) Joseph Elssler

(*b* ?Kiesling, Silesia, 1738/9; *d* Eszterháza, 26 Oct 1782). Prince Nikolaus Esterházy's music copyist from August 1764 to October 1782. He was a friend of Haydn, who witnessed his marriage (1766) to Eva Maria Köstler (*d* 1806) and was godfather to all the children of this marriage. Joseph made fewer copies of Haydn's works than his son (2) Johann Elssler, but they are a no less valuable part of the source tradition of Haydn's music; they occur particularly in the Esterházy collection at Budapest, and in Vienna, Berlin, Frankfurt and St Florian (von Zahn, 1988, pp.140ff). The magnificent manuscript volumes of baryton trios dedicated to Prince Esterházy deserve special mention, as does Joseph Elssler's role in the preparation of Haydn's 'Entwurf-Katalog' (*EK*), which was begun about 1765 (facsimile in Larsen, 1941; further specimens in Landon, 1955; *Joseph Haydn: Werke*, xiv/4, 1958; Bartha and Somfai, 1960; von Zahn, 1988; facs. parts of Sym. no.48, ed. E. Muntag, Martin, 1982). After Elssler's death his eldest son, Joseph Elssler jr (*b* Eisenstadt, bap. 7 Aug 1767; *d* Vienna, 6 Oct 1843), an oboist with Esterházy's grenadier military band from the late 1780s, and from 1 November 1800 a member of the prince's Hofkapelle, took over his father's office (*Haydn Yearbook 1970*, pp.118–19). However, because his handwriting has not been identified, the assumption that Joseph Elssler jr is identical with the Esterházy copyist Anonymous 11 (see Bartha and Somfai, 1960) cannot be verified.

Elssler

(2) Johann (Florian) Elssler

(*b* Eisenstadt, bap. 3 May 1769; *d* Vienna, 12 Jan 1843). Music copyist, son of (1) Joseph Elssler. Elssler himself said that he was Haydn's personal copyist and valet for 22 years until the composer's death (i.e. from 1787; in 'Tages-Ordnung', see below); however, he was presumably his valet only from the early 1790s (Schmieder, 1937, p.426). The widely held assumption that Elssler could have entered Haydn's service before 1787 clearly results from false attribution: the manuscripts of the so-called Esterházy copyist Anonymous 63 (Peter Rampl) were long thought to be Elssler's, and Landon has proposed that Anonymous 48 and the young Johann Elssler were identical (*Soundings*, ii, 1971–2, p.15). Like other authentic copies, those definitely originating with Elssler bear no date, though for his there are some clues to chronology, for example the use for some manuscripts of English paper (Elssler accompanied Haydn on the second journey to London in 1794–5), and the fact that he wrote out the 'Haydn-Verzeichnis' (*HV*) of 1805 (facsimile in Larsen, 1941; further specimens in: Landon, 1955; *Haydn-Studien*, iii/2, 1974, following p.152;

Landon, 1976–80; *Joseph Haydn: Werke*, xxii/1, 1993, pp.173–4). Copies by Elssler are extant principally in Budapest (Esterházy collection), Prague (Lobkowitz archive), Vienna, Eisenstadt, London and Donaueschingen. They are particularly reliable, and in a tradition often containing gaps and uncertainties they are indispensable for a critical edition of Haydn's works. This is the case especially for original performance parts with autograph additions, for example the wind parts for the London performances of the symphonies nos.99 and 101–4 (*D-DO*), and the original parts for the late masses (*A-Ee*) and for *The Creation* and *The Seasons* (*Wst*). There are also Haydn documents in Elssler's handwriting: *Haydn-Bibliothek-Verzeichnis* (*GB-Lbl*); 'Tages-Ordnung des seel. Herrn H. Kapellmeisters Joseph Haydn' (*F-Po*); 'Haydn's vollendete Compositions Werke' (*A-Sm*); Haydn's will of 7 February 1809, in the *Haydn-Nachlass-Verzeichnis* (*Wsa*).

Haydn left his loyal factotum 6000 guilders. In spite of this legacy, later in life Elssler did not live in the best of conditions. He probably continued as a copyist; he worked in this capacity for the Schottenkirche in Vienna between 1819 and 1826. About 1810 he copied some of Haydn's works for the publisher Breitkopf & Härtel. In 1811 he boasted to this firm that he owned originals of six of the London symphonies (see Schmieder, 1937), and he offered three autographs (symphonies nos.101, 102 and 104) for sale in the *Allgemeine musikalische Zeitung* (xx, 1818, Intelligenz-Blatt, ii, col.5). Whether Elssler was entitled to describe these manuscripts as his 'true inheritance' or acquired them without authorization is questionable. He probably reserved certain manuscripts for himself before Haydn's death and later made a private business out of Haydn manuscripts (see Larsen, 1939, pp.32ff). In the 1830s his collection came into the possession of the Viennese publishing house Artaria. Some relics of Haydn (among others his death mask and sheets of sketches) remained in the possession of the Elssler family still longer.

The children from Elssler's marriage in 1800 to Therese Prinster (*d* 1832) included Johann Elssler (*b* Vienna, 31 Jan 1802; *d* Berlin, 10 March 1872), chorus director at the Königliches Opernhaus, Berlin; Therese Elssler (*b* Vienna, 5 April 1808; *d* Meran, 19 Nov 1878), an eminent dancer who entered into a morganatic marriage with Prince Adalbert of Prussia and received the title Baroness von Barnim; and (3) Fanny Elssler.

[Elssler](#)

(3) Fanny [Franziska] Elssler

(*b* Vienna, 23 June 1810; *d* Vienna, 27 Nov 1884). Dancer, daughter of (2) Johann Elssler. She ranks with Maria Taglioni and Carlotta Grisi among the legendary prima ballerinas of the Romantic ballet. She made her début in Vienna at the Kärntnertortheater and in 1824 went to Italy for further training. In Naples she learnt to apply dramatic expression to the dance. After her first great successes in Berlin (1830) and a short stay in London, she and her sister Therese were engaged by the Paris Opéra in 1834. There, amid both feud and enthusiasm, she succeeded Taglioni. She celebrated unparalleled triumphs in America (1840–42), and returned to tour the capitals of Europe with equal success. She brought her strong, passionate temperament from pure ballet into character dancing. As a leading stage dancer, she adopted elements of Spanish folklore, her

cachucha arousing frenzied enthusiasm. In 1851 she left the stage; she then lived in Hamburg for several years and finally returned to Vienna.

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G. Thomas: 'Haydn's Copyist Peter Rampl', *Hadyn, Mozart & Beethoven: Essays in Honour of Alan Tyson*, ed. S. Brandenburg (Oxford, 1998), 88–90

Elst, Johannes [Jan] van der

(*b* probably Ghent, 1598; *d* Ghent, 6 Feb 1670). Flemish theorist and organist. In 1615 he entered the monastery of the Augustinian hermits at Ghent and in 1616 took his vows. He was organist there from 1620 until his death and during this period successively held three other offices: procurator (1625–31), sexton (1631–40) and sub-prior (1640–52). He is known by two treatises on music: in Latin, *Notae Augustinianaе, sive Musices figurae seu notae novae concinendis modulis faciliores tabulaturis organicis exhibendis aptiores* (Ghent, 1657), and, in Flemish, *Den ouden*

ende nieuwen grondt van de musijcke (Ghent, 1662). The latter is considerably the bigger, though it deals with much the same material as the first one: keys and chord qualities, consonances and dissonances, counterpoint and thoroughbass, as well as the division of the monochord and instruments, the discussion of which is primarily concerned with harmonics and overblowing. In order to avoid what were in his view the confusing flags and beams attached to notes, Elst invented a new notation for values ranging from four semibreves down to a demisemiquaver, which he termed 'Notae Augustinianae' in honour of his order (see [ex.1](#); for further illustration, see [Notation, fig.57](#)). He also devised a new series of solmization syllables covering the enharmonic scale and based on the Guidonian series, the sharp being represented by the vowel 'i' and the flat by 'a': C = *ut*, C♭ = *it*, D = *ra*, D♭ = *re*, E = *ri*, E♭ = *ma*, F = *mi*, F♭ = *fa*, F♯ = *fi*, G = *sal*, G♭ = *sol*, G♯ = *sil*, A = *lae*, A♭ = *la*, B = *li*, B♭ = *at*. The exposition is illustrated with 11 tables, the last of which contains, in old and new notation, the two-part song *Magne pater Augustine, preces nostras suscipe*, probably composed by Elst himself in honour of the founder of his order.



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HEINRICH HÜSCHEN

Elston, Arnold

(*b* New York, 30 Sept 1907; *d* Vienna, 6 June 1971). American composer of Russian-Lithuanian descent. He studied harmony and counterpoint with Rubin Goldmark (1928–30), composition with Webern (1932–5) and conducting with Arthur Fiedler (1939). In addition he attended City College, CUNY (BA 1930), Columbia University (MA 1932) and Harvard University (PhD 1939). He was an instructor in composition at the Longy School of Music, Cambridge, Massachusetts (1939–40), and also taught at Cambridge Junior College (1938–40), the University of Oregon (1941–58) and the University of California, Berkeley (1958–71), where he was professor of music. The Berkeley period saw his finest achievements as a composer, though the chamber opera *Sweeney Agonistes* (1948–50) is an equally important work from an earlier period. His music balances a wide range of colour with a sureness of line; it subordinates rhythmic suppleness in order to elevate the importance of larger phrase structure. The String

Quartet of 1961 (the only work to be published during his lifetime) and the Piano Trio (1967) stand out among his chamber works. His honours include a joint award from the American Academy of Arts and Letters and the National Institute of Arts and Letters (1969–70). He contributed articles to the *Musical Quarterly* and *Perspectives of New Music* as well as to the books *Music and Medicine* (1948) and *A Modern Guide to Symphonic Music* (1966).

WORKS

(selective list)

Stage: *Esther* (incid music, J. Racine), 1942; *The Trojan Women* (incid music, Euripides), 1944; *Sweeney Agonistes* (chbr op, 1 scene, T.S. Eliot), 1948–50; *Hotel Daedalus* (incid music, P. Colum), 1953; *The Love of Don Perlimplin* (op, 1, after F.G. Lorca), 1957–8

Orch: *Suite*, 1931; *Prelude, Paean and Furioso*, 1967–71

Vocal: 3 Orch Songs (R. Frost), 1938; *Cycle of Children's Songs* (W. de la Mare), 1941; *There is a Way of Life* (M. Moore), motet, female vv, 1943; *Chorus* (T. Hardy), female vv, brass qnt, 1946; 3 Songs (Hardy), 1v, pf, 1948; *Chorus for Survival* (chbr cant., H. Gregory), S, Bar, chorus, 7 insts, 1954–5; *Great Age*, *Behold Us* (cant., S.J. Perse), chorus, orch, 1965–6; 2 Madrigals (L. MacNeice, e.e. cummings), SSMezATBar, 1971

Chbr and solo: *Str Qt*, 1932; *Variations*, str qt, 1934; *Pf Sonata*, 1935; *Rondo*, pf, 1937; *Sonatina*, 2 cl, 1946; *Str Qt*, 1961; *Pf Trio*, 1967

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A.W. Imbrie, E.E. Dugger and J.M. Nin-Culmell: 'Arnold Elston', *In memoriam* (1974), 34–6

ANN P. BASART

Elvers, Rudolf

(b Plau, Mecklenburg, 18 May 1924). German music librarian. He studied at the Musikhochschule in Rostock and musicology with Gerstenberg at Rostock University (1946–8). He continued his musicological studies with Gerstenberg at the Free University of Berlin, with German philology and art history as subsidiary subjects, and he took the doctorate at Berlin in 1953 with a dissertation on tempos in Mozart's instrumental music. After working as a music dealer at the Verlag Merseburger, Berlin, he joined the

Staatsbibliothek Preussischer Kulturbesitz, Berlin, in 1965, becoming director of the Mendelssohn archives in 1967 and director of the music department in 1968; he has also lectured at the Free University, the Technical University and the Hochschule der Künste, Berlin. He retired in 1988. In addition to writing exhibition catalogues for the Staatsbibliothek (on Beethoven, 1970; Felix and Fanny Mendelssohn, 1972 and 1983; J.S. Bach, 1985), he was an editor for the series *Musikbibliographische Arbeiten* (1973–96). He specializes in the study of source materials, the works of Mozart and Mendelssohn, musical bibliography and the history of music publishing.

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HANS HEINRICH EGGBRECHT/JUTTA PUMPE

Elvey, Sir George (Job)

(*b* Canterbury, 27 March 1816; *d* Windlesham, Surrey, 9 Dec 1893). English organist and composer. He was a chorister at Canterbury Cathedral until 1831, when his elder brother Stephen was appointed organist of New College, Oxford, and George went there with him as his pupil. Later he entered the Royal Academy of Music; in 1834 his anthem *Bow downe thine ear* was awarded the Gresham Prize in preference to S.S. Wesley's *The Wilderness*. In the following year he again defeated Wesley, this time for the post of organist of St George's Chapel, Windsor, which he held until his retirement in 1882. During this long period Elvey gradually improved the choir, redesigned the organ (1843) and enlarged the musical repertory of the chapel. He also provided music for various royal occasions, including the funerals of Queen Adelaide (1849) and the Prince Consort (1861) and the wedding of Princess Louise in 1871. He was also a violinist, and insisted that his pupils should learn that instrument. He graduated BMus at Oxford in 1838 and DMus in 1840, and was knighted in 1871. He was four times married.

Elvey's anthems, services and oratorios are long since forgotten; even when they were written they were half a century out of date, using an inflexibly Handelian style. His hymn tunes, however, are all the better for their avoidance of some of the mannerisms of his period. Two of them have gained general currency and show no sign of losing their popularity: 'St George's Windsor' (*Come, ye thankful people, come*) and 'Diademata' (*Crown him with many crowns*). His other works include the oratorios *The Resurrection and Ascension* (1837) and *Mount Carmel*, three odes, 45 anthems, services, hymn tunes, chants, partsongs and songs.

Stephen Elvey (*b* Canterbury, 27 June 1805; *d* Oxford, 6 Oct 1860), brother of George Elvey, was also an organist and composer. At the age of 17 he lost his right leg as a result of an accident, but he persisted with his organ playing, using a wooden leg. After studying with Highmore Skeats in 1830 he was appointed organist of New College, Oxford, succeeding Alfred Bennett. He took the BMus (1831) and DMus (1838) and was choragus of the university from 1848 to his death. His works include Evening Services in A (a continuation of Croft's Service in A) and F; Kyrie, Credo and Sanctus in E (all in *GB-Lbl*); and a *Manual of Psalm Tunes for the Use of Oxford University* (London, n.d.).

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NICHOLAS TEMPERLEY/BRUCE CARR

Elwart, Antoine (Aimable [Amable] Elie)

(*b* Paris, 18 Nov 1808; *d* Paris, 14 Oct 1877). French theorist, writer on music and composer. He was of Polish descent. He began his musical studies at the singing school of St Eustache at the age of ten, and later played second violin in a boulevard theatre orchestra. In the 1820s he entered the Paris Conservatoire where he studied counterpoint and fugue with Fétis and composition with Le Sueur. With several friends he founded the Concerts d'Emulation which provided student composers and performers with the opportunity to be heard in public; the concerts lasted from 1828 to 1834. He won the *second prix* for composition in 1831 and was assistant professor to Reicha from 1832 until 1834 when he gained the Prix de Rome. During his stay in Rome he composed, among other things, an *Omaggio alla memoria di Vincenzo Bellini*, performed at the Teatro Valle in 1835. Back in Paris in 1836, he resumed his post as assistant at the Conservatoire, and later conducted the concerts in the rue Vivienne and those of the Société Ste Cécile. From 1840 to 1871 he was a professor of harmony at the Conservatoire. In 1867 he undertook a collected edition of his compositions; only three volumes (of a planned six) were published.

Elwart's compositions include operas, masses and many other sacred works, oratorios, songs and instrumental music, but he is better known for his writings. His numerous theoretical treatises were widely used and, though lacking originality, reveal careful thought. He completed the *Etudes élémentaires de musique* of Burnett and Damour (Paris, 1838–45) and contributed articles on music to the *Encyclopédie du dix-neuvième siècle* and to the *Revue et gazette musicale de Paris*. His *Histoire de la Société des concerts* (1860) and *Histoire des Concerts populaires* (1864) are useful and interesting.

WORKS

most printed works published in Paris

Stage: *Les catalans* (op, 2, Burat de Gurgy), Rouen, Arts, Jan 1840; *La reine de Saba* (op), unperf.; *Les chercheurs d'or* (op), unperf.; Incid music for H. Lucas: *Alceste*, Paris, Odéon; other works

Sacred: 5 masses (1838–72); other masses, unpubd; *Te Deum*, ?1848–9; *Miserere*; many motets; *Heures de l'enfance: recueils de prières, cantiques et récréations à l'usage des ... écoles etc.* (1838)

Other vocal: *Noë, ou Le déluge universel*, symphonic orat, 1845; *La naissance d'Eve*, orat, 1846; *Ruth et Booz*, vocal sym., 1850; *Les noces de Cana*, mystery, 1853; occasional cants.; other choral works; ?c50 songs, incl. *Mélodies du soir*; other works

Inst: Syms., unpubd; ovs.; *L'Eugénie*, march, military band; str qnts, qts, trios, unpubd; *L'enlèvement de Ganymède*, cl/vc, pf (?1870); pf works, incl. 2 nocturnes

(1869), *Danse arabe* (1884); *Les quatre saisons, harmonium* (1854)

WRITINGS

Duprez: sa vie artistique, avec une biographie ... de ... Choron (Paris, 1838)

Petit manuel d'harmonie, d'accompagnement de la basse chiffrée (Paris, 1839, 5/1862)

Théorie musicale, solfège progressif (Paris, ?1840)

Le chanteur-accompagnateur, ou Traité du clavier, de la basse chiffrée, de l'harmonie simple (Paris, 1844)

Histoire de la Société des concerts du Conservatoire impérial de musique (Paris, 1860, enlarged 2/1864)

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Petit traité d'instrumentation à l'usage des jeunes compositeurs (Paris, 1864, 10/1903)

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C. Corre: 'Un musicologue chez les fous', *Romantisme*, xx (1991), 97–107

M.C. CARR/R

Elwell, Herbert

(*b* Minneapolis, 10 May 1898; *d* Cleveland, 17 April 1974). American composer, critic and teacher. After graduating from the University of Minnesota he studied composition with Bloch in New York (1919–21) and with Boulanger in Paris (1921–4). He received a Prix de Rome (1923), and during his stay in Rome (1924–7) he composed his best-known work, the ballet *The Happy Hypocrite*. In 1928 he returned to the USA and was appointed head of composition and theory at the Cleveland Institute. He quickly acquired a reputation as a teacher, working also at the Oberlin College Conservatory and the Eastman School summer school before he retired in 1945 to give his attention to composition and music criticism. From 1930 to 1936 he wrote programme notes for the Cleveland Orchestra, and he was music critic of the *Cleveland Plain Dealer* (1932–64), where his reviews were noted for candour and wit. Among the awards he received were the Paderewski Prize (1945), the Cleveland Arts Prize (1961) and an award from the National Institute of Arts and Letters (1969).

Elwell's music reveals him as a lyricist with a post-Romantic musical language. The majority of his works are vocal, and his sensitive word-setting shows a great admiration for Fauré. His song repertory, with its subtle settings of texts by eminent poets, best reflects his artistry. The influence of Berlioz and Bloch can be heard in Elwell's rich and colourful sonorities.

WORKS

(selective list)

vocal

Choral: I was with Him (cant., Bible), T, male vv, 2 pf, 1937; 5 Songs (Li Bai), male vv, 1943; Lincoln: Requiem aeternam (J.G. Fletcher), Bar, chorus, orch, 1946; Watch America (R. Nathan), SATB (1951)

Solo vocal: Blue Sym. (J.G. Fletcher), song cycle, S, str qt/orch, 1944; Pastorale (Bible: *Song of Solomon*), S, orch, 1948; The Forever Young (P. Hansen), S, orch, 1953

Songs: Renouncement (A. Meynell) (1942); The Road not Taken (Frost) (1942); In the Mountains (Chang Yu) (1946); Music I Heard with you (Aiken) (1946); The Sound of the Trees (Frost) (1946); Christmas Carol (M.B. Simpson) (1947); Agamede's Song (A. Upson) (1948); Suffolk Owl (T. Vantor) (1948); All Foxes (R.L. Lowe) (1969); This Glittering Grief (Lowe) (1969); Phoenix Afire (Lowe) (1969); Giorno dei morti (D.H. Lawrence) (1974); In a Boat (Lawrence) (1974); Tarantella (Lawrence) (1974)

Unpubd songs, 1950s: American Psalm (D. Morton); A Child's Grace (Carlin); He whom a Dream hath Possessed (O'Sheel); I look Back (P. Hansen); The Love Charm of Simaitha (Theocritus, trans. Robinson); Memorial Day Eternal (B.W. Drossin); The Ousel Cock (Shakespeare); The Palatine (Cather); Le pays des enfants joyeux (T. Hart); Song Against Songs (Chesterton); War is Kind (S. Crane); The Waters of Pain (Tudor-Hart); The Ways (P. Hansen); Wistful (Chin.)

instrumental

Orch: The Happy Hypocrite (ballet, after M. Beerbohm), 1925, suite, 1927; Orch Sketches, 1937; Introduction and Allegro, 1942; Ode, 1950; Concert Suite, vn, orch, 1957; Sym. Sketches, small orch, 1966

Chbr: Pf Qnt, 1923; Divertimento, str qt, 1926; Pf Sonata, 1926; Sonata, vn, pf, 1927; Pf Pieces, 1928; 3 Pf Preludes, 1930; Str Qt, e, 1937; Variations, E, vn, pf, 1951; Busy Day, pf, 1957; Cortège, pf, 1966; numerous pf pieces

Band: arrs. by R.E. Nelson

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JOHN G. SUESS

Elwes, Gervase (Cary)

(b Billing Hall, Northampton, 15 Nov 1866; d nr Boston, MA, 12 Jan 1921). English tenor. He was educated at the Oratory School, Birmingham, and Christ Church, Oxford. He served in the diplomatic service from 1891 to 1895. After singing as an amateur, he studied in London and Paris. From 1903 he made professional appearances, singing at the leading provincial festivals besides giving solo recitals. In 1904, under Weingartner in London, he first sang Elgar's *Gerontius*, with which he became closely identified; in 1909 he gave the first performance of Vaughan Williams's *On Wenlock Edge*. He also appeared in Germany, Belgium and the USA. He was on his way to an engagement at Harvard University when he was killed in a train accident. The high place that Elwes held among British singers owed more to a temperament sensitive to every implication of the music, as his few recordings reveal, than to his natural vocal gifts.

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J.A. FULLER MAITLAND, H.C. COLLES/R

Ely.

City in England. The earliest reference to music in the city, located near Cambridge, is found in the 12th-century *Liber eliensis* in which Cnut is reputed to have been impressed with the singing of the Ely monks. Before the Reformation, polyphony was sung in the Lady Chapel, contrasting with the plainsong of the monks' choir in the cathedral; no music from this period survives. In 1539 the monastery was dissolved and in 1541 the King's New College at Ely was established.

Tye was appointed *Magister choristarum* at the cathedral in 1543 and was succeeded in 1561 by Robert White. Some music survives from their late 16th-century successors, John Farrant, William Fox and George Barcroft. Towards the end of the 16th century the dean and chapter provided viol lessons for the choristers, although there is no evidence that viols were actually played in the services. From 1580 to 1685 reference is made in Dickson's catalogue to 'other instructors in musick and on the viols occasionally'. A considerable quantity of fine music, much of it recently published, was written by a native of Ely, John Amner, who was organist from 1610 to 1641. The music-loving dean, Henry Caesar, was a generous patron of the cathedral music and Amner dedicated some works to him. Amner enlarged the cathedral music library, copying and making new books (now in *GB-Cp*). Services were dramatically stopped in 1643 by Cromwell who, with soldiers and rabble, entered the cathedral during a service and drove out the congregation.

The 1662 statutes stipulated that the choir should include eight clerks but there soon developed a practice of appointing probationary lay clerks on half-salary, sometimes making a total of ten adult singers. John Ferrabosco

and James Hawkins were organists after the Restoration; both were indefatigable copyists who set about gathering the fragments of the old partbooks, though Hawkins often remarked that a part (or parts) may be 'torn out of ye books' (Dickson). During 1690–91 Gerard Smith rebuilt the organ but Hawkins had to transpose when playing because 'the organ here is three quarters of a note higher than the pitch of the organs are now' (Dickson). Hawkins was also a prolific composer whose output includes chanted services where single chant alternates with more florid passages, a style continued by later Ely organist-composers, Thomas Kempton and Richard Langdon. In 1770 Alan of Walsingham's magnificent choir stalls were removed from the octagon, where they had been since the 14th century, to the extreme eastern end of the cathedral. They were moved again to their present position during the mid-19th century.

Robert Janes, organist from 1830 to 1866, was trained at Norwich where a previous organist, John Christmas Beckwith, had devised a system of pointing the psalms. Janes was the first to publish a pointed psalter, printed at Ely in 1837 by T.A. Hills. In 1851 the organ was rebuilt by Hill in a case designed by Sir G. Gilbert Scott in imitation of the one in Strasbourg Cathedral. In 1853 there were two daily services sung by eight lay clerks and ten choristers. During the 19th century the *Ely Confession* gained a wide reputation among choirs. It appears in the Ely Annual Choir Festival Book for 1867, where precise instructions demand that the priest and people shall sing alternately. Though often thought to be a work of Janes, there is no mention of his name in a long list of acknowledgments. His successor, Edmund Chipp, became popular as a composer and as a champion of Schumann's music, and was followed in 1887 by Basil Harwood, a prolific composer whose Service in A[♭] op.6 and *Dithyramb* op.7 for organ were composed at Ely. Thomas Tertius Noble was organist from 1892 to 1898.

Most 20th-century Ely organists have maintained the tradition of composing. They have included Archibald Wilson, who also approved the specification for the Harrison organ, and Noel Ponsonby, usually remembered for his *Five Fancies for Small Organ*. Arthur Wills, organist from 1958 to 1990, was a prolific composer in many genres; notable are his organ music, mainly in the modern French style, and choral compositions showing an awareness of changing liturgical needs. He was succeeded by Paul Trepte. The entire old choir library, catalogued by precentor W.E. Dickson in the 19th century, was moved to the University Library of Cambridge in 1970.

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MAURICE A. RATLIFF

Emanuel Moór pianoforte.

A grand piano with two keyboards, invented in the 1920s by the Hungarian composer and pianist Emanuel Moór (1863–1931). The upper keyboard strikes the strings an octave above the lower by means of a ‘tracker’ to the higher strings. Coupling the two keyboards allows octaves to be played with only one key of the lower keyboard, but with added weight of touch. Some note combinations prevent the coupler’s proper working. About 64 pianos were made with the keyboard, including some by Steinway and Bösendorfer. The composer’s widow, the pianist Winifred Christie-Moór (1882–1965), was the instrument’s main proponent. The Emanuel Moór Double Keyboard Piano Trust in England supports an annual fellowship for a young pianist and has published a history of the invention.

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EDWIN M. GOOD

Embellishment.

That element in music which is decorative rather than structural, and which in particular includes both free ornamentation and specific [Ornaments](#), whether indicated by notes or signs in the notation or left to be improvised at the discretion of the performer. See [Diminution](#); [Division](#) and [Improvisation](#).

ROBERT DONINGTON

Embouchure

(Fr. *embouchure*; Ger. *Ansatz*; It. *imboccatura*).

The coupling mechanism, during the playing of a wind instrument, between the air supply of the player and the instrument. Embouchure is a matter of such vital importance that its nature will influence the wind instrument player’s progress and ultimate capability as a musician. Problems of embouchure are almost always dental in origin, that is, they are related to the teeth, jaws, mouth and so forth.

The embouchure is one of three parts of a physical complex, the other two being the air supply mechanism of the player and the management of the air within the instrument during playing. It consists of a superstructure which includes the muscles of the lower part of the face, converging around the lips, as well as the lips themselves. The muscles operate upon an underlying supporting structure which incorporates the jaws and teeth (fig.1). On both of these structural schemes depend the ease with which the player is able to blow the instrument, the position in which the mouthpiece is placed, the quality of tone produced, the player's 'embouchure comfort' and 'embouchure potential'.

'Embouchure' is also the French term for [Mouthpiece](#).

1. [Brass instruments](#).

2. [Woodwind instruments](#).

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[Embouchure](#)

1. [Brass instruments](#).

Several factors are involved in producing a tone on a brass instrument: air quantity, speed and direction (which are affected by the back of the tongue, the angle of the instrument as it is held to the mouth, mouthpiece placement and teeth alignment); the 'push-pull' of the muscles surrounding the centre of the lips; the 'harmony' of the facial mask; the efficiency of the lips as they meet naturally; the structure of the teeth; the ability to achieve correct intonation without 'lipping' notes into tune; and a concept of sound focussing on pitch centre, fullness and intensity, and sheer beauty of tone.

(i) [Air](#).

In essence, air feeds the embouchure. A full, relaxed breath and sufficient air speed are critical. If the pressure of the air column is inadequate, the tone generator (the lips) either will not vibrate or will produce a pitch other than the one intended. The player also may find it necessary to press the mouthpiece more tightly against the lips, causing damage and pain. This is especially true of the upper lip, which most brass players describe as the 'anchor' of the mouthpiece to the lip tissue area.

Given a constant air pressure, the speed of the air column as it reaches the lips is largely determined by the arch of the back of the tongue. Many brass players think 'oh', 'ah', 'u', 'ee' or 'eek' depending on the register being attempted, 'oh' corresponding to the lowest position of the tongue and 'eek' to the highest. Control of the air stream as it passes from the windpipe into the back of the mouth, up and over the tongue, and finally through the lips illustrates Bernoulli's principle: the more open the mouth cavity is, the more slowly the air moves; conversely, the higher the arch of the tongue (thus closing the space between the back of the tongue and the soft palate or roof of the mouth), the faster the air column moves, producing higher notes. Thus, for example, a tuba player producing a low pedal tone utilizes an air pressure of approximately 0.2 kg per square cm (emitting a correspondingly large quantity of air through the instrument), while a

trumpeter playing in the third octave of the instrument utilizes an air pressure in excess of 3 kg per square cm.

The neck area in the region of the collarbone expands in correlation to the quantity, speed and intensity of air passing through the windpipe. If the player's head is tilted in an unnatural position, raised upwards and protruding forwards, a hernia of the neck tendons may result. The pressure of air inside the mouth cavity during playing often causes the cheeks to bulge outwards over positions where spaces exist between the teeth or at other relatively weak muscular points. If the player attempts to prevent such bulging by excessively increasing cheek or lip-corner tension, the muscles may become fatigued.

(ii) Lips.

Fundamentally, a brass instrument is merely an amplifier of the sound produced by the vibration of the lips. The frequency of the musical pitch is determined not only by the length of the air column within the instrument, but also by the speed of vibration of the lips activated by the air stream. The 'muscles of expression' which surround the centre of the lips must push and pull in a manner appropriate for a given register. Because a muscle can only contract, this motion requires opposing sets of muscles that function in balanced tandem. It is through this muscle 'antagonism' that one's embouchure is brought into operation.

The aperture or opening in the lips is the point of vibration and is a direct result of the speed, 'size' and 'width' of the air stream. A faster, more intense, narrower air stream produces a higher pitch, and thus a smaller aperture. It is important to recognize that the aperture is created by the air column passing through the lips, rather than being pre-formed before notes are released by the valve action of the tongue. When the lip opening is either pre-formed or too large for the register being played, a condition known as 'spread aperture' results. It can be caused by playing too long at loud volume and/or low register, inserting the tongue between the lips in order to spread them apart (generally at the moment of placing the mouthpiece upon the lips) or using the tip of the tongue to stop the air ('stopped tonguing'). The sound thus created lacks core and vibrancy.

The primary muscles used in embouchure formation are the *orbicularis oris*, which compresses and protrudes the lips; the *risorius* (*platysma* strand), which depresses the lower jaw and tenses the skin of the lower face and neck; the *buccinator*, which presses the cheek against the molar teeth and helps to expel air from the mouth cavity (together with the *orbicularis oris*, these are the most active muscles during the actual formation of the embouchure); and the *mentalis*, which elevates and protrudes the lower lip (see [fig. 1](#)).

Lip tissue is 'smooth' tissue which acts as a vibrating 'reed'; it is stretched or pursed primarily by the interaction of the sets of muscles surrounding the centre of the lips. The lips themselves are not actually muscles but a covering of skin on the outside and mucous membrane on the inside. There is, however, a thin layer of muscle and fat between the two coverings. The red part of the lips is called the vermillion area and the groove in the upper lip is called the philtrum. A player's lip tissue may be

either moist or fairly dry. Many players prefer a 'wet embouchure' created by moistening the mouthpiece rim and/or the lips with saliva just before placing the mouthpiece upon the lips.

It is important to allow the lips to meet naturally, as if saying the letter 'p'. On the trumpet and french horn, in particular, an exaggerated rolling inwards of the lower lip (as if over the lower teeth) can reduce sound quality and restrict range. Players of lower brass instruments experience a feeling of 'blowing over the lower lip' as the lower lip protrudes into the cup of the mouthpiece. The practice of 'lipping' notes into tune, which is actually done with the back of the tongue in conjunction with embouchure contortion, is one of the primary causes of embouchure difficulties. Other compromises of embouchure may result from such factors as improper teeth alignment or structure, unusually thick or thin lip tissue, scar tissue on either the upper or lower lip at the point where it touches the mouthpiece, and unequal 'push-pull' at one corner of the mouth (often encountered in people who smile or speak to one side or the other). Over time, however, almost all brass players find that the outer corners of their lips are naturally drawn downwards, an effect commonly known as the 'brass player's frown'.

(iii) Jaws and teeth.

The functions of the jaws and teeth are akin to those of a scaffolding and girders: they support and help to brace the lips and facial muscles. The muscles of the lip region, mouth, jaw and face are at rest when all the teeth are clenched lightly. In playing, however, the teeth are slightly apart, the distance depending on register, size and placement of the mouthpiece, thickness of the lips and other dental formation factors.

The position of the lower jaw (mandible) in relation to the upper jaw (maxilla) should be such that the teeth are comfortably aligned. In the even bite, top and bottom teeth meet in precise vertical alignment. The over-bite, in which the lower teeth are slightly behind the upper teeth, is most common among brass players. In the under-bite, the bottom teeth naturally protrude forward of the upper teeth. These differences in dental structure explain why brass players hold their instruments against the teeth at varying angles. Generally speaking, the instrument should be approximately at a 90 degree angle from the vertical alignment of the teeth in order to be played most comfortably and efficiently.

On most brass instruments a vibrato is produced by slight up-and-down oscillations of the jaw. Both the speed and the depth of the vibrato are determined by the exaggeration and intensity of this movement. Many brass players also report a sensation of vibrato produced in the lower glottal area of the throat, as in singing.

(iv) Mouthpiece.

The mouthpiece is usually placed in the middle of the mouth horizontally (from left to right; **Error! Hyperlink reference not valid.**). Most well-known teachers advocate the following proportions of lip coverage by the mouthpiece cup: cornet 2/3 upper lip, 1/3 lower lip euphonium 2/3–1/2 upper lip, 1/3–1/2 lower lip french horn 2/3 upper lip, 1/3 lower lip trombone 2/3–1/2 upper lip, 1/3–1/2 lower lip trumpet 1/3 upper lip, 2/3 lower lip tuba 2/3 upper

lip, 1/3 lower lip (the upper rim of the tuba mouthpiece is located just 'under the nose', an area encompassing nearly the entire philtrum region) Exceptions to these 'rules' are generally made to accommodate mouthpiece size, unusual teeth structures and other dental factors.

Selection of a proper mouthpiece size and a comfortable rim contour is generally guided by tessitura range and endurance considerations as well as personal taste and playing requirements. The smaller the mouthpiece in relation to the overall strength of the embouchure, the easier it is to play in the upper register. The balance between the volume of the backbore to the volume of the cup becomes critical in allowing pitch-centre stability from soft to loud playing, especially at extremes of register. In addition, each key of instrument (e.g. C and D trumpet, C and B \flat tuba, tenor and alto trombone) requires a separate mouthpiece that is balanced properly for that instrument.

(v) Breathing and articulation.

When the player is not blowing into the instrument, air is taken into the body through the openings at the corners of the lips, an action that contributes to formation of the 'frown'. It is also becoming a common practice to inhale air through the nose. In 'circular breathing' the player exhales air through the mouth using the pressure of the collapsing cheek muscles and brings fresh air into the body through the nose.

The tongue serves as a valve releasing lengths and quantities of air appropriate to the length and volume of the note being played, as well as to the desired style of articulation (similar to the different articulations produced by the bow on a string instrument). Varieties of articulation are determined by the quickness or slowness of the tongue as it releases the air column, as well as by the intensity of the air column. Many players conceptualize articulations with different consonants ('too', 'doo', 'goo', 'koo', 'loo' etc.).

Under normal circumstances the air – and thus the sound – is stopped in the same manner as in singing; only in special cases is it appropriate to stop a note with the tongue. Rapid articulation (double or triple tonguing) is produced by a balanced action in which the front of the tongue releases a short, concise air column and the back of the tongue immediately follows with a second release ('tu-ku' or 'tu-tu-ku').

(vi) Posture.

When playing, the body should be erect and the head balanced on the spine in a comfortable and relaxed 'neutral' position. This allows the most efficient release of air through the wind passage, mouth cavity and aperture of the lips into the instrument. In proper playing posture the knees must not be locked, the hips must not thrust unnaturally forwards, the breastbone should be held upwards and outwards in order to allow the rib cage to expand fully, the shoulders must remain relaxed and slightly back, the elbows should be out and away from the body, the head must remain naturally erect and vertical with the chin down and back, and the instrument must 'meet' the embouchure without contortion.

Embouchure

2. Woodwind instruments.

Woodwind embouchure is the arrangement of the lips, teeth and mouth cavity on and around the mouthpiece of a woodwind instrument in order to control its sound. Unlike brass embouchures, the woodwind embouchure does not actually vibrate to produce the tone, but through it the parameters of pitch, tone quality, dynamics and, to some degree, articulation can be controlled and modified.

The embouchure acts as a mediator between the player's air column and the instrument. Ideally, the large muscles of the breathing apparatus (particularly the diaphragm and the muscles of the abdominal wall) provide most of the energy for playing. If the performer uses his fingers and breathing apparatus correctly, if the instrument is well made and properly adjusted, and if the demands of the score are not unusual, a woodwind player should be able to perform for hours without exhausting or overstraining his embouchure muscles. Any inadequacy or excessiveness in these elements forces the embouchure to compensate, causing strain and diminished endurance.

(i) General technique.

Among the modern orchestral woodwinds three dissimilar methods of sound production are employed: the double reed used on oboes, bassoons and their kin; the single reed fastened to a beaked mouthpiece, as found on various sizes of clarinets and saxophones; and the air stream directed across an embouchure hole, as in flutes. Although each of these methods requires a somewhat different embouchure technique, certain significant points are common to all. In all reed instrument embouchures the lip muscles (*orbicularis oris*) close evenly around the mouthpiece or reed, forming an air-tight seal (on the flute they form an aperture to shape the air column). The muscles surrounding the lips, however, pull gently away from the lips. This action is felt by the player as pulling the chin down, pulling the corners of the mouth back and so forth. Thus, one set of muscles works against the other, providing subtle control.

Two schools of thought dispute how firmly the corners of the mouth should be drawn back. The hard-cushion or 'smile' embouchure requires the sides of the mouth to be firmly drawn back in a modified smile, stretching and thinning the centre of the lips where they contact the reed and decreasing the 'lip damping' effect. This formation produces stronger high harmonics and consequently a more brilliant tone. The soft-cushion or 'pucker' embouchure (more popular among current players) has the sides of the mouth pushed forwards in a pucker, compressing and thickening the centre of the lips and increasing lip damping, thus discouraging higher harmonics and creating a mellower tone. In practice this difference is one of degree rather than kind, and some compromise is usually struck between these extreme positions. In fact, one noted clarinet teacher describes his embouchure as a 'smiling pucker'.

The volume of the mouth cavity affects most woodwind instruments in a similar way. A larger cavity may be produced by dropping the lower jaw and lowering the tongue (as in forming the vowel sound o or aw), while maintaining the air-tight seal around the reed or mouthpiece or the shape

of the flautist's aperture. This configuration enhances low pitches and produces a deeper, richer sound. Decreasing the volume of the cavity (as in forming the vowel sound eeee) aids the production of high notes and creates a more brilliant sound. Generally speaking, deeper-voiced woodwinds, such as the bass clarinet, baritone saxophone and double bassoon, demand a more relaxed embouchure and a larger mouth cavity. Another similarity shared by all woodwind embouchures is that they are normally formed at the centre of the mouth. An asymmetrical oral or dental configuration, however, such as a prominent point or 'cupid's bow' at the centre of a flautist's upper lip, may require a player to play 'off centre', as some noted performers do.

(ii) Single- and double-reed instruments.

Modern reed embouchures use the teeth similarly: the lips close in an airtight seal, the teeth supporting the lips (figs.3 and 4). Except in certain unusual and extremely demanding circumstances (such as coaxing very high notes out of a bassoon), the teeth never touch the reed. The red part of one or both lips is rolled over them and acts as a cushion. On double-reed instruments both lips are rolled over the teeth, while on single-reed instruments the upper teeth usually rest on the mouthpiece and only the lower lip is rolled over. A few clarinet teachers, however, advocate using a 'double-lip' embouchure in which both lips are rolled over the teeth.

The position of the teeth is controlled by the jaw muscles, which are both stronger and less subtle than the lip muscles. Experienced woodwind players lower the jaw considerably, creating an appreciable gap between the teeth and providing only minimal support for the lips. This configuration increases the volume of the mouth cavity and allows the reed to be controlled primarily by the lip muscles. Novice players, however, may find that their lip muscles are not strong enough to sustain this embouchure for long. As their lips tire, the jaw muscles reinforce the faltering lips by bringing the teeth together, causing pinching, biting, restricted tone quality and loss of control.

The amount of reed or mouthpiece taken into the mouth affects pitch, tone quality and control in a similar manner for all modern reed instruments. If the lip contacts the reed near its tip, lip damping is substantial, less embouchure strength is needed to control the reed and a less brilliant sound results. Placing the reed or mouthpiece further into the mouth has the opposite result – less lip damping, more brilliance and a need for more embouchure strength. On single-reed mouthpieces the reed lies flat on the table for most of its length, but towards the tip the table begins a subtle curve away from the reed (see [Reed](#), esp. [fig.1](#)). At this point, called the fulcrum, the reed continues to run straight, thus separating from the mouthpiece. The correct point of contact for the lower lip is either directly beneath the fulcrum or somewhere slightly nearer the tip. Classical clarinet teachers generally agree that the lip should not move far from this unique position, whatever the demands of the music. In contrast, the lip position for double reeds is much more flexible. Since the sides of oboe and bassoon reeds touch all the way to the tip, there is no fulcrum and the reed can effectively be moved in and out of the mouth. Taking more reed into the mouth favours the higher notes, while taking less enhances the lower

ones. Many bassoonists pull the lower jaw back to create an overbite, which allows maximum control over lip damping. There is no consensus regarding lip placement for saxophonists. Most concert saxophonists subscribe to the clarinetist's fixed-point approach, but jazz players (along with popular and 'folk' clarinetists) usually adopt a more flexible approach.

(iii) Flutes.

The flautist's embouchure controls and directs the air stream so that it strikes the far edge of the embouchure hole at the proper angle, shape, volume and speed to produce the desired result (fig.5). A ribbon-shaped air column, vertically quite thin and no wider horizontally than the embouchure hole, produces maximum sound with minimal expense of air. In order to generate this ribbon shape, an aperture is formed by holding the lips almost closed and drawing the corners of the mouth back and somewhat downwards. The lower jaw controls the direction of the air column. Pulling the jaw back slightly directs the air stream downwards, while pushing it slightly forwards aims the air stream higher. For low notes, the speed of the air stream is diminished, and the column is made somewhat wider and flatter and is aimed lower. For higher notes air speed is increased, and the air column is made narrower and rounder and is aimed higher. Like oboe and bassoon embouchures, the flute embouchure is flexible, changing rapidly and subtly to accommodate pitch, range and dynamic variations.

(iv) Early woodwinds.

The embouchure techniques for earlier woodwinds include the use of the lower lip and chin to stop the tops of vertical notched flutes, the use of the beaked whistle on recorders (see [Flute, fig.1i](#)), the capped double reed on crumhorns (see [Reed instruments, fig.1f](#), and [Wind-cap instruments](#)), and the lip-controlled double reed with pirouette on shawms (see [Shawm, fig.2](#)). These techniques will not be examined here, except to note that even on instruments in which there is no direct physical contact between the 'embouchure organs' and the source of vibration (e.g. recorders and crumhorns), pitch, at least, is affected by the shape of the mouth cavity.

Embouchure

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Emerich, Johann [Emericus, Johannes]

(fl1487–1506). German printer, active in Italy. He came from Udenheim in the diocese of Speyer. In 1487 he printed two books with Johann Hamman, in 1492 he began printing on his own, and in 1494 for Luc'Antonio Giunta and other Venetian publishers. His speciality was liturgical books with music. Of the 71 books he issued, 67 were liturgical and at least 24 contain printed music or space for manuscript music (20 missals, one gradual, one antiphonal, two processional and two *Libri catechumeni*). To print music he used woodcut blocks (a 1493 *Missale romanum*), metal roman plainchant types in four sizes and added mensural music type for the mensural Credo of the 1499 *Graduale*. The *Graduale* has been called the largest book printed in the 15th century; it uses a very large chant type with a variety of designs for different-sized neumes as well as ornamentation or liquescence. The mensural type, a black notation, preceded that of Petrucci by two years.

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M.K. DUGGAN

Emerson, Lake and Palmer [ELP].

English rock group. Consisting of the virtuoso Keith Emerson (*b* Todmorden, 1 Nov 1944; keyboards), Greg Lake (*b* Bournemouth, 10 Nov 1948; bass and vocals) and Carl Palmer (*b* Brighton, 20 March 1951; drums), it was one of the first progressive rock 'supergroups'. Formed in 1970, the group became notorious for their rock versions of classical masterpieces, the most renowned being their *Pictures at an Exhibition* (Island, 1971). Emerson was a flamboyant performer, stabbing his Hammond organ with knives and playing it as it rested on his chest. But he was also one of rock music's most talented and influential keyboard players, being among the first to employ the Moog synthesizer in a rock context. The title track from the second album, *Tarkus* (Island, 1971), is a representative example of the band's style. Cast in seven movements,

driven alternately by Emerson's virtuosic playing and Lake's lyrical singing, it runs to over 20 minutes. With *Trilogy* (Island, 1972) they further refined their approach, the title track being among the best the group ever produced. *Brain Salad Surgery* (Manticore, 1973) contains the band's most ambitious track, the 30-minute 'Karn Evil 9'. After a two-year break (1975–7), the group released *Works, Volume 1* (Atlantic, 1977) and began a tour accompanied by a full orchestra. Logistical and financial problems forced the group to drop the orchestra and continue the tour as a trio. Facing waning popularity, the group broke up in 1978. Emerson and Lake regrouped with drummer Cozy Powell in 1986 to release *Emerson, Lake and Powell* (Polydor). In 1992, again reformed, *Black Moon* (Victory) was released followed by *In the Hot Seat* (London, 1994).

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JOHN COVACH

Emerson String Quartet.

American string quartet. It was formed in 1976 as the professional continuation of a student quartet at the Juilliard School, by Eugene Drucker (*b* Coral Gables, FL, 17 May 1952) and Philip Setzer (*b* Cleveland, 12 March 1951), violins, Lawrence Dutton (*b* New York, 9 May 1954), viola, and Eric Wilson, cello, who was replaced in 1979 by David Finckel (*b* Kutztown, PA, 6 Dec 1951). From its inception the quartet's two violinists have shared the first chair in alternation. The quartet received the Naumburg Award for Chamber Music in 1978 and made its *début* in Alice Tully Hall, New York, on 27 March 1979, playing works by Mozart, Smetana and Bartók; its international *début* took place in Spoleto, on 28 June 1981. It has served as quartet-in-residence at the Smithsonian Institution, Washington, DC (from 1980), the Hartt School of Music (from 1981), the Spoleto Festival (Italy and the USA, from 1981) and the Aspen Music Festival (from 1981). Between 1982 and 1989 the Emerson was the first quartet-in-residence of the Chamber Music Society of Lincoln Center. The quartet tours frequently and in 1996 gave a cycle of Beethoven quartets at the Queen Elizabeth Hall, London.

The quartet's performances span the standard repertory and include the unprecedented presentation of all six quartets by Bartók on one programme. Their recording of the Bartók quartets won a 1990 *Gramophone* award. Contemporary works are a speciality: Davidovsky's String Quartet no.4 (1980) was commissioned by the Naumburg Foundation for the players, who gave the first performance and recorded the work. They have also given *premières* of works by Maurice Wright

(1983), George Tsontakis (1984), Gunther Schuller (1986), John Harbison (1988), Wolfgang Rihm (1993) and Ned Rorem (1995). The ensemble has recorded many 20th-century compositions, including Webern's complete music for string quartet, Piston's Concerto for string quartet, wind and percussion with the Juilliard Orchestra (for CRI) and works by Barber, Ives, Cowell, Harris, Imbrie and Schuller. The Emerson String Quartet is noted for its impeccable ensemble, elegance of style and uniform virtuosity.

ELIZABETH OSTROW

Emery, Walter (Henry James)

(*b* Tilshead, Wilts., 14 June 1909; *d* Salisbury, 24 June 1974). English musicologist and organist. After studies with Percy Fry, organist at St Thomas's, Salisbury, he gained a Threlfall organ scholarship to the RAM in 1929, where he continued his studies with Stanley Marchant and J.A. Sowerbutts. From 1932 to 1934 he taught at the RAM as assistant professor, and was organist at St Giles without Cripplegate (1931–9). After the war he became musical adviser to Novello & Co., for whom he had previously been a proofreader (1937–41). He later became a director of the firm, and though he left it in 1969 he remained general editor of its Early Organ Music series.

He wrote many articles on the problems of establishing authentic texts for the music of Bach, and on the interpretation of those texts, especially for the *Musical Times*. His book *Bach's Ornaments* (1953) gives a thoughtful commentary on ambiguities in Bach's intentions which are explained and illustrated with reproductions of Bach's autograph scores. With John Dykes-Bower he edited Bach's organ sonatas (bww525–30) and short preludes and fugues (bww553–60) for Novello; his edition of the Italian Concerto (bww971) and the Overture in the French Manner (bww831) were published posthumously as part of the Neue Bach-Ausgabe (1977). Emery's training as an organist, publisher and scholar were combined fruitfully in his work to further the understanding of Bach's keyboard music and the problems of performing it and other 18th-century music.

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DAVID SCOTT/ROSEMARY WILLIAMSON

EMI [Electric & Musical Industries].

British record company, with additional interests in music publishing and electric and electronic goods.

1. Beginnings.
2. World War I and its aftermath.
3. The Great Depression, 1931–9.
4. World War II.
5. Reconstruction, 1945–61.
6. The Beatles and after.

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PETER MARTLAND

EMI

1. Beginnings.

In June 1931, during the Great Depression, shareholders of the Columbia Graphophone Company and the Gramophone Company agreed to merge and form a new undertaking, Electric and Musical Industries Ltd (EMI). Although both were British-registered companies, most of the shares were owned or controlled by American interests, 43% of the Gramophone Company by RCA Victor and 80% of Columbia Graphophone by the New York bankers J.P. Morgan. Pressure from these investors, who favoured the merger to better protect their investments, compelled the British management to accept this measure.

At the time of the merger, the Gramophone and Columbia Graphophone companies were well-established businesses and world players in the gramophone record trade. The Gramophone Company had started a British and European trade in Emile Berliner's American-made disc records and gramophones in August 1897, when Berliner sent William Barry Owen, an American salesman and speculator, to London with instructions to create a British trade in gramophone goods and to find investors. The same year, the American Columbia Phonograph Company General created a European trade in its American-made cylinder records and machines from a base in Paris, under Frank Dorian. Both businesses prospered. Owen created a dealership network and Dorian extended Columbia's trade across Europe and into Russia. By 1899, both had opened recording studios, run by American engineers from the Berliner and Columbia studios; in addition, Emile Berliner, anxious about supplies to the London business, created a German-based record manufacturing facility incorporated as Deutsche Grammophon GmbH (see [Deutsche Grammophon](#)).

In 1899, the Gramophone Company Ltd was incorporated in London; it acquired Owen's original venture, together with a controlling interest in Deutsche Grammophon, which became the German selling agency and the base for the Russian and central European gramophone trade. Several overseas operating companies were formed, including the Gramophone Company (Italy) Ltd and Compagnie Française du Gramophon; this as a joint venture with American entrepreneur Alfred Clark, later managing director of the Gramophone Company and eventually the founding chairman of EMI. Also in 1899, Owen acquired the picture by Francis Barraud of 'His Master's Voice' (the dog listening to a gramophone) which became the company's most valuable trademark. 1900 saw the incorporation of the Gramophone & Typewriter Ltd, which acquired the Gramophone Company, the remaining shares of Deutsche Grammophon and the patents of the Lambert typewriter. The typewriter was not a success and in 1907 the name reverted to Gramophone Company Ltd: this company, renamed, is now EMI Records UK and Ireland, the principal British operating company of the EMI Group plc.

Columbia's corporate development was slower and until 1917, when the business was finally incorporated, Columbia traded as the overseas branch of a foreign-registered company. In 1900 Columbia moved its headquarters and recording studios to London and in 1904 it opened its own record manufacturing facilities there.

By controlling their recording programmes, and using local artists, the two businesses made their records an important vehicle for the dissemination of commercial musical culture. They also sent recording engineers to branches across Europe, Russia and the British Empire, where they made records for local markets. Fred Gaisberg became the Gramophone Company's most famous sound engineer active before World War I, regularly touring Europe, the Middle East, India and East Asia. He and his colleagues made important records of some of the greatest classical artists then active, including such established figures as the violinist Joseph Joachim, the pianist Ignacy Jan Paderewski and, among singers, the sopranos Nellie Melba and Adelina Patti. Their records vied with those of rising performers such as the violinist Fritz Kreisler, the soprano Luisa Tetrazzini, the bass Fyodor Chaliapin and especially the tenor Enrico Caruso, whose first records, made for Gaisberg in 1902, established the gramophone as a medium of high culture. Columbia too recorded many famous performers. These celebrity records made good sense in terms of publicity and kudos, but sales were quite modest: the Gramophone Company sold only 34,000 in 1913, a mere one per cent of total sales (this includes sales through the company's licensing deal with the American Victor Talking Machine Company, the successor to Berliner's original venture, which gave it access to recordings by the Metropolitan Opera House stars and others).

Initially, the Gramophone Company's largest and most profitable markets were central Europe and Russia; Columbia's success was in Britain. However, this changed in 1907–9 as both firms underwent dramatic changes. The Columbia Phonograph Company General, which was financially unstable, used its successful European subsidiary as a source of cash; in 1908, during a recession, it failed and, with its cash assets

remitted to America, the European business collapsed. Dorian returned to the USA to help rebuild the firm and his successor rebuilt the European business. The cylinder record was abandoned and the business was refocussed on the disc. In 1909, Columbia's fortunes were boosted by orders from the Rena Record and Manufacturing Company, a venture owned by Louis Sterling, who selected recordings from Columbia's catalogue which he published on the Rena label at below the Columbia price. The following year Columbia acquired Rena; Sterling came with the deal and by 1914 had transformed Columbia's European fortunes.

The Gramophone Company too suffered setbacks. During the 1907–9 recession, its Russian branch collapsed in a sea of corruption while the German business suffered under competitive pressures. In 1908 Clark, appointed managing director, reorganized the business, creating a modern management structure allowing him to plan for long-term growth. The fruits of Sterling's and Clark's labours were starting to appear when World War I began.

EMI

2. World War I and its aftermath.

By 1914, the British record industry could look back on a period of astonishing expansion, with annual sales of 15 million and at least one-third of households owning a record-player. The Columbia and Gramophone companies held about 40% of the British market, with the remainder in the hands of German-owned businesses and a host of small British firms. The war ended the German presence and the Columbia and Gramophone companies could expand, particularly in the cheaper aggregate lines.

The war nonetheless disrupted both businesses, with the Gramophone Company particularly vulnerable: overseas trade accounted for 60% of turnover and profit, much of which was lost because of the war, while Deutsche Grammophon and the Russian branch were seized by their respective governments and neither was restored when the war ended. Columbia however was overwhelmingly dependent on its British business. Sterling, general manager from 1914, presided over the wartime expansion; in 1917, to protect its assets, the business was incorporated as the Columbia Graphophone Company Ltd, with shares allotted to the American parent, and Columbia acquired from the receiver of enemy property the British record factories of the German Carl Lindström company.

After the war, both businesses were chronically short of capital. In 1920, the Gramophone Company negotiated a deal with its American partner, Victor, who took a 43% stake in the business. Columbia's early post-war experience was equally shaky, with its American parent again in the hands of receivers in 1922; Sterling engineered a management buy out of the British business and floated it on the British stock exchange.

During the 1920s, the British record industry experienced a boom of unprecedented proportions, with annual sales rising from 19 million records in 1918 to 60 million in 1929. By 1930 60 per cent of households had a

gramophone. At the heart of this boom were the Columbia Graphophone and Gramophone companies.

After the floatation of Columbia, Sterling spent the rest of the 1920s integrating the world record industry. In 1926, he bought the German Carl Lindström company and its Dutch-registered overseas arm Transoceanic Training; this gave Columbia control of factories in Europe and the Americas, a worldwide distribution and selling network and the important Parlophone and Odeon labels and artists. Also in 1925, financed by J.P. Morgan, Columbia acquired a majority stake in its former American parent; Sterling became chairman of the New York board, and turned around the loss-making business. In 1927, Columbia acquired Nipponophone, then Japan's leading record company. Columbia's last major acquisition was the recording division of the French Pathé company.

Mindful of important developments in electrical engineering, Sterling created a research and development facility in London in 1924. He hired the brilliant electrical engineer Isaac Shoenberg as head. In 1929, Shoenberg recruited Alan Dower Blumlein, to become Columbia's and later EMI's most important electrical engineer, responsible for many critical developments.

The Gramophone Company also rebuilt its multinational base during the 1920s, creating a new German business, Electrola, which proved a great success. Factories were built in various parts of Europe, Australia and in India. The British factory at Hayes, west of London, was modernized, expanded and updated. In 1929, Victor came into the hands of the Radio Corporation of America (RCA), whose head, David Sarnoff, joined the Gramophone Company board; he persuaded Clark to buy Marconiphone, a large British radio manufacturer, bringing the business into the electrical appliance industry. The company updated its record-making techniques, with help from Victor. An international Artistes Department was created to manage recordings of artists, such as the tenor Beniamino Gigli, whose fees could not be borne by a single branch and whose records had international appeal; its artistic director was Gaisberg until his retirement in 1939.

With electrical recording replacing mechanical cutting in 1925, catalogues became obsolete overnight and the careers of many highly-skilled mechanical record-cutters ended. In addition to creating new catalogues, electrical recording allowed engineers to make location recordings: in 1926, the Gramophone company captured parts of Melba's farewell performance at Covent Garden, while Columbia, between 1927 and 1930, made important Wagner recordings at the Bayreuth Festival.

Negotiations to merge the two businesses began in the mid-1920s, but were hampered by the poor personal relations between Clark and Sterling. The onset of the Great Depression in 1929 brought a new urgency to the negotiations and in 1931 the deal was consummated.

[EMI](#)

3. The Great Depression, 1931–9.

Between 1931 and 1934, EMI saw its sales halved and accumulated losses in excess of 1 million. Sterling, managing director, reorganized and integrated the business, closing about half the company's worldwide network of factories and in Britain consolidating all manufacturing at the Gramophone Company's Hayes factories. The hardest hit EMI line was the gramophone record: from a 1929 figure of 60 million records sold, ten years on only six million were sold, by only two major manufacturers, EMI and Decca. The collapse was so great that late 1920s volumes were not regained until 1959. The causes of this dramatic meltdown went beyond the depression; other factors included the impact of radio (by 1939 80 per cent of households had radio), and the rise of the cinema.

When EMI was formed, Sterling ordered comprehensive price-cuts and a restructuring of the business. Non-selling records were deleted and many artists were dropped. As classical records in the HMV catalogue sold in higher numbers than the same works in Columbia's, more HMV records were released. There was one exception: the Columbia artist Sir Thomas Beecham, who negotiated a deal that enabled him to form the London Philharmonic Orchestra. In 1931, the Abbey Road Studios were opened in London. Built by the Gramophone Company, the three-studio complex (later extended to five) became the world's first purpose-built record studio. It was opened by Elgar and the London Symphony Orchestra.

The depression brought EMI a windfall of classical talent dropped by American record companies. The producer Walter Legge, who joined the Gramophone Company in 1927, introduced the idea of a Society series, with subscribers guaranteeing sales and costs by paying for a specific set of records before they were made. The first Society set was of Hugo Wolf songs, by Elena Gerhardt. It was in the Society series that Artur Schnabel recorded Beethoven's complete solo piano works. Legge's colleague David Bicknell broke new ground with a series of Mozart opera recordings from the new Glyndebourne opera house. Gaisberg remained active and made a series of complete opera recordings with Beniamino Gigli; he also made records of Elgar conducting his own works, among them the 1932 collaboration between Elgar and the 16-year-old violinist Yehudi Menuhin in his Violin Concerto, one of the 20th century's great recordings. Gaisberg retired in 1939, having rounded off his career the previous year with a final tour of Europe, where in Vienna he recorded Bruno Walter conducting the Vienna PO in Mahler's Ninth Symphony; other works followed, including recordings of Furtwängler and the Berlin PO, Rubinstein playing all Chopin's nocturnes and (back at Abbey Road Studios) the final recordings of his old friend and Gramophone Company pioneer the pianist Paderewski.

[EMI](#)

4. World War II.

Shortly before the war, Sterling resigned after years of tense relation with Clark; his departure ushered in 15 years of mediocre management. With the coming of war, conscription reduced the pool of available artists and prevented new ones breaking through; and most of the roster of artists EMI had built up in the 1930s moved to the USA and signed new contracts with American companies. EMI's record business went on to a care-and-

maintenance basis and its catalogues were supplemented mainly by repertory from its American licensors RCA Victor and American Columbia. Towards the end of the war, British Council funding made possible the making of previously unrecorded works by British composers, including Walton's *Belshazzar's Feast* and Elgar's *Dream of Gerontius*.

EMI

5. Reconstruction, 1945–61.

With the return of peace, EMI faced the daunting task of rebuilding its shattered international base; it had also to find new artists to rebuild the HMV, Columbia and Parlophone catalogues. In 1945 annual sales of records in Britain stood at ten million; in the postwar boom, and despite high rates of tax, sales grew. 1945 saw the retirement of Clark; Ernest Fisk headed the management team but his reorganization was unsuccessful and he left in 1952, when a further reorganization was necessary.

When Legge and Bicknell returned from war service, they went to Europe to sign up new talent. Legge went to Austria and Germany, where he recorded Edwin Fischer and Wilhelm Backhaus and signed contracts with new artists such as Dinu Lipatti, Elisabeth Schwarzkopf, Wilhelm Furtwängler, Herbert von Karajan and the Vienna PO; Bicknell went to Italy, where he met Gigli and signed contracts with Tito Gobbi and the violinist Gioconda Di Vito. Legge founded the Philharmonia in 1945 and it flourished as EMI's house orchestra, under such conductors as Karajan and Klemperer. In 1946, with guarantees of work from EMI, Beecham founded the Royal Philharmonic Orchestra.

The technical innovations of the postwar industry, especially the introduction of 331/3 r.p.m. LP and 45 r.p.m. records, caused serious embarrassment to EMI. American Columbia had developed the LP and RCA Victor had produced the 45. EMI was dependent on the licensed repertory of those companies, and was anxious not to offend them. Doubting the British chemical industry's capacity to supply enough vinyl resin for the new records and noting the buoyant sales of 78 r.p.m. records and the need for new equipment to play LPs, Fisk hesitated; his rejection of the new records allowed Decca to take the field. In 1952, after his departure and 18 months behind Decca, EMI released its first LP and 45 r.p.m. records. Later, the company introduced stereo recording, based on the technology developed by Blumlein in the 1930s; as a result, much of the new LP catalogue had to be remade, at enormous cost.

After the war, America and American artists dominated British popular music. In the late 1940s, EMI hired four artist and repertory managers to discover and promote the best of British popular music, Walter Ridley, Norrie Paramour, Norman Newall and George Martin. Among their early signings were a Josef Locke, Shirley Bassey, Donald Peers, Eartha Kitt and Ruby Murray, and the orchestras of Joe Loss and Victor Sylvester, as well as Edith Piaf (through the French branch, Pathé-Marconi). They were also responsible for American licensed repertory. In 1956, Ridley released the first Elvis Presley records in Britain, which were poorly received. EMI was fortunate to spot three young British rock and roll artists, Helen Shapiro, Adam Faith and Cliff Richard, all of whom made important hit records. They also helped popularize rock and roll with British teenagers.

American Columbia and RCA Victor ended their licensing agreements with EMI in the 1950s, leaving EMI without representation in the USA; reacting to this, in 1955 the company acquired Capitol, a relatively new though highly successful company, with a galaxy of star names in the popular music business including Frank Sinatra, Nat 'King' Cole and Peggy Lee. New licensing agreements were made with American record companies.

From the mid-1950s, EMI classical records were released in the USA under the Angel trademark (the company lacked the right to use the HMV trademark in America and East Asia). The need to create an American classical record catalogue led Legge to undertake an extensive programme of complete operas with Maria Callas and many with Giuseppe Di Stefano. At this time, the Philharmonia, mainly under Karajan and Klemperer, together with Beecham's RPO, became almost permanent residents at Abbey Road Studios, where they made some particularly fine orchestral recordings.

In the late 1950s EMI underwent major reorganization under Joseph Lockwood, chairman and managing director from 1954; by 1961, EMI was highly profitable and its worldwide record business boomed. The British music business held around 40 per cent of the record market and the classical catalogue was the finest it had ever produced.

EMI

6. The Beatles and after.

In June 1962, Brian Epstein, a Liverpool record retailer and manager of Merseyside pop musicians, brought George Martin, then Parlophone's artist and repertory manager, a tape of his top rock and roll group, the Beatles. This heralded an extraordinary decade at EMI. In Britain, during the first three years of EMI's association with the group, nine million Beatles singles were sold, together with 2.5 million extended-play and 3.5 million copies of their first five albums and that was just the beginning. In the USA, during the decade to 1973, 35 million Beatles albums were sold; at one point they accounted for 20% of EMI's record revenues. The Beatles and their mentor George Martin transformed the record industry: they used multi-tracking technology in their seminal album *Sergeant Pepper's Lonely Hearts Club Band* and generally pushed forward the boundaries of technology.

Epstein brought George Martin a raft of Merseyside talent including Billy J. Kramer and the Dakotas, Cilla Black and Gerry and the Pacemakers. Reacting to this, EMI's managers went in search of the next generation of rock and pop musicians and came up with bands like the Hollies, Pink Floyd and in the 1970s Queen, led by the flamboyant Freddy Mercury. This rich seam of creative talent caused an historic reversal of the postwar American domination of British popular music. The Beatles' first highly-acclaimed tour of America was followed by other British rock acts. Britain, EMI and Abbey Road Studios became the home of rock music. British consumers also bought records of new and established American artists: one of Capitol's successes in the 1960s were the Beach Boys, a close harmony group, whose single *Good Vibrations* became the first of many million-sellers in Britain and by the 1990s their album world sales exceeded 65 million. EMI's licensing deal with Tamla Motown brought artists including

Diana Ross and the Supremes, Stevie Wonder and the Jackson Five. In 1974, EMI was caught up in an unprecedented public row with one of its own acts, the Sex Pistols, a new signing, whom they dropped after an infamous television appearance.

For EMI's classical business, the decade began on a sour note when in 1963 Legge, the leading maker of EMI classical records, left, unable to accept increasing restrictions over his creative work under Lockwood, who was determined to exercise control over the company's classical business, which he saw as profligate and wasteful. This was partly because of the division between HMV and Columbia, who each had their own organizations, exclusive artist rosters and often competing programmes; in addition, overseas branches often released locally-made records in direct competition with EMI and there was no label uniformity, with different branches using different labels (Odeon, Columbia, Parlophone or HMV). Lockwood tried to create a common corporate identity, although the problem of labelling was not resolved until 1990, when the EMI Classics label was used on all EMI's classical CDs.

During the 1960s and 70s, EMI was at the cutting edge of change in classical music tastes. The rise of early music, pioneered by EMI in the 1930s, became popular, partly owing to the work of David Munrow and his records. New EMI artists during these years included Daniel Barenboim, Jacqueline Du Pré and Janet Baker. In 1969, Peter Andry succeeded Bicknell as head of EMI's International Artistes Department. Over the next 20 years, he consolidated EMI's worldwide classical recording and marketing activities and signed important contracts with many successful performers such as the Choir of King's College, Cambridge, André Previn and the LSO, Karajan, Rostropovich and the King's Singers.

Although EMI's record business, consolidated as EMI Music in the 1970s, flourished during the 1960s and into the 70s, profits were not ploughed back; instead, the company ventured into films, pubs and cinemas. It suffered heavy losses in medical technology; this coincided with a serious downturn in the record business, which at the time was destabilized by international piracy, counterfeiting and bootlegging. In 1979 EMI had to merge with Thorn Electrical Industries to form Thorn EMI Ltd.

In 1985, Thorn EMI appointed a fresh management team with Colin Southgate as managing director; he became chairman in 1987. The company now focussed on core businesses, music, rental and retailing. EMI Music was able to increase its market share by acquiring established record businesses: in a process, begun in 1979 with the acquisition of Liberty/United Artists, it bought Chrysalis Records and in 1992 Virgin Records. By the early 1990s, the policy came to fruition. EMI Music also benefited as consumers replaced their LP collections with CDs, and the business grew at unprecedented rates despite the early 1990s recession.

By the time of EMI's centenary in 1997, records from the roster of established classical and pop artists were still among the company's best sellers. But reliance on back catalogue and established artists to sell records was never an EMI policy, and during the 1980s and 90s new artists came to the fore, including Simon Rattle, Roger Norrington, Nigel Kennedy

and Roberto Alagna; they complement EMI's roster of rock and pop talent including the Pet Shop Boys, Eternal, Blur and Radiohead.

In 1996, just before the centenary, Southgate demerged the business from Thorn, creating the largest independent record company in the world. EMI Music then held about 15% of the world market, had under contract some of the leading classical, pop and rock talent, with a catalogue stretching back to the beginnings of the business. EMI was taken over by the Time Warner group in 2000.

[EMI](#)

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Emidy, Joseph Antonia

(*b* West Africa, *c*1770; *d* Truro, 23 April 1835). African violinist and composer, active in England. According to Buckingham, the primary source for details of Emidy's early life, he was born in Guinea, West Africa, taken in childhood as a slave by Portuguese traders to Brazil and, subsequently, to Lisbon. In 1795 he was second violin in an unidentified Lisbon opera house orchestra when he was kidnapped by an English captain, Sir Edward Pellew, whose frigate *The Indefatigable* was in the Tagus under repair. Pellew required a musician to entertain the sailors and, as the Royal Naval records show, Emidy remained imprisoned aboard until 1799. He was discharged in Falmouth where he earned his living predominantly as a violinist, leading amateur harmonic societies and teaching. In 1815 Emidy and his family moved to Truro.

Newspaper reports, advertisements and memoirs confirm that Emidy established a local reputation as a composer, performing his own violin concertos, as well as writing orchestral and chamber works. In 1807 Buckingham tried to advance Emidy's career by taking 'a quartett, a quintett, and two symphonies' to Salomon in London. Though the works were privately performed – apparently successfully – and a subscription raised, nothing further came of the venture. Emidy remained in Cornwall until his death. The details of the concerts he promoted suggest a taste formed by the early Classical idiom, but, in the absence of any of his music, the style and quality of his compositions remain a mystery.

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[compositions advertised or reported; all lost](#)

2 syms., London, 1807; 3 vn concs., Falmouth, 1802, Truro, 1806, Truro, 1810 [may all be the same work]; Rondeau, vn, ?orch, Truro, 1810; hn conc., Truro, 1821; qnt, ?str, London, 1807; qt, ?str, London, 1807; Variations on a Grecian Air, pf, 1828

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RICHARD McGRADY

Emingerová, Kateřina

(*b* Prague, 13 July 1856; *d* Prague, 9 Sept 1934). Czech pianist, teacher, writer on music and composer, sister of the painter Helena Emingerová (1858–1943). She studied the piano with Josef Jiránek, Karel Slavkovský and Karl-Heinrich Barth in Berlin (1882–3), then composition (privately) with Zdeněk Fibich and probably with Vítězslav Novák. She gave concerts and taught at the Prague Conservatory until 1928; she promoted and also published music, notably old Czech piano works. Her own compositions – piano pieces for two or four hands – were mainly dances, published by Klemm (Dresden, 1882) and Barvitiuss (Prague). Her *Polka melancholická* was published as a supplement to the magazine *Zlatá Praha* in 1901; earlier works include a violin sonata (1881), songs (published by František Urbánek, 1882) and music for women’s choir (Urbánek; 1900). *Starosvětské písničky* (‘Songs from the Old Time’) appeared in *Česká hudba* (xxxiv, 1930–31).

Even more important than her activities as a composer was her work as a lecturer and writer on music. She wrote on the history of music – on old Czech masters, Beethoven, Berlioz, Weber, Liszt and Smetana – as well as on musical pedagogy, the inheritance of musical gifts and the development of the musical ear. Her writings were published in the periodicals *Dalibor*, *Hudební revue*, *Hudba a škola*, *Ženský obzor*, *Český čtenář* and (from 1896) the Prague daily papers.

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V. Blažek: ‘Kateřina Emingerová’, *Sborník na paměť, 125 let konservatoře hudby v Praze* [125 years of the Conservatory of Music in Prague, memorial volume] (Prague, 1936), 237–42
V. Helfert: ‘Emingerová, Kateřina’, *Pazdírkův hudební slovník naučný*, ed. G. Černušák and V. Helfert, ii/1 (Brno, 1937), 253 only
L. Vojtišková: ‘Sté výročí narození Kateřiny Emingerové’ [Emingerová’s hundredth birthday], *HRo*, ix (1956), 635; repr. in *Časopis národního muzea* [Magazine of the National Museum], cxxv (1956), 162–8

MARKÉTA HALLOVÁ

Emilia

(It.).

See [Hemiola](#).

Émiriton.

A monophonic electronic instrument. It was developed in Moscow at the Research Institute of the Musical Instrument Industry and the Research Institute for Theatre and Music from around 1932 by Aleksandr Antipovich Ivanov and Andrey Vladimirovich Rimsky-Korsakov, with V.P. Dzerzhkovich and V.L. Kreytser. (The name of the instrument is derived from the initials of 'electric musical instrument', Rimsky and Ivanov.) Originally controlled by a fingerboard, later versions had conventional keyboards. See [Electronic instruments](#), §III, 1(iv).

HUGH DAVIES

Emmanuel, (Marie François) Maurice

(*b* Bar-sur-Aube, 2 May 1862; *d* Paris, 14 Dec 1938). French composer and musicologist. In 1869 his family moved to Beaune, and the landscape and monuments of Burgundy instilled in Emmanuel a love of nature and the visual arts, which was encouraged by his mother, a skilled and perceptive artist. Here Emmanuel interested himself in folksong and frequent visits to the Hôtel-Dieu in Beaune stimulated his feeling for the beauty of the liturgy. Both of these factors played an important part in the evolution of his music. He passed his baccalauréat at Dijon and, following the encouragement of a local composer, Charles, Marquis d'Ivry, entered the Paris Conservatoire in 1880. Here his teachers were Savart (solfège), Dubois (harmony), Bourgault-Ducoudray (history) and Delibes (composition). He also studied classics, poetics, philology and history of art at the Sorbonne and the Ecole du Louvre, gaining the licence ès lettres in 1887. His free approach to rhythm and the introduction of medieval modes into his early works (notably the Cello Sonata op.2, cast in the Phrygian mode) met with strong censure from Delibes who branded his *Ouverture pour un conte gai* 'baroque and unperformable' and forbade his entry for the Prix de Rome. As a result Emmanuel studied privately with the more liberal Ernest Guiraud and so came into close contact with Debussy.

In 1896, after a viva voce examination involving dancers from the Opéra and ambitious projections by Jules Marey, Emmanuel was awarded the doctorat ès lettres for his thesis on ancient Greek dance, a comprehensive study which stressed its freedom and eurhythmic qualities in contrast with the greater rigour of the contemporary French dance, in which the mimetic element was almost entirely absent. After a report on the state of music in German universities, the Collège de France decided in 1898 to create the post of lecturer in musical history for Emmanuel, but vigorous opposition from Berthelot forced it to abandon this idea, and Emmanuel, in the absence of other more congenial employment, spent the period until 1904 lecturing on the history of art at secondary level. He was then appointed

maître de chapelle at Ste Clotilde, but his revival of Gregorian chant led to his dismissal in 1906. In 1909 he was appointed lecturer in the history of music at the Paris Conservatoire in succession to Bourgault-Ducoudray, continuing his predecessor's pioneering interest in folksong and the ancient modes. He held the post until his retirement in 1936; his pupils included Migot, Casadesus and Messiaen.

Emmanuel was unusually self-critical, and of the 73 works he composed between 1877 and 1938, he destroyed all but 30. His compositions reflect his strong views on the 'tyranny' of the major scale, the conventional cadence, the dominant 7th and the bar-line. As Koechlin wrote, 'he used modes through taste and natural instinct; he thought modally'. Like Koechlin, he demonstrated how modality and folksong could be used constructively in 20th-century music. While his prose works are perceptive and scholarly in the extreme, there is nothing pedantic about his compositions, which are remarkable for their virility and concision, and their polymodal and polyrhythmic originality.

His eight purely orchestral works (including the overture to *Salamine* and the prologue to *Prométhée enchaîné*) cover the whole of a career which was planned with extreme care. None of these was performed before 1920. Apart from his *Suite française*, each is accompanied by a literary 'argument', although only in his last work, *Le poème du Rhône*, did he approach the symphonic poem beloved of his contemporaries d'Indy, Roussel and Koechlin. Each work entailed a new approach: *Zingaresca* recreates the improvisations of a Hungarian gypsy orchestra; the First Symphony expresses the sentiments felt on the death of the aviator son of his friend Louis de Launay, making no attempt to follow Classical sonata form; the short, programmatic Second Symphony was suggested by the Breton legend of King Grallon of Ys.

Emmanuel's three major stage works (opp. 16, 21 and 28) reflect his great sympathy with ancient Greek civilization, and his knowledge of Greek rhythms and methods enabled him to go beyond Fauré's refined interpretation of ancient beauty, nobility and simplicity to achieve powerful, tautly constructed dramas of considerable intensity. One of his greatest gifts was the creation of balanced, large-scale sections filled with a wealth of detail which is more remarkable for its harmony and rhythm than for its melody. Even so, his stage works deserve to be revived. Most important among his pieces for lesser forces are the six piano sonatinas written between 1893 and 1925, of which the fourth is based on Hindu modes and prefigures Messiaen. It is through these striking and consistently inspired piano works that Emmanuel is most widely known.

One of the few genuine independents in French music, he sought to liberate it from all that limited its scope, deriving his material from sources almost entirely outside the Classical and Romantic traditions.

WORKS

stage

all unpublished

op.

- 1 Pierrot peintre (pantomime, 2 tableaux, Emmanuel and F. Régamey), A/Mez, spkr, orch, 1886, French radio, Sept 1938
- 16 Prométhée enchaîné (op. 3, Emmanuel, after Aeschylus), 1916–18, Paris, Champs-Élysées, 23 Nov 1959
- 21 Salamine (op. 3, Emmanuel after Aeschylus), 1921–3, orchd 1924, rev. 1927–8, Paris, Opéra, 19 June 1929
- 28 Amphitryon (incid music, Plautus, trans. A. Ernout), 1936, Paris, Amphithéâtre de l'Institut d'art et d'archéologie, 20 Feb 1937

other works

Orch: Ouverture pour un conte gai, after P. Bergon and E. Meurant, op.3, 1890; Zingaresca, fantaisie, op.7, 2 pic, 2 pf, timp, str, 1902; Prologue de Prométhée enchaîné, op.16, 1916; Sym no.1, A, op.18, 1919; Ouverture de Salamine, op.21, 1923–8; Sym no.2 'Bretonne', A, op.25, 1930–31; Suite française [5 of 6 movts from Sonatine no.5], op.26, 1934–5; Le poème du Rhône, sym. poem after F. Mistral, op.30, 1938 [orch. M. Béclard d'Harcourt]

Chbr and solo inst: Sonata, op.2, vc, pf, 1887; 3 Pieces, op.14, org/hmn, 1892–1911; Sonatine no.1 'Bourguignonne', op.4, pf, 1893; Sonatine no.2 'Pastorale', op.5, pf, 1897; Sonata, d, op.6, vn, pf, 1902; Str Qt, B♭, op.8, 1903; Suite sur des airs populaires grecs, op.10, vn, pf, 1907; Sonata [Trio], op.11, fl, cl, pf, 1907; Sonatine no.3, op.19, pf, 1920; Sonatine no.4 'sur des modes hindous', op.20, pf, 1920; Sonatine no.5 'alla francese', op.22, pf, 1925; Sonatine no.6, op.23, pf, 1925; Sonata, B♭, op.29, cornet/bugle, pf, 1936

Vocal: O filii, op.9, 1v, SATB, 1905 [after trad. Easter melody]; In memoriam (R. Vallery-Radot), op.12, 1v, vn, vc, pf, 1908; Musiques (L. de Launay: *Crépuscules et nocturnes*), 12 songs, op.12/2, 1v, pf, 1908; 3 odelettes anacréontiques (R. Belleau, P. de Ronsard), op.13, 1v, fl, pf, 1911 [arr. 1v, orch, 1911]; 30 chansons bourguignonnes du pays de Beaune (after folksongs collected by C. Bigarne, A. Bourgeois, C. Masson), op.15, 1v, pf, 1913, 6 arr. chorus, orch, 1914–15, 1930–35; 10 arr. 1v, orch, 1914, 1932–6; Vocalise, op.24, A/B/cl, 1926; 2 chansons populaires (after folk carols), op.27, 1935: 27/1, 1v, pf; 27/2, 1v, va da gamba/vc, pf unpubd

MSS privately owned by F. Emmanuel, Paris

Principal publishers: Durand, Heugel, Lemoine, Salabert

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Preface to R. Bertrand: *Coins de Bourgogne* (Beaune, 1919)

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Preface to P. Brunold: *Traité des signes et agréments employés par les clavecinistes français des XVII et XVIII siècles* (Lyons, 1925/R)

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Pelléas et Mélisande de Claude Debussy (Paris, 1926, 2/1950)
César Franck (Paris, 1930)
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ReM, nos.410–11 (1988) [expansion of 1947 Emmanuel issue]

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ROBERT ORLEDGE

Emmelēs

(Gk.: 'in tune', 'harmonious').

A term in ancient Greek music theory referring to notes of definite pitch (as opposed, for example, to speech). More particularly, it is used to describe intervals smaller than a 4th that can be calculated as superparticular proportions (e.g. the whole tone measured as the ratio 9:8 or 10:9).



Emmer, Huib

(*b* Utrecht, 6 Sept 1951). Dutch composer. He studied composition with van Vlijmen and Schat at the Hague Conservatory (composition prize, 1977). He played bass guitar in Louis Andriessen's group Hoketus (1976–86). In 1992 he organized the event 'Nacht van de electriciteit' and since then electronics have assumed a significant role in his work. Emmer draws his inspiration chiefly from non-musical sources and is guided by examples from other disciplines. For instance he borrows his montage technique and method for playing layered music at different speeds from the film medium (the Russian director Dziga Vertov) and literature (the American writers William Burroughs and John Dos Passos). Although he has been inspired by Schoenberg, Varèse, Shostakovich and Xenakis, the only musical style demonstrably present in Emmer's work is techno (Detroit, late 1980s), in which funk-like rhythms and black music come together. His music is characterized by nervously oscillating figures and pounding rhythms beginning with a short note on the downbeat, and by energetic melodies resounding in parallel intervals in several instruments. The compositions are generally rapid and breathless, giving the impression of constantly interrupted introductions. His instrumentation is deliberately rough and unpolished, reflecting his predilection for violent stories and films.

WORKS

(selective list)

Montage, pf, ens, 1977; Camera Eye, ens, 1979; Singing the Pictures, ens, 1981; Stukken [Pieces], pf, 1982; The Reel World, ob, ens, 1984; Koud zout, ob, a sax, trbn, db, 1984; Tussen twee werelden, ens, tape, 1986 [collab. G. van Bergeijk]; Bethlehem Hospital, William Blake in Hell (op, 3, K. Hollings), 1988; The Rags of Time (J. Donne), Bar, ens, 1989; Point Black, 2 pf, 1991; Crawling up the Wall, ens, 1992; Pulse Palace, orch, 1992; Memory Drums, ens, live elecs, 1995;

Possession, ens, live elecs, 1996

Principal publisher: Donemus

WRITINGS

'The Principle of Montage', *Key Notes*, no.12 (1980), 42–6

'Kind Regards: a Musical Correspondence' [between Emmer and Guus Janssen], *Key Notes*, no.22 (1985), 18–22

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TON BRAAS

Emmerik, Ivo van

(b Amsterdam, 21 Oct 1961). Dutch composer. He studied composition with Robert Heppener at the Amsterdam Conservatory (1981–6) and Ferneyhough at The Hague Conservatory (1986–9). He also attended summer courses in Middelburg given by Feldman and Cage (1986–8). Van Emmerik has an intellectualist approach to composition and often allows the musical invention to be controlled by the notation. His pieces deal with such questions as the relationship between stasis and movement, or stagnation and change (*Air?*), the optimization of the sound qualities of the wind instruments (*Web*), the creation of spatial illusion (*Travelogue*) and, as several of his titles indicate, the parallelism of colour in painting and music. He associates his compositions with works of art and literature by Paul Klee, Jasper Johns, Marcel Duchamp, Marcel Proust, Italo Calvino and Raymond Roussel. For example, the starting-point for his orchestral piece *Architektur der Ebene* is Klee's watercolour of the same title. This piece consists of 'panels' with areas of sound, 13 short parts, each comprising two symmetrically constructed pages of score. It shares its static character (emphasis on structure rather than narrative) with most of van Emmerik's works. Other characteristics are the use of a minimum of material with mutually shifting patterns of repetition, transparent sound, self-quotations and the almost complete absence of melodies.

WORKS

(selective list)

Orch: *Architektur der Ebene*, orch, 1987–8; *Thought*, b fl, b cl, pf, orch, 1990; *WinterSilence*, chbr orch, 1992; *De Leesmachine E, F ...* (R. Roussel, trans. S. Houppermans), chorus, wind orch, tape, 1995; *Ventriloquist*, orch, 1995–6, rev. 1997

Chbr: *Pas de deux*, 4 rec, 1984; *Intérieur*, fl, cl, 2 gui, perc, vn, db, 1985; *Voci equali*, 3 tr rec, 1986; $((()))^2$, b trbn, 1988; $(((O)))^2$, va, 1988–93; *Polyphon gefasstes Weiss*, pf/cel, 1989; *O/7 pieces for 3 insts*, vn, vc, pf, 1990; *Documents pour servir de canevas*, 6 pieces, fl, ob, b cl, trbn, perc, pf, vn, va, vc, 1990–2;

Combien change de force (Roussel), 2 bar sax, 2 b tuba, tape, slides, 1992–3; De Leesmachine A–D (Roussel, trans. Houppermans), vn, bn, tpt, trbn, perc, 1992–4; Renvoi à l'environ, b rec, db rec, b viol, 1993; Valise, fl, pf, perc, 1993; Fire, imagine, 1v + pf, 1996–7; Travelogue, vn, pf, fl, trbn, perc, va, vc, 1997; Birdstone, fl, ob, cl, bn, hn, tpt, trbn, pf, hp, perc, str qnt, 1998; Double Str Qt, str qt/2 qts, 1998
Elec: Als een gelaat van zand bij de grens der zee (M. Foucault, Roussel, J. Joyce, Homer), CD-ROM, environmental sounds, 1998–9

Principal publisher: Donemus

TON BRAAS

Emmerson, Simon (Thomas)

(b Wolverhampton, 15 Sept 1950). English composer. He studied natural sciences and music education at Cambridge University (1968–72) and took the doctorate in composition at the City University, London in 1982. From 1972 to 1977 he was composer-in-residence at the Digswell Arts Trust, and in 1976 joined the staff of City University, where he has established and developed electronic music studios that have become one of the best facilities of its kind in the British Isles. In 1979 he was a founding member of the Electro-Acoustic Music Association of Great Britain (now the Sonic Arts Network), which he has continued to serve as a member of the executive committee. Nearly all his works make use of technology in conjunction with acoustic instruments. Live electronics are used to modify and extend the timbres of instruments or voices in an elegant and often unusual way (for example in *Spirit of '76*, *Ophelia's Dream I* and *Fields of Attraction*) as well as, sometimes, to bridge sound worlds from different cultures (e.g. *Pathways* and *Points of Return*). The more traditional role of recorded sounds on tape used as accompaniment is effective in *Time Past IV* and *Piano Piece IV*. Emmerson's music is often consonant without necessarily being tonal. He is an influential teacher and writer on electro-acoustic music. (CC1, C. ten Hoopen)

WORKS

El-ac (with voice): Shakespeare Fragments, S, fl, tuba, pf, elecs, 1976; Ophelia's Dream I, S, Mez, T, B, elecs, 1978; Ophelia's Dream II, S, S, Mez, Bar, B, elecs, 1979; Time Past IV, S, tape, 1984; Recollections, T, tape, 1985–6; Song From Time Regained, S, fl, cl, hn, str, elecs, 1988; Sentences, S, elecs, 1990–91

Other el-ac, inst: Pf Piece I, prep pf/pf, elecs, 1971; Pf Piece II, pf, elecs, 1971, rev. 1972; Digswell Tapes I, short-wave radio, elecs, 1973; Digswell Tapes II, perc, elecs, 1973; Chile!, pf, va, perc, elecs, 1974–5; Pf Piece III, pf, elecs, 1974–5; Spirit of '76, fl, elecs, 1976; Variations, tuba, 1976; But the Harp Never Plays, tin whistle, fl, amp pf, 1977; Chimera, b trbn, 7 vn, 2 va, 2 vc, db, tape, 1980; Time Past I, db, elecs, 1981; Time Past II, fl, vc, pf, elecs, tape, 1982; Time Past III, tape, 1983–4; Pf Piece IV, pf, tape, 1985; Windbreak, tpt, tape, 1985; Reflections, tpt, vc, s sax, perc, pf, elecs, 1987–8; Pathways, fl, vc, sitar, tablas, elec kbd, elecs, 1988–9; Shades (of Night and Day), pf, elecs, 1989, rev. 1991; Antiphons, 2 pf, elecs, 1992–3; Points of Departure, hpd, elecs, 1993; Points of Continuation, tape, 1993–7; Fields of Attraction, str qt, elecs, 1996–7; Points of Return, kayagum, elecs, 1997

Material in *GB-Luic*; Sonic Arts Network

Principal recording company: Continuum

WRITINGS

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[whole issue, incl. cassette]

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'Acoustic/Electroacoustic: the Relationship with Instruments', *Journal of New Music Research*, xxviii/1–2 (1998), 146–64

STEPHEN MONTAGUE

Emmert, Johann Joseph

(*b* Kitzingen, nr Würzburg, 27 Nov 1732; *d* Würzburg, 20 Feb 1809).

German composer. He was a schoolmaster at Schillingsfürst, where he also taught music to the children of the Hohenlohe family. By 1765 he had moved to Würzburg, where in 1773 he became university choirmaster and Rektor of either St Burkhard's school or of the Juliusspital. Much of his output consists of Catholic church music (mostly with German texts), though he also wrote a number of operas. His music is simple in style, making little use of counterpoint; the publication of Latin psalms (1766) is unusual among published church music of the period in that it is scored for two choirs, which sing alternate verses in a straightforward chordal style.

Emmert's son, Adam Joseph Emmert (*b* Würzburg, 24 Dec 1765; *d* Vienna, 11 April 1812), was employed by the Salzburg Privy Council as keeper of the archives, and later became an official at the Haus- und Hofarchiv in Vienna. His compositions, which show both Classical and Romantic characteristics, include several operas (*Don Silvio von Rosalva*, Ansbach, 1801; *Der Sturm*, Ansbach, 1806; *Der Schlaftrunk*), numerous sacred and secular songs and several chamber and keyboard pieces.

WORKS

Sacred: *Ecclesia una, sive Psalmodia vespertina*, 2 choirs, 2 vn, 2 tpt, timp, bc, op. 1 (Augsburg, 1766); *Messlieder* (Würzburg, 1786); *Te Deum ... für Deutschlands Kirchen*, in 2 abwechselnden Figural-Choralen, vv, insts (Salzburg, 1797); *Messlieder* (Würzburg, 1786); *Choralbuch zu dem 1800 erschienenen neuen Würzburgischen Gesangbuche* (Würzburg, n.d.); much church music with Lat. and Ger. texts cited by Gerber

Ops: *Die Geopferte Unschuld* (Spl), Schillingsfürst, c1760; *Semiramis*, Würzburg, 1777; *Tomiris*, perf. Würzburg; *Eberhard*, Würzburg, 1780; *Esther*, *Judith* [both described variously as ops and orats]

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Festschrift Hubert Unverricht zum 65. Geburtstag (Tutzing, 1992),
305–30

ELIZABETH ROCHE

Emmett [Emmit], Dan(iel Decatur)

(*b* Mount Vernon, OH, 29 Oct 1815; *d* Mount Vernon, 28 June 1904). American composer and minstrel performer. He had little formal education, but in early youth learned popular tunes from his musical mother and taught himself to play the fiddle. At the age of 13 he became an apprentice printer and in 1834 enlisted in the US Army. At Jefferson Barracks, Missouri, he became an expert fifer and drummer, publishing his own *Fifer's and Drummer's Guide* in 1862 in cooperation with George Brace. On receiving his discharge from the army on 8 July 1835 he joined a Cincinnati circus, for one member of which he wrote the words of his first 'black song' (to the tune of *Gumbo Chaff*). In 1840–42 he toured with the Angervine and other circuses as a blackface banjoist and singer.

In November 1842 Emmett and Frank Brower (1823–74), a blackface dancer and singer who was the first black impersonator to play the bones, formed a fiddle and bones duo in New York. From 6 February 1843 they performed at the Bowery Amphitheatre with Billy Whitlock on the banjo, and Dick (Richard Ward) Pelham (1815–76) on the tambourine, as the Virginia Minstrels (for illustration see [Minstrelsy, American](#)). In contrast with earlier black impersonators, these four presented an entire evening of imitation black music, dancing, anecdotes and oratory, advertised as 'entirely exempt from the vulgarities and other objectionable features which have hitherto characterized negro extravaganzas'. After spectacular successes in New York and Boston, the Virginia Minstrels toured England, beginning with a performance at the Concert Rooms, Liverpool, on 21 May 1843. Emmett performed independently at Bolton, Lancashire, and then travelled with circuses before rejoining Pelham and Brower in Dublin on 22 April 1844. In September of the same year Emmett and Brower sailed for the USA; with two new members they began a New England tour at Salem, Massachusetts, on 23 October.

During the next 14 years Emmett had to counter growing competition from other minstrel groups. He gave his troupe such names as 'Operatic Brothers and Sisters' to add respectability, and inserted 'wench' numbers in which male dancers impersonated females to titillate jaded audiences. He wrote and acted in 'Ethiopian Burlettas' (musical farces) such as *German Farmer, or The Barber Shop in an Uproar*, and launched a genre called 'machine poetry' in which his semiliterate black characters pretentiously assumed the inventive and progressive qualities of the Industrial Age. In 1853 he became part-owner of Charles T. White's Minstrels, and in 1855 opened the first minstrel hall in Chicago, at 104 Randolph Street. In November 1858 he disbanded his troupe and joined Dan Bryant's Minstrels in New York, with whom he continued performing until the end of the 1861–2 season in Chicago. He wrote the tunes and words for the shows' finales, called 'walk-arounds' (identified by Nathan as secular imitations of the

black 'shout'), played the banjo and other instruments, acted in comic skits and sang parodies of well-known serious artists.

Emmett's most successful walk-around, now known as *Dixie*, was first published in an authorized version (1860) as *I Wish I was in Dixie's Land* (see [illustration](#)); it had been pirated a month earlier in New Orleans by P.P. Werlein as *I Wish I was in Dixie*, with music credited to J.C. Viereck and words to W.H. Peters. It was first performed in New York at Mechanics Hall, Broadway, by Bryant's entire cast on 4 April 1859, as the 'plantation song and dance' concluding part 3 of the show. In it Emmett imitated the black call-and-response pattern; the chorus answers the soloist in the verse with 'Look away' and in the refrain with 'Hooray'.

Emmett lived in Chicago from 1867 to 1870 and from 1871 to 1888. At first he worked as a member of Haverly's Minstrels, but after losing his voice he played the fiddle in various saloons. His rough-hewn black tunes and lyrics offended genteel society of the time and he was gradually forgotten. His poverty prompted younger minstrels to stage two benefits (1880 and 1882) that together brought him over \$1000 and in 1881–2 enabled him to be employed as a fiddler in Leavitt's Gigantean Minstrels. After a tour that was notably successful in the South because of *Dixie*, Emmett returned to Chicago, and in 1888 retired to Mount Vernon, Ohio. From 1893 to his death he was aided by a weekly allowance from the Actor's Fund of America.

Between 1843 and 1865 Emmett published at least 30 songs, most of which are banjo tunes or walk-arounds, and between 1859 and 1869 he composed another 25 tunes which are still in manuscript at the Ohio Historical Society, Columbus. Collections published in 1843–4 contain 36 tunes sung by him, only six of which are securely attributable to him. His authenticated tunes, always in heavily accented duple meter and always in a major key, are matched with gnarled texts that never treat any downtrodden person in a kindly or dignified manner.

WORKS

Texts and tunes by Emmett; all printed works published in New York unless otherwise indicated. Catalogue in Nathan.

Collections: *Old Dan Emmit's Original Banjo Melodies* (Boston, 1843–4) *Emmit's Celebrated Negro Melodies* (London, c1844)

walk-arounds

I Ain't Got Time to Tarry, perf. 1858; Flat Foot Jake, 1859, lost; High, Low, Jack, perf. 1859; Johnny Gouler, 1859, lost; Jonny Roach, perf. 1859; Loozyanna Low Grounds, 1859; Road to Georgia, 1859; Sandy Gibson's, perf. 1859; What o' Dat, 1859; Billy Patterson (1860); Go 'way Boys (1860); I Wish I was in Dixie's Land (1860); John Come Down de Hollow (1860); Massa Greely, O, 1860; Old K. Y. Ky. (1860); Wide Awake (Boston, 1860)

Darrow Arrow (1861); De Contrack, or Down On the Beach-Low Farm (1861); Turkey In de Straw (1861); Bress Old Gen. Jackson, 1862; De Back-log, 1862, lost; Mr. Per Coon, 1862; Goose and Gander, 1863, lost; Greenbacks (1863); Here We Are! Here We Are!, or Cross Ober Jordan (1863); High Daddy (1863); Ober in

Jarsey, 1863; Footfalls On de Carpet, 1864, most lost; Jack on the Green (1864); Little Mac is On de Track (1864)

Road to Richmond (1864); U. S. G. (1864); Old Time Rocks, perf. 1865; Whar Y'e Been so Long, 1865, lost; Abner Isham Still, 1868, lost; Barr-grass, 1868; I am Free, 1868; Pancake-Joe, 1868; Sugar in de Gourd, 1868; Want Any Shad, 1868, lost; Whoa! Bally!, 1868, tune lost; The Wigwam, 1868, lost; Yes or No, 1868; Dutchman's Corner, late 1860s; 15th Amendment, 1881; Reel O'er de Mountains, n.d.

other songs and tunes

De Boatman's Dance (Boston, 1843); I'm Gwine Ober de Mountains (Boston, 1843); 'Twill Nebber Do to Gib it Up So (Boston, 1843); Dar He Goes! Dats Him (Boston, 1844); Dandy Jim from Caroline (London, c1844); Come Back Steben, ?1844, tune lost; Jordan is a Hard Road to Travel (Boston, 1853); Root, Hog or Die (Boston, 1856); I'm Going Home to Dixie (1861); The Black Brigade (1863); Mac Will Win the Union Back (1864); Striking Ile (1865)

c25 other songs and tunes, some with banjo acc., and unpubd works

MSS in US-COhs

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ROBERT STEVENSON

Empfindsamkeit

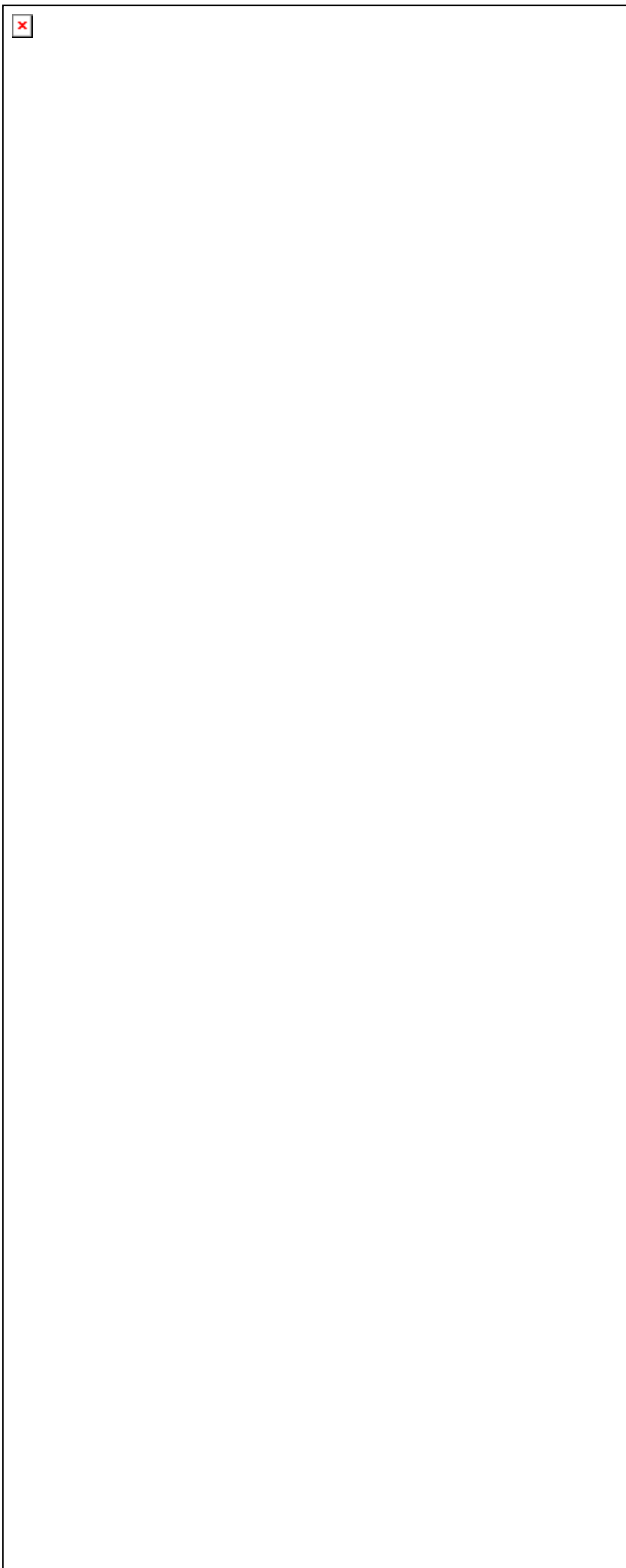
(Ger.).

A musical aesthetic associated with north Germany during the middle of the 18th century, and embodied in what was called the 'Empfindsamer Stil'. Its aims were to achieve an intimate, sensitive and subjective expression; gentle tears of melancholy were one of its most desired responses. The term is usually translated as 'sensitivity' (in the 18th-century or Jane Austen sense, which derives from the French *sensibilité*). 'Sentimental' is another translation, sanctioned by Lessing when rendering Sterne's *Sentimental Journey* as *Empfindsame Reise*. One modern scholar, W.S. Newman, gives 'ultrasensitive' as an English equivalent.

German 'Empfindsamkeit' was part of a wider European literary and aesthetic phenomenon, largely British in origin (e.g. Shaftesbury's cult of feeling, and Richardson's novel *Pamela*, 1741), which posited immediacy of emotional response as a surer guide than intellect to proper moral behaviour. C.P.E. Bach (henceforth called simply Bach), who was close to

Lessing and other progressive literary figures, best embodied the ideals of 'Empfindsamkeit' with respect to music. In his *Versuch über die wahre Art das Clavier zu spielen* (1753) he stated that music's main aims were to touch the heart and move the affections; to do this he specified that it was necessary to play from the soul ('aus der Seele'). The style of music he chose was often indistinguishable from the international idiom of finely nuanced, periodic melody, supported by light-textured accompaniment: it was a reaction to the 'strict' or 'learned' style and elsewhere was apt to go under the name 'galant'. A main difference was that the north Germans tended to avoid lavish decoration: both Bach and Quantz cautioned against the over-use of embellishments. Before them, Marpurg had written approvingly of the Berlin school, saying 'The performances of the Grauns, Quantz, Bach, et al., are never characterized by masses of embellishments; impressive, rhetorical and moving qualities spring from entirely different things, which do not create as much stir, but touch the heart the more directly'. The most easily identifiable 'rhetorical' device was instrumental recitative. It evolved in imitation of the elaborate or obbligato recitative in *opera seria*, of which Hasse and his circle at Dresden were the most admired exponents in Germany. Bach provided a fine example in his 'Prussian' Sonatas, written in 1740. The so-called 'redende Prinzip' of Bach departs from recitative, but goes far beyond it in his keyboard and chamber music, for example, in the trio representing a 'Dialogue between a Sanguinary and a Melancholic' (1749). Another fundamental element in Bach's style, related to recitative by its freedom of rhythm, was the rhapsodic manner of the keyboard fantasy, as evolved by Frescobaldi and Froberger, kept alive by German organists, and passed on by Bach's father. While Bach's friends increasingly saw the need to make explicit by words or programme the rhapsodic and 'speaking' elements in his music (e.g. Gerstenberg's fitting of Hamlet's monologue to the music of the final *Probestück* accompanying the *Versuch*), Bach himself held back from verbalization.

In literature the most influential model of 'Empfindsamkeit' was provided by Klopstock's *Messias* (1748), a redefinition of the epic in which internal, subjective events predominate and the external drama exists only as a point of reference. The poet Ramler wrote the Passion cantata *Der Tod Jesu* in imitation of Klopstock. As set by C.H. Graun in 1755, it immediately became the most central and successful monument of musical 'Empfindsamkeit'. The drama is expressed mostly through the reflections and emotions of anonymous devouts, who use the present tense. Their musical speech is fashionably modern, relying on the aria types as well as the obbligato recitative of *opera seria*, of which Graun was the most important German master, after Hasse. His setting of 'Gethsemane!' (ex.1) shows this conjunction of sentimental meditation and theatrical musical language. The plethora of melodic sighs, the augmented 6th chord with Phrygian cadence for questions, the iterated quavers or semiquavers to express trembling, are all operatic clichés; more individual and expressive are the choice of darker flat keys and the easy enharmonic manoeuvring.



A critic writing in Cramer's *Magazin der Musik* in 1783 (i/2, p.1352) still preferred Graun's *Der Tod Jesu* to a more recent setting, saying that 'Gethsemane! Gethsemane!' 'brought one to tears because of its touching, heart-rending feeling'. Yet, even very early, voices were raised against the sentimentality that made Graun so popular. In the article 'Oratorio' for his *Allgemeine Theorie der schönen Künste* (1771–4), Sulzer, writing with advice from J.P. Kirnberger and J.A.P. Schulz, took exception to *Der Tod Jesu*, saying 'most arias are not differentiated enough from opera arias; precisely this softness and the exaggerated, almost voluptuous polish of the melodies, and in some places even playfulness kill the feeling [Empfindung]'. In the same way Lessing, the man who founded sentimental, bourgeois tragedy in Germany, ironically condemned Klopstock's lyrics, saying that they were 'so voller Empfindung, dass man oft gar nichts dabey empfindet' (*Sämtliche Schriften*, iii, Brief 51). Schiller took a similar line when surreptitiously reviewing his own play, *Die Räuber* (1782), and saying that its incredibly sentimental heroine 'has read too much Klopstock'. Goethe pronounced judgment on the movement when, looking back at his *Werther*, he admitted its sentimentality was indebted to Sterne, and concluded 'there arose a kind of tender–passionate aesthetic which, because the humorous irony of the British was not given to us, usually had to degenerate into a sorry self-torment'.

Writing generally of 'Musik' in his encyclopedia, Sulzer put a finer point on the relationship of modern German style to the *galant* idiom: 'that music in recent times has the nice and very supple genius and fine sensibility [Empfindsamkeit] of the Italians to thank is beyond doubt. But also most of what has spoilt the true taste has also come out of Italy, particularly the dominance of melodies that say nothing and merely tickle the ear'. Schulz, who contributed music articles from the letter S onwards, spelt out this criticism further: 'The sonatas of the present-day Italians are characterized by a bustle of sounds succeeding each other arbitrarily without any other purpose than to gratify the insensitive ears of the layman' (article 'Sonata'). In order to give an example of music that went beyond such lowly aims, Schulz resorted to the keyboard sonatas of Bach, praising them because 'they are so communicative [sprechend] that one believes oneself to be perceiving not tones but a distinct speech, which sets and keeps in motion our imagination and feelings [Empfindungen]'. Bach's own remarks about the difference between his art and that of the modern Italians (among whom he included Schobert and his younger brother, Johann Christian) are in a letter of 1768: 'Their music falls upon the ear and fills it up, but leaves the heart empty; in Italy now, as Galuppi himself told me, the mode no longer tolerates Adagios, but only noisy Allegros, or at most an Andantino'. The implication that Galuppi, greatest master of the *galant* keyboard idiom in Italy and a personal friend of Bach's, was in sympathy with his ideals, lends further credence to the existence of a *galant*-'empfindsam' symbiosis; another implication is that the aesthetic ideals of the mid-century were yielding ground by about 1770 to a showier and stormier phase, so-called 'Sturm und Drang'.

Some historians have posited 'Empfindsamkeit' as a musical parallel to 'Sturm und Drang'. The dramatic fluidity sought by both encourages such a parallel. Bach wrote that he wanted to express many affects, closely following upon one another; and emphasis upon a fluid, transitional

discourse, ranging quickly from one emotion to another, can be found in many of his pieces. Yet the intimate, almost private, aspect of Bach's art represents a quality that helps define 'Empfindsamkeit' and set it apart as a parallel phenomenon, one that anticipates and runs alongside the more popular appeal of 'Sturm und Drang'. Bach's favourite instrument was the clavichord. The boundaries of his artistic world and the ideals of his generation were not such as could embrace all the revolutionary visions of young Herder, Goethe and Schiller. The difference was more of degree than of kind. Even as late as about 1785 Schubart, a typical 'Stürmer', wrote in the *Ideen* praising the clavichord as the 'empfindsame' instrument *par excellence*, calling it 'this lonely, melancholy, inexpressively sweet instrument ... whoever does not prefer to bluster, rage and storm, whose heart overflows often and readily in sweet feelings, he passes by the harpsichord and the piano and chooses – a clavichord'. Bach, unlike his friend Benda, drew back from melodrama, and even resisted attempts made by literary friends like Gerstenberg to set texts under his fantasies. They may be easily enrolled under the banner of *Sturm und Drang*; by his caution, his reluctance to indulge in theatrics beyond the scope of his keyboard, Bach may not.

See also [Classical](#); [Enlightenment](#); [Galant](#); [Rococo](#); [Sturm und Drang](#).

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DANIEL HEARTZ/BRUCE ALAN BROWN

E(lectronic) M(usic) S(tudios).

British firm of [Synthesizer](#) and electronic instrument manufacturers. It was founded in Putney, London, by Peter Zinovieff in 1969, and subsequently owned by Datanomics of Wareham, Dorset (from 1979), the composer Edward Williams (from 1982), and Robin Wood (from 1995). Since the 1980s it has been based near Truro, Cornwall. The company's best-known product is the Putney or VCS-3. See also [Electronic instruments](#), §IV, 5(ii–iv).

Ems, Bad.

Town in Germany. See [Koblenz](#).

Emsheimer, Ernst

(*b* Frankfurt, 15 Jan 1904; *d* Stockholm, 12 June 1989). Swedish ethnomusicologist of German birth. After studying music privately in Frankfurt he studied musicology with Adler and Fischer at the University of Vienna (1924) and with Gurlitt and Bessler at Freiburg University, where he took the doctorate in 1927 with a dissertation on Johann Ulrich Steigleder. Subsequently he was employed in Leningrad (1932–6) as a consultant in musicology at the National Academy for the History of Art, the Hermitage Collection, and the Phonogram Archives of the Museum of Ethnography, from which he led an ethnomusicological expedition to the mountains of the northern Caucasus (1936). On settling in Stockholm (1937) he became musicological adviser to the National Museum of Ethnography and to the scientific expedition to the north-western provinces of China led by Sven Hedin. In 1959 Emsheimer took part in another field trip to study the music of Albanians living in Yugoslavia and in 1973 he made an expedition to the Berbers in Morocco. From 1949 until his retirement in 1973 he was director of the Musikhistoriska Museet in Stockholm, where his work has been of great importance for Swedish musical life. He enlarged the museum's instrument collection, devised new techniques for displaying the collection in conjunction with a modern sound system, and restored early instruments to playing condition. Under him the museum became a centre of concert activity with emphasis on a high standard of performance based on a thorough study of contemporary performing practices. With Erich Stockmann he initiated and edited the series *Handbücher der Europäischen Volksmusikinstrumente*. The University of Uppsala awarded him the honorary doctorate in 1960 and an honorary professorship in 1967.

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JOHN BERGSAGEL/HENRIK KARLSSON

E-mu [Eμ].

American manufacturer of electronic instruments. It was founded in 1972 by David Rossum with Scott Wedge in Santa Clara, California, and subsequently based in nearby Santa Cruz and from 1986 in Scotts Valley. In 1993 E-mu Systems was bought by Creative Technologies of Singapore, and in 1999 it was amalgamated with the latter's later acquisition, Ensoniq, as E-mu/Ensoniq. It has specialized in analogue and digital synthesizers (such as the Proteus, 1989, and Morpheus, 1993), samplers (beginning with the Emulator, 1981) and electronic percussion (including the Drumulator, 1983). See [Electronic instruments](#), §IV, 5(ii–iii) and [Synthesizer](#).

HUGH DAVIES

En chamade

(from Fr. *battre la chamade*: 'to sound a parley').

A phrase indicating a rank of pipes (usually reeds or regals) placed horizontally in the case front of an organ, e.g. 'trompette en chamade'. (See Clarin, Dulcayna, Orlos and Trompeta in [Organ stop](#).) Although before the end of the 18th century Iberian organs had such reeds and regals, the phrase was used by neither Spanish nor Portuguese builders. It first appears in Isnard's contract of 1772 at Saint Maximin-la-Ste-Baume, Provence, for horizontal reeds imitating military trumpet-calls, like the vertical Feldtrompeten (sometimes placed in the case front) and Clarins del mar of 17th-century organs in Germany and Spain. The phrase was popularized in the 19th century by Aristide Cavaillé-Coll to describe the reeds he heard as a boy in the southern borderlands, and which Jean-Pierre Cavaillé, his grandfather, had used in the organs he built in Catalonia; Aristide imitated them in his formative organ at St Sulpice, Paris. 20th-century reeds *en chamade* in England, Germany, Holland etc. rarely have the particular élan of the Spanish models, replacing resonance with power; also, on Spanish organs, external horizontal reeds and regals were always supplementary to interior vertical reeds.

The advantages of such stops *en chamade* are their clear, penetrating sound (cf the common direction 'Schalltrichter auf!' for orchestral trumpets); their easy access for tuning; their sheer contrast with the soft, singing flue stops of Spanish organs; their safety from dust; a convincing imitation of (or replacement for) real trumpets in cathedral music from about 1650; and an extravagant appearance. (See [Organ](#), figs.39, 40 and 41.)

PETER WILLIAMS/R

Enchiriadis, Musica.

See [Musica enchiriadis](#), [Scolica enchiriadis](#).

Encina [Enzina], Juan del [Fermoselle, Juan de]

(*b* Salamanca, 12 July 1468; *d* León, late 1529 or early 1530). Spanish poet, dramatist and composer. He was born Juan de Fermoselle in Salamanca, where his father was a shoemaker; it has been suggested that he was of Jewish descent. One of at least seven children, he, like several of his brothers, pursued a career that brought him into contact with the higher echelons of society. Diego de Fermoselle was professor of music at Salamanca University from 1479 until 1522, and may well have taught his younger brother. Juan became a choirboy in the cathedral in 1484, where another of his brothers, Miguel, was a chaplain. By 1490, when he, too, briefly held a chaplaincy at Salamanca Cathedral (a position he was forced to resign as he was not ordained), he had adopted the name Juan del Encina, probably his matronymic, but also perhaps a conscious reference to the Castilian holm oak as well as the ilex of Virgil's bucolic poetry which clearly exerted considerable influence over him. He would have coincided with the great Spanish humanist Antonio de Nebrija at Salamanca, where he studied law probably between 1488 and 1492, and it is assumed that he would have come under his influence. It has previously been accepted that he entered the service of the Duke of Alba, Don Fadrique de Toledo, immediately after graduating in 1492. However, it is possible that his first post was as a magistrate or *corregidor* in northern Spain, which would have been a royal appointment. If this were the case, Encina would not have become a member of the duke's household until 1495, which has implications for the chronology of his works, especially the plays he composed for performance at the ducal palace at Alba de Tormes, close to Salamanca; most of his works, including the first eight *eglogas*, were published in Salamanca in 1496. He may have entertained hopes of serving Prince Juan (*d* 1497), son and heir of Ferdinand and Isabella, who in that year had taken up residence in the city. In 1498 Encina applied for the post of *cantor* (*maestro de capilla*) at Salamanca Cathedral, but was unsuccessful; after much prevarication on the part of the chapter the position was divided among three singers, including his rival Lucas Fernández. He sought promotion elsewhere, and by 1500 was in Rome, securing benefices in the Salamancan diocese with papal support. Two years later, and despite the opposition of the cathedral chapter, a papal bull decreed that he should hold the benefice assigned to the *cantor*, which

by then belonged to Fernández. Encina did not, however, return to Spain, having found Rome congenial and obtained the favours of successive popes and cardinals. By October 1503 he may have secured a place in the household of Alexander VI, and later in that of Cardinal Francisco Loriz (*d* 1506). In 1508 he was granted the archdiaconate of Málaga Cathedral by Julius II, and he attended his first chapter meeting in 1510, although the chapter curtailed his responsibilities because he was still not ordained. It did, however, entrust him with cathedral business, and over the next eight years he travelled several times to Rome, notably in 1512–13, when his play *Placida y Vitoriano* was performed at the house of a Valencian cardinal, and to the royal court in Valladolid. In 1518 he resigned his position at Málaga for a simple benefice at nearby Morón, and the following year he was finally ordained and travelled to the Holy Land in order to sing his first Mass in Jerusalem. Before his journey, of which he wrote an account in verse, he had been nominated by Leo X for the priorship of León Cathedral, and he attended his first chapter meeting there in November 1523. He held this position until his final illness in December 1529, his will being presented on 14 January 1530. It was his wish that he should be buried beneath the choir of Salamanca Cathedral, and his remains were moved there in 1534.

Encina has been portrayed as an ambitious man who set his sights on promotion through preferment; it is curious that, despite dedicating several of his works to members of the royal family, he was never appointed a member of the royal chapels, and it is striking that almost all his works were written and composed by the time he was in his mid-30s. Many of his songs, well over 60 in number, are preserved in musical settings in the *Cancionero Musical de Palacio* (*E-Mp* 1335), much of its wide-ranging repertory being attributed to composers who worked at some time in the royal chapels. Encina's involvement in the compilation of this anthology, if any, has yet to be ascertained. His *Cancionero* of 1496 includes lyric verse on a broad range of topics – occasional (including a lament probably on the death of Prince Juan), popular, devotional and didactic – and his first eight *eglogas*, as well as an adaptation in Castilian of Virgil's *Bucolics*. Five more plays were added to later editions. The concise but pioneering treatise on metrics, the *Arte de poesia castellana*, reveals a knowledge of earlier Spanish writings as well as Italian poetry, and is valuable for its clear definitions of contemporary Castilian metres and forms.

Although not strictly speaking the founder of the Spanish theatre, as has sometimes been said, Encina was the first to compose dramatic pieces systematically and specifically for performance. He designed a lyric-dramatic mode of presentation which his followers successfully elaborated. The earliest plays, sacred dramas celebrating religious festivals (Christmas, Shrove Tuesday, Passiontide or Easter), are tentative developments of the medieval mystery plays, notable for their popular, even rustic flavour. These elements are exploited with grace and tact in the later secular pastoral plays; a brashly rowdy play composed in dialect for a popular audience in Salamanca (1497) stresses the humorous aspects of conflicts between students and rustics. The later plays are dramas in which passionate or tragic love is the theme. Influenced by the Italian Renaissance, Encina introduced allegorical and mythological elements. Music is an integral part of the action in all the plays. They normally

conclude with or introduce midway a four-part villancico sung and danced by the actors, and the play's synopsis or the text itself frequently specifies singing and dancing. Appropriate villancicos from Encina's repertory were probably interpolated for many are dramatically written and seem made for the purpose.

To the 60 or so songs attributed to Encina in the songbooks, a further nine anonymous settings of texts by him can be added, of which the music may also be attributable to him; only three settings of his poems by other composers are known to survive. Musical settings for ten further poems included in the *Cancionero* of 1496 are no longer extant. The surviving pieces, mostly villancicos, are three- and four-voice settings displaying a variety of styles, according to the type of text, within a shared idiom: clearly defined musical phrases for each line of text, which is set essentially syllabically and homophonically, with only the briefest of melismas on the penultimate syllable and a limited amount of independent movement between the voices in preparation for cadence points. The varied and flexible rhythms are patterned on the accents of the verse, making the song texts clearly audible, while harmonic progressions are simple and strong. The extent to which Encina was responsible for evolving this idiom – which differs considerably from the earlier, chanson-influenced repertory of composers such as Urrede, Enrique and Cornago – has yet to be studied, but his oeuvre, dating from the late 1480s and early 1490s, certainly marks a watershed in song composition from the Spanish kingdoms. It is striking that a considerable number of his villancicos (including *Señora de hermosura* and *Una sañosa porfia*) are based on the folía and may well provide some of the earliest examples of this dance pattern.

Many of his songs share a spontaneous, quasi-improvised feel that may reflect their development from an unwritten, popular musical tradition that he notated and formalized for court consumption, just as most of his poems draw on popular, or popular-style, refrains which are then elaborated in the manner of the courtly love lyric. Other songs seem wholly inspired by popular tradition, while his six ballads or *romances* are more austere, even hymn-like, in idiom – at least as they are notated in the songbooks.

Encina's songs illustrate to an unparalleled degree that happy interpenetration of 'learned' and 'popular' elements often characteristic of early Renaissance music and poetry. His originality lay in his special ability to combine poetic and musical rhythms and expression in an organic whole.

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ISABEL POPE/TESS KNIGHTON

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Amor con fortuna, 4vv, A 102, B 97, L 13; Antonilla es desposada, 3vv, A 312, B 384, L 45, J 10 (different music); ¿A quién devo yo llamar?, 3vv, A 406, B 299, L 54; A tal pérdida tan triste, 4vv, refrain only, A 324, B 338, L 49; Ay triste, que vengo, 3vv, A 293, B 378, L 38; Caldero y llave, madona, 4vv, irregular villancico, A 249, B 432, L 28, *I-Fn*; Circumdederunt me dolores, music lost, text in Salvá y Mallen; Congoxa más que cruel, 3vv, irregular villancico, A 224, B 152, L 27; Cucú, cucú, cucucú, 4vv, A 94, B 406, L 12

Daca, bailemos, Carillo, 3vv, A 282, B 373, L 33; Démonos al alegna, music and text lost, see House; Desidme, pues sospirastes, 3vv, A 308, B 197, L 43; El que rige y el regido, 3vv, A 275, B 179, L 30; El que tal señora tiene, 3vv, A 395, B 254, L 53; Es la causa bien amar, 3vv, canción, A 46, B 36, L 3; Esta tristura y pesar, music lost, text in *Cancionero* (1496); Fata la parte, 4vv, A 421, B 455, L 57

Gasajémonos de husia, 4vv, A 165, B 353, L 18; Gran gasajo siento yo, 4vv, L vii, text in *Cancionero* (1496), music in *E-SE* possibly by Encina; Hago cuento que hoy nascí, music lost, text in *Cancionero* (4/1509); Hermitaño quiero ser, 4vv, A 313, B 198, L 46; Levanta Pascual, levanta, 3vv, A 184, B 316, L 24; Los sospiros no sosiegan, 4vv, on the folía, A 163, B 108, L 17, 1516², 1517²; Mas quiero morir por veros, 4vv, A 82, B 67, L 10; Más vale trocar, 4vv, A 298, B 190, L 39; Mi libertad en sosiego, 4vv, romance, A 79, B 64, L 8; Mortal tristura me dieron, 4vv, canción, A 44, B 34, L 2

Ninguno cierre las puertas, 4vv, on the folía, A 167, B 354, L 19; Non quiero que me consienta, 4vv; L ix, 1516², 1517², text in *Cancionero* (1496), music possibly by Encina; No quiero tener querer, 3vv, A 378, B 247, L iv, text definitely, music possibly by Encina; No se puede llamar fe, 3vv, A 45 B 35, L i, text definitely, music possibly by Encina; No tienen vado mis males, 4vv, A 162, B 107, L 16, also 3vv, J 50, also 2vv, BG 7; Nuevas te traigo, Carillo, 3vv, A 281, B 372, L 34; O castillo de Montanges, 3vv, A 356, B 339, L iii, text definitely, music possibly by Encina; Ojos garzos ha la niña, music lost, text in *Cancionero* (3/1505), BG 25; ¡O reyes magos benditos!, 3vv, A 412, B 302, L 56; Oy comamos y bebamos, 4vv, on the folía, A 174, B 357, L 20

Paguen mis ojos, 3vv, A 277, B 180, L 31; Para verme con ventura, 3vv, A 354, B 320, L 51; Partir, corazón, partir, 3vv, A 67, B 55, L 5; Partístesos, mis amores, 3vv, A 186, B 121, L 25; Pedro, y bien te quiero, 3vv, A 278, B 371, L 32; Pelayo, ten buen esfuerço, 3vv, A 428, B 387, L 59; Pésame de vos, el conde, 4vv, romance, A 131, B 329, L 15; Por muy dichoso se tenga, 3vv, L viii, text in *Cancionero* (1496), music in *E-SE* possibly by Encina; Pues amas, triste amador, 3vv, A 379, B 248, L v, text definitely, music possibly by Encina; Pues no te duele mi muerte, 4vv, A 305, B 194, L 42; Pues que jamás olvidaros, canción, 4vv, A 30, B 22, L 1, *E-SE*, 1516²; 1517², João IV, King of Portugal: *Defensa de la musica moderna* (Lisbon, 1650/R); Pues que mi triste penar, 3vv, A 191, B 125, L 26; Pues que tú, Reina del cielo, 3vv, A 442, B 314, L vi, text definitely, music possibly by Encina; Pues que ya nunca nos veis, 4vv, A 271, B 177, L 29, Quédate, Carillo, adiós, 4vv, A 304, B 382, L 41; ¿Qu'es de ti, desconsolado?, 3vv, romance, A 74, B 315, L 6; ¿Quién te traxo, cavallero?, 3vv, A 283, B 82, J 47, L 35

Razón que fuerça, 4vv, coplas with refrain, A 314, B 199, L 47; Remediá, señora mía, 3vv, A 318, 320, B 201, 202, L ii, ii *bis*, text definitely, music possibly by Encina; Repastemos el ganado, music lost, text in *Cancionero* (1496); Revelóse mi

cuidado, 3vv, A 436, B 262, L 60; Roguemos a Dios por paz, music lost, text in *Cancionero* (1496); Romerico, tú que vienes, 3vv, A 369, B 240, J 56, L 52, *E-SE*; Señora de hermosura, 4vv, irregular villancico, on the folía, A 81, B 66, L 9; Serviros y bien amaros, 3vv, A 338, B 218, L 50; ¿Si abrá en este baldrés?, 4vv, irregular villancico, on the folía, A 179, B 415, L 22; Si amor pone las escalas, 4vv, A 178, B 65, L 21; Si a todas tratas, Amor, music lost, text in Salvá y Mallen; Soy contento y vos servida, 3vv, canción, A 50, B 40, L 4; Tan buen ganadico, 4vv, A 426, B 393, L 58, *I-Fn*; Todos los bienes del mundo, 4vv, A 438, B 265, L 61, *I-Fn*; Todas se deven gozar, music lost, text in *Cancionero* (1496); Torna ya pastor, en ti, music lost, text in Menéndez y Pelayo; ¡Triste España sin ventura!, 4vv, romance, A 83, B 317, L 11

Un'amiga tengo, hermano, 3vv, A 285, B 375, L 36; Una sañosa porfía, 4vv, romance on the folía, A 126, B 327, L 14; Vuestros amores, he, señora, 4vv, A 181, B 117, L 23; Ya çerradas son las puertas, 3vv, A 289, B 186, L 37; Ya no quiero ser vaquero, 4vv, A 302, B 381, L 40; Ya no quiero tener fe, 3vv, A 408, B 300, L 55; Ya no spero qu'en mi vida, 3vv, A 316, B 385, L 48; Ya soy desposado, 3vv, A 309, B 383, L 44; Yo m'estava reposando, 4vv, romance, A 77, B 62, L 7

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Enclume

(Fr.).

See [Anvil](#).

Encomium

(Lat.; Gk. *enkōmion*).

A work of prose or poetry composed in praise of an individual. In its original sense, encomium denotes a choral song, sung by a *kōmos* (group of revellers), praising the winner of a musical or athletic competition. The meaning was later extended to include any laudatory song, poem or speech. A eulogy, a funeral oration for those who died in battle, an epideictic speech in praise of a historical or mythical figure, a verse-epitaph praising the life of the deceased, a *skolion* (banquet song) in praise of the host: each could be classified as an encomium. Aristotle (*Rhetoric*, i, 1367b; *Eudemian Ethics*, ii. 1.12) specified that an encomium praises actual deeds (*erga*), not qualities of virtue or excellence (*aretē*). Plato (*Republic*, x. 607a) distinguished between encomia, which praise mortals, and hymns, which honour gods. Although Plato himself did not consistently maintain this distinction, the Alexandrian grammarians, who gathered and classified Archaic and classical Greek literature, found the categories useful. Victory songs (encomia in the radical sense) were classified as *epinikia*, poems to the gods as hymns, and the category of encomium became a repository for any remaining praise poetry.

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MICHAEL W. LUNDELL

Encore.

A French word meaning 'again', cried out by English audiences (not French ones, who use *bis*) to demand the repetition of a piece just heard or an extra item. This use of the word goes back at least to February 1712, when it attracted satirical comment in the *Spectator*: 'I observe it's become a custom, that whenever any gentlemen are particularly pleased with a song, at their crying out *encore* or *altro volto*, the performer is so obliging as to sing it over again'. In this period, the word had a fashionable status. Pope (1742) has the 'harlot form' of Opera telling Dullness ('in quaint Recitativo'):

To the same notes thy sons shall hum or snore
And all thy growing daughters cry *encore*. (*The Dunciad*, iv.
59).

In both concerts and operas the progress of a work was freely interrupted for the repetition of arias or movements.

Today, an 'encore' usually means an extra piece played at the end of a solo or chamber recital, or by a soloist after a concerto, in response to more than perfunctory applause. If American audiences cry out, it is usually 'bravo', not 'encore'.

PETER WALLS

Enculturation.

This refers to the process of learning the culture of a people, specifically its language, norms, beliefs, and appropriate behaviours. Enculturation begins in childhood, but extends into adulthood, when the cultures associated with new statuses and social roles must be learnt. Musical enculturation, the learning of a music culture, includes such processes as cognitive development in children, teaching strategies, learning techniques, how performative behaviours are understood as social behaviour, learning how to interact with audiences and patrons, and discovering the symbolism or meaning of various aspects of musical style and presentation. Some of these issues, especially teaching strategies and cognitive development, have been studied in the fields of music education and psychology of music. Ethnomusicologists, who routinely use the culture concept in their work, have rarely addressed the broad range of issues implicit in the concept of enculturation.

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TIMOTHY RICE

End correction.

Standing waves in a cylindrical pipe have a pressure antinode (point of maximum pressure fluctuation) at a closed end of the pipe. To a first approximation, an open end can be treated as a pressure node (point of no pressure fluctuation), but in fact the node is displaced beyond the physical end of the tube by a short distance known as the end correction. The effective length of the air column, which is used in calculating the wavelengths and frequencies of the standing waves, is the sum of the physical length and the end correction. If the pipe is open at both ends, two end corrections are required. The end correction at the open upper end of a thin-walled organ flue pipe is close to 0.61 times the pipe radius at low frequencies; it decreases as the frequency increases, and increases with increasing wall thickness. Partially closing the end increases the end correction, lowering the sounding pitch. The end correction at the mouth of an organ flue pipe depends on the details of the mouth, and is normally greater than the pipe diameter.

See also [Speaking length](#).

MURRAY CAMPBELL

Endechas

(Sp., Port.: 'dirge'; sometimes sing., *endecha*).

A funeral song and, from about 1500, an elegy or lament. With the exception of *endechas de canaria* (or *endechas canarias*), the genre followed no consistent poetic or musical form, although *endechas* of quatrains of six-syllable lines were common in the 16th century. *Endechas de canaria* were regularly in rhymed tercets and the music was based on that of the *canarias* (see [Canary](#)). The earliest known composition specifically entitled *endecha* is a refrain-song possibly by Alfonso de Troya, no.187 in the *Cancionero Musical de Palacio* (compiled c1505–20); others in the collection are called 'lamentación', a term which was later often synonymous with *endecha*. Pisador's *Libro de música de vihuela* (1552) contains two *endechas*. Salinas equated the *endecha* with the *nenia* in classical Latin. The *endecha* tradition survives in Judeo-Spanish communities and in the Canary Islands.

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JACK SAGE/SUSANA FRIEDMANN

Endellion Quartet.

British string quartet. It was founded in 1979 by Andrew Watkinson, Louise Williams, Garfield Jackson and David Waterman. Entering the first Portsmouth International String Quartet Competition in 1979 almost immediately after its formation, it took second prize and the audience prize; in the same year it won the British National String Quartet Competition and made its first visit to the USA, winning the Young Concert Artists award. The following year it returned to the USA for concerts and since then it has enjoyed an international reputation, touring widely. Williams left in 1984, to be succeeded by James Clark and (since 1986) by Ralph de Souza. The Endellion is arguably the finest quartet in Britain, playing with poise, true intonation, excellent balance and a beautiful tone. In music of the Viennese Classical composers it has few challengers but it has won praise in a wide

repertory, its Beethoven and Bartók cycles being especially admired. In 1996 it won the Royal Philharmonic Society award for the best chamber ensemble; and it has been honoured with a joint degree by Massachusetts Institute of Technology. Since 1992 it has been resident ensemble at the University of Cambridge, where it has a regular concert series. The group plays music by Goehr, Wood and Maw and has commissioned or given the premières of works by David and Colin Matthews, Judith Weir, Imogen Holst, Peter Benari, Silvina Milstein and Thomas Adès. In concert it has collaborated with Sir Thomas Allen, members of the Amadeus Quartet, Joshua Bell, Steven Isserlis, Tabea Zimmermann, Mitsuko Uchida, Anne Queffélec and Imogen Cooper. For the 1999–2000 season it commissioned meditations to accompany Haydn's *Seven Last Words* from the Poet Laureate, Andrew Motion, who himself took part in some of the performances. The Endellion's recordings include a Britten cycle, all of Tchaikovsky's chamber music for strings, quartets by Haydn, Mozart, Smetana, Dvořák, Bartók, Barber, Bridge and Walton, Amy Beach's piano quintet (with Martin Roscoe) and Adès's *Arcadiana*. Outside the quartet, Watkinson is well known as an orchestral leader and director; Jackson teaches the viola and chamber music at the RAM; and Waterman coaches ensembles at Prussia Cove, Cornwall, and Westonbirt, Gloucestershire. The Endellion's instruments are particularly well matched, the violins being by José Contreras of Madrid (1760 and 1772); the viola anonymous English, c1800; and the cello by G.B. Guadagnini, c1745.

TULLY POTTER

Enderle, Wilhelm Gottfried

(*b* Bayreuth, 21 May 1722; *d* Darmstadt, 18 Feb 1790). German violinist, keyboard player and composer. He was the son of Johann Joseph Enderle, a wind player who took up an appointment in Nuremberg in 1728. He completed his studies in 1737–8 in Berlin, returned to Nuremberg an accomplished virtuoso and often made appearances outside his home town. In 1748, when his father died, he joined the Würzburg court as a violinist. On 9 April 1753 Landgrave Ludwig VIII appointed him Konzertmeister at Darmstadt under Graupner and Endler, and he was also music tutor to the household. Graupner died in 1760, and on Endler's death in 1762 Enderle became principal conductor. Between 1773 and 1776 the Hofkapelle was reduced in numbers, and during this period Enderle combined his duties with those of a principal musician at the Homburg court, after which he was entrusted with the rebuilding of the Darmstadt orchestra.

Schubart wrote of Enderle: 'He can produce notes and turns of phrase that still beggar description ... In his youth he possessed breathtaking virtuosity, and caused a general sensation'; but he also suggested that a certain inclination towards the amusing rather than the serious may have limited his acclaim. Enderle was also an outstanding keyboard performer, an excellent teacher, and a respected composer of three-movement symphonies, virtuoso concertos and numerous trios in pre-Classical style, and of several somewhat anachronistically Baroque festival cantatas for the Darmstadt court.

WORKS

Orch: *Simphonia a piu stromenti* (Paris, ?1770); 1 sym. in *Simphonies a 4 et plusieurs parties*, op.4 (Paris, 1761); 6 syms., incl. nos.9, 13, *B-Bc*, *D-DS*, *EB*; Hpd Conc., *Bsb*; 2 vn concs., *DS*; Pastorell (inc.), *EB*

Chbr: 6 vn duos (Paris, c1762); 1 work in *Pièces choisies pour le clavecin*, I (Amsterdam, c1760); 18 trios, 2 fl, b, and fl trio: autograph, *KA*; trio, 2 vn, b, *B-Bc*

Vocal: 2 cants. for Landgrave Ludwig VIII, 1766, 1768, wedding cant. for Landgrave Georg: all *D-DS*

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E. Noack: *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit* (Mainz, 1967)

ELISABETH NOACK

Enderlin, Hieronymus.

See [Formschneider, Hieronymus](#).

Enders, Karel Vilém

(*b* ?1778; *d* Prague, 23 June 1841). Czech bookseller and publisher. He had a bookshop first in Leipzig and then from 1809 (or 1810) until 1835 (or 1836) in Prague, where until 1832 he also ran a publishing house. He published mostly contemporary dance music, vocal and piano pieces by Prague composers, notably Václav Jan Tomášek. In 1817 he produced Jakub Jan Ryba's book *Počáteční a všeobecní základové ku všemu umění hudebnímu* ('First and universal principles for all musical art'), which was of fundamental importance in the development of Czech literature on music. He also attempted to publish the first Austrian bibliography, but failed for lack of support.

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ZDENĚK CULKA

Enders, Karl.

See [Andreae, Carolus](#).

Endler, Johann Samuel

(*b* Olbernhau, Erzgebirge, 26 July 1694; *d* Darmstadt, 23 April 1762).

German composer. His father was organist and schoolmaster at Olbernhau. No documents concerning Endler's schooling are known, but many circumstances, including his connections to Christoph Graupner, suggest that he attended the Thomasschule in Leipzig. He enrolled at the university there in 1716. Archival documents regarding the Neukirche show Endler, still a student, substituting there as organist and director of church music in 1720. From 1721 to 1723 he directed Fasch's collegium musicum. While Graupner was in Leipzig in connection with his application for the post of Thomaskantor, he evidently offered Endler a post at Darmstadt, and the latter was installed at the court in 1723 as an alto singer and violinist. He was promoted to Konzertmeister before 1740 and then (before 1744) to vice-Kapellmeister under Graupner. After Graupner's death in 1760 Endler succeeded to his position, which he held until his own death two years later.

Three early church cantatas and one secular cantata (the political satire *Der Raritätenmann*, written in 1747 for the birthday celebration of Landgrave Ludwig VIII) survive; another secular cantata, *Der Nachtwächter* (1746), has been lost. Endler's remaining extant works are orchestral. Two-thirds of the sinfonias were written for special festivities and first performed between 1748 and 1761 at the landgrave's favourite hunting castle, Kranichstein. Often richly orchestrated, they exploit skilfully the court's especially large group of virtuoso brass and wind players. They consist of a modern Allegro movement followed by a suite of up to six further movements with dance, tempo and, occasionally, character titles. Concertante elements are apparent, except in the first movements. The overtures are similar, except that the first movement is in the form of a French overture, tonal unity is maintained throughout the cycle and a larger selection of dance movements is found. The autograph manuscripts of Endler's compositions, together with his excellent copies of other 18th-century works, are in the Hessische Landes- und Hochschulbibliothek, Darmstadt.

WORKS

in D-DS and autograph unless otherwise stated

vocal

Church cants.: Da die Zeit erfüllet war (J.C. Lichtenberg), T, 4vv, str, bc, 1729; Ihr Lieben glaubet nicht einen jeglichen (Lichtenberg), 4vv, orch, 1729; Jesus stirbt! Ach, soll ich leben (G.C. Lehms), 5vv, orch, 1713, *D-DS* (mostly autograph)

Secular cants.: Der Nachtwächter, 1746, lost; Der Raritätenmann (J.A. Buchner), B, orch, 1747

instrumental

30 sinfonias; 3 ed. in *The Symphony 1720–1840*, ser. C, lix–lxxiv (New York, 1984) 7 ovs. [Nagel gives incipits for 10], orch; c10 marches; partita (C), hpd; 2 pieces, 1755, 1759; 5 riddle canons [anon. in Endler's script], facs. in *MGG1* (F. Noack)

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MGG1 (F. Noack)

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F. Noack: *Christoph Graupners Kirchenmusiken* (Leipzig, 1916)

E. Noack: *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit* (Mainz, 1967)

J.C. Biermann: 'Die Darmstädter Hofkapelle unter Christoph Graupner', *Christoph Graupner, Hofkapellmeister in Darmstadt 1709–1760*, ed. O. Bill (Mainz, 1987), 27–72

J.C. Biermann: *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler* (Mainz, 1996)

JOANNA COBB BIERMANN

Endoviensis, Christoffel van.

See Ruremund, Christoffel van.

Endpin [tailpin]

(Fr. *pique, bâton*; Ger. *Stachel, Pflock, Fuss*; It. *puntale*).

A wooden or metal attachment to the bottom of a cello or double bass to assist in lifting the instrument off the floor and holding it securely. A standard playing position for the cello, unlike that for the bass, was not established until around 1900. Pictorial evidence from the 17th, 18th and 19th centuries shows cellists standing and seated, with endpin (or other lifting-and-holding device) and without. Therefore the endpin has figured as an important variable in cello performance, with ramifications affecting tone, technique, style and gesture. Until the late 19th century, method books taught only one position for playing the cello, with the instrument held between the legs and supported mainly on the left calf. From the early 17th century onwards, however, numerous iconographic records (e.g. M. Praetorius, *Theatrum instrumentorum*, 1620, pl.xxi) show cellos being held up by a spike, stool, platform, box, barrel, the player's foot or even a combination of ways. J.S. Petri (*Anleitung zur praktischen Musik*, 2/1782, 415–16) reported that the use of the endpin was most prevalent among ripienists, especially those who prefer to play standing. This may explain why method books, directed primarily at soloists, ignored the endpin for so long.

In the 19th century there was more consistency between method books and iconography. The methods continued to ignore the endpin, and few players are depicted using one. One famous exception was A.F. Servais, who, owing to his girth or that of his large Stradivarius (accounts differ), found relief in an endpin, and for this reason was erroneously credited with its invention. When method books first began to advocate use of the endpin, around 1880, it was again considered to be a new invention. It did not meet with immediate, universal acceptance; many well-known cellists such as Grützmacher, Piatti and Hausmann continued to adhere to the old position. Women cellists appear to have been pioneers in the adoption of the endpin, because of widespread disapproval of their holding the cello between the legs, a prejudice that persisted until well into the 20th century.

The endpin allowed the cello to be held away from the body in positions that, around 1900, were deemed more decorous, either with the legs turned to the left in side-saddle fashion, or with the right leg almost kneeling behind the cello, a position in which Beatrice Harrison was photographed.

The perceived benefits of the endpin were: a more relaxed position, especially for the legs; increased stability, especially for shifting and playing in high positions; better access of the bow (unimpeded by the knees) to the *a* and *C* strings; freer vibration of the body of the instrument; and transmission of sound into the floor (with some debate as to whether wood or metal is the better transmitter; metal is now always used). Disadvantages perceived when the endpin was reintroduced in the late 19th century were the lazy posture or extravagant motions it allowed the player.

The endpin was originally fixed in length, and short; the adjustable endpin was introduced in the late 1890s, and length began to increase significantly thereafter. The most recent modification, not widely used, is the bent 'Tortelier' endpin, which raises the cello from a nearly vertical to a more nearly horizontal position (see [Britten, Benjamin](#), fig.9). Performers on period instruments tend to eschew the endpin, a practice consistent with method-book directions but at odds with much iconographic evidence, and therefore of questionable authenticity if applied uniformly, especially with regard to 18th-century music.

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TILDEN A. RUSSELL

Endres, Karl.

See [Andreae, Carolus](#).

Endrèze [Kraeckmann], Arthur

(*b* Chicago, 28 Nov 1893; *d* Chicago, 15 April 1975). American baritone. He studied in Paris with Jean de Reszke and made his début in 1925 at Nice as Don Giovanni. In 1928 he sang Karnac in *Le roi d'Ys* at the Opéra-Comique, then in 1929 he was engaged at the Paris Opéra, making his début as Valentin (*Faust*). He also sang Nevers (*Les Huguenots*), Athanaël (*Thaïs*), Herod (*Hérodiade*), Hamlet, Mercutio, Telramund, Kurwenal, Iago, Amonasro, Germont and Rigoletto. He created Mosca in Sauguet's *La chartreuse de Parme* (1939) and sang Creon in the first Paris performance of Milhaud's *Médée* (1940). At Monte Carlo he sang Nilakantha (*Lakmé*), Scarpia and the Duke of Kilmarnock in Alfano's *L'ultimo lord* (1932), and created Metternich in Honegger and Ibert's *L'aiglon* (1937). In 1946 he

made his farewell at the Opéra as Jacob in Méhul's *Joseph*. He had a warm, lyrical voice especially well suited to the French repertory.

ELIZABETH FORBES

Endter.

German family of printers and publishers. Wolfgang Endter the elder (1593–1659) began his career as a journeyman printer in Altdorf and Herborn before training as a bookseller in the shop of his father, Georg Endter the elder (1562–1630), in Nuremberg. He owed his leading position among German book printers and publishers during the Thirty Years War to his editions of the Bible and Protestant devotional works, whereas his brother Georg Endter the younger (1585–1629) and his descendants specialized in the printing and distribution of Catholic devotional literature. On being ennobled by Emperor Ferdinand III in 1651 Wolfgang the elder retired from his business in favour of his sons Wolfgang Endter the younger (1622–55) and Johann Andreas Endter (1625–70). After the death of Wolfgang the younger Johann Andreas continued to manage the firm on behalf of his brother's heirs; after his death the heirs separated. Wolfgang Moritz Endter (1653–1723), son of Wolfgang Endter the younger, has been credited with improvements in the technique of music printing, but he seems to have specialized entirely in bookselling and sold his share in the press and publishing business. The Endters' musicological importance rests on their numerous editions of hymnbooks and works of the Nuremberg school.

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THEODOR WOHNHAAS

Enēchēma.

See [Ēchēma](#).

Enescu, George [Enesco, Georges]

(*b* Liveni Vîrnav [now George Enescu], nr Dorohoi, 19 Aug 1881; *d* Paris, 3/4 May 1955). Romanian composer, violinist, conductor and teacher. Enescu (also known by the French form of his name, Georges Enesco) was Romania's greatest composer, the leading figure in Romanian musical life in the first half of the 20th century, and one of the best-known violinists of his generation.

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NOEL MALCOLM

[Enescu, George](#)

[1. Life.](#)

Enescu came from a modest middle-class family (his father was an estate manager). He started to play the violin at the age of four, and began composing as soon as he learnt musical notation (aged five). In 1888 he entered the Konservatorium der Gesellschaft der Musikfreunde in Vienna. There he studied with Sigmund Bachrich and Joseph Hellmesberger jr (violin), Robert Fuchs (harmony), Joseph Hellmesberger sr (chamber music) and Ernst Ludwig (piano). He also learnt the organ and cello, frequented the Hofoper (for Wagner performances conducted by Hans Richter) and played Brahms's works in the conservatory orchestra, in the composer's presence. His first public performance, as a violinist, was at Slănic (north-eastern Romania) in 1889. Enescu graduated in 1893, then stayed for a year of further study in Fuchs's composition class.

From 1895 Enescu continued his studies at the Paris Conservatoire, where he studied composition under Massenet (1895–6) and Fauré (1896–9); he also warmed particularly to his teacher of counterpoint and fugue, André Gédalge. Other teachers were less congenial: Ambroise Thomas and Théodore Dubois (harmony), Diémer (piano) and Marsick (violin – there was some supplementary teaching by José White, whom Enescu preferred). Fellow pupils and friends at the Conservatoire included Ravel, Schmitt, Koechlin, Roger-Ducasse, Casella, Cortot and Thibaud. Enescu's main interest was composition; the first public performance of his works was an all-Enescu chamber concert, in Paris in 1897. His orchestral work, *Poème roumain* op.1, was conducted by Edouard Colonne in Paris in January 1898; two months later Enescu conducted it in Bucharest, and he was promptly hailed by the Romanian press as a figure of national importance.

After his graduation from the Conservatoire in 1899, Enescu began to lead the divided existence which would characterize most of his adult life: he was based in both France and Romania, and divided his energies between performance and composition. Paris was the main base for his activities as

a violinist (and pianist); frequent partners included Cortot, Thibaud and Casals. He formed a trio with Casella and Louis Fournier in 1902, and the Enescu Quartet in 1904. Before World War I he toured several European countries as a violinist; he also conducted the Berlin SO and the Concertgebouw in the Netherlands in 1912. Summer months were usually devoted to composition in the Romanian countryside, but during this period he also became an active figure in the musical life of that country (where he enjoyed the special patronage of the royal family), and in 1912 he founded the Enescu Prize for Romanian composers. He stayed in his native land during World War I, forming a symphony orchestra in 1917; in 1921 he created the first national opera company in Romania, rehearsing and conducting its first production (*Lohengrin*, 31 December 1921).

For Enescu, the inter-war years were dominated by one great task; the completion of his own opera *Oedipe*. This was conceived in 1912, written in rough (two- or three-stave) draft in 1921, revised and orchestrated (1921–31) and finally performed (at the Paris Opéra) in 1936. The slowness of this whole process was caused partly by the punishing schedules of Enescu's concert tours. From 1923 these included regular visits to the USA; it was there, in the 1920s, that Enescu was first persuaded to make a small number of recordings as a violinist. American orchestras also offered him frequent opportunities to conduct (in 1936 he was one of the candidates considered to replace Toscanini as permanent conductor of the New York Philharmonic). A performance by Enescu in San Francisco in 1925 inspired the young Yehudi Menuhin, who came to Europe and studied under him from 1927 onwards. Enescu was always reluctant to become a pedagogue, but those who were deeply influenced by his teaching – formal and informal – included Ferras, Gitlis, Grumiaux and Haendel. He gave masterclasses at the Ecole Normale de Musique, Paris, in 1928, and at Yvonne Astruc's 'Institut Instrumental' (also in Paris) in 1938–9; after World War II he would devote more time to teaching, at the David Mannes School (New York), the Accademia Musicale Chigiana (Siena) and the summer courses at Brighton and Bryanston.

Enescu stayed in Romania during World War II, making several important recordings of his own works with his godson Dinu Lipatti. After the war the Communist Party gradually took control; Enescu went into exile in 1946. He was old, ill (with heart trouble, curvature of the spine and a hearing problem which affected intonation) and impoverished; he also had the burden of a mentally unstable wife (once a famous aristocratic beauty, Princess Maruca Cantacuzino, née Rosetti-Tescani), to whom he remained chivalrously devoted. For a few years he resumed his career as a violinist; several important recordings survive from this period, including the Bach solo sonatas and partitas. Apart from teaching, he gave more time now to conducting, especially on a series of visits to England (1947–53); but, as always, what he cared about most was composition. In July 1954 he suffered a severe stroke, causing partial paralysis. His last work, the Chamber Symphony, was completed with the help of his friend Marcel Mihalovici.

Enescu made a lasting impression on almost everyone who came into contact with him; this was both a musical and a personal phenomenon. His gifts included a prodigious memory: he knew much of the classical canon

by heart, including every note of Wagner's *Ring*, and most of the Bach-Gesellschaft's edition of Bach's complete works. As conductor, chamber player and teacher he also had a gift for communicating a kind of reverence for the music itself; he avoided showmanship, aiming at a self-effacing performance in which all attention would be focussed on the music, not the player or his technique. (His violin tone was warm and intimate, modelled on the cantabile of a human voice.) His humility towards the music of other composers was matched by modesty about his own works, and his career as a composer suffered from his dignified but damaging reluctance to engage in any form of self-promotion.

[Enescu, George](#)

2. Works.

Enescu's published output extends to only 33 opus numbers, though several of these are very large-scale works (the three symphonies and *Oedipe*). The demands of a busy career as a performer were not the only reason for this comparative paucity of finished output. Enescu was also an obsessive perfectionist: many of his published works were repeatedly redrafted before their first performances, and revised several times thereafter. Moreover, as recent research has made increasingly clear, the works which he did allow to be published were merely the tip of a huge submerged mass of manuscript work-in-progress (the bulk of which is held by the Enescu Museum, Bucharest). The leading authority on these manuscripts, Clemansa Firca, suggests that there may be 'several hundred' compositions in varying degrees of rough draft or near-completion. In some cases, too, the same thematic material would be re-worked in manuscript for decades before emerging in one of the published works.

Such inner continuities are obscured, however, by the striking stylistic changes which took place during Enescu's seven decades as a composer. His first student works (from Vienna and his early Paris years) show the heavy influence of Schumann and Brahms. French influence comes to the fore with his Second Violin Sonata (1899), where the fluid piano textures and delicate combination of chromaticism and modal cadences are strongly reminiscent of Fauré. This sonata, written at the age of 17, was later described by Enescu as the first work in which he felt he was 'becoming myself'. Yet, for the next 15 years or more, he continued to switch eclectically between a variety of stylistic idioms. His Octet for Strings (1900) combines rich late-Viennese chromaticism with ferocious contrapuntal energy; the First Symphony (1905) is an ambitious and sweepingly Romantic work with an explicit debt to *Tristan und Isolde* in the slow movement; but interspersed with these compositions were a number of neo-classical or neo-Baroque works, including the First Orchestral Suite (1903), the Second Piano Suite (1903) and the limpid *Sept chansons de Clément Marot* (1908), in which the piano part imitates, at times, the sonorities of lute music. The culmination of his series of neo-classical works was the Second Orchestral Suite (1915), whose bustling mock-Baroque figurations foreshadow Prokofiev's Classical Symphony (1917) and Stravinsky's *Pulcinella* (1919). Yet, almost contemporaneously, Enescu's dense and intricate Second Symphony (1914) explored the harmonic world of Richard Strauss's *Salome* and *Elektra*.

Traditional accounts of Enescu's musical development place great emphasis on the elements of Romanian folk music which appear in his works at an early stage – above all, in the *Poème roumain* (1897) and the two Romanian Rhapsodies (1901). (These last works were to become an albatross round Enescu's neck: later in his life he bitterly resented the way they had dominated and narrowed his reputation as a composer.) But he quickly tired of the limited possibilities offered by the task of 'setting' Romanian songs and dances; as he remarked in 1924, the only thing a composer could do with an existing piece of folk music was 'to rhapsodize it, with repetitions and juxtapositions'.

The real significance of his Romanian folk-heritage would emerge later in the growth of Enescu's musical language, as he searched for new ways of developing, and combining, pure melodic lines. Particularly influential here was the *doina*, a type of meditative song, frequently melancholic, with an extended and flexible line in which melody and ornamentation merge into one. (This was the type of song for which Bartók had coined the phrase *parlando rubato*.) The melodic line was, for Enescu, the vital principle of music: as he wrote in his autobiography, 'I'm not a person for pretty successions of chords ... a piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another'. His urge to superimpose melodies led, in several early works, to some exorbitant uses of cyclical form: in the last movement of the Octet for Strings, for example, all the melodic elements of the work return, to be piled one on top of another. In his mature works, however, Enescu made increasing use of the less mechanically contrapuntal, more organic technique of heterophony – a form of loose melodic superimposition which was also rooted in Romanian folk music.

Some elements of Enescu's mature style began to emerge at the end of World War I, with the completion of the Third Symphony (1918) and the First String Quartet (1920). Both works display an organicist style of development, in which germinal themes, intervals and note-patterns are constantly adapted and recombined. As Enescu worked on his opera *Oedipe* during the 1920s, this method lent itself naturally to the elaboration of leitmotifs: one modern study (by Octavian Cosma) has identified 21 such motifs in the work, although their functioning is so germinal and cellular that it is possible for listeners to experience the whole work without being aware of the presence of leitmotifs at all. Another feature of the opera is the minutely detailed orchestration, which frequently makes use of solo instruments within the orchestral texture. This concentration on individual voices may help to explain why the output of his final decades is dominated by chamber music. Only two major orchestral works were completed after *Oedipe*: the Third Orchestral Suite (1938) and the symphonic poem *Vox Maris* (c1954). (Three works left in unfinished draft have, however, been completed recently by Romanian composers: the *Caprice roumain* for violin and orchestra (1928), completed by Cornel Țăranu, and the Fourth (1934) and Fifth (1941) symphonies, completed by Pascal Bentoiu.)

The great series of chamber works which crowns Enescu's output begins with the Third Violin Sonata (1926), and includes the Piano Quintet (1940), Second Piano Quartet (1944), Second String Quartet (1951) and Chamber Symphony (1954). Enescu stays within the bounds of late-Romantic

tonality and classical forms but transmutes both into a very personal idiom; ceaseless motivic development is woven into elaborate adaptations of sonata form, variation-sequences and cyclical recombinations. Romanian folk elements are also present, sometimes in the form of percussive Bartókian dances, but the most characteristic use of folk music here involves the meditative *doina*. In several works (the Third Orchestral Suite, the *Impressions d'enfance* for violin and piano (1940) and the Third Violin Sonata, as commented on by Enescu) the use of such folk elements was linked to the theme of childhood reminiscence: what Enescu aimed at was not the alienating effect of quasi-primitivism which modernists sought in folk music (Stravinsky, for example), but, on the contrary, a childlike sense of immediacy and intimacy. That, indeed, is the special character of many of his finest works.

Enescu, George

WORKS

opera and vocal

Opera: Oedipe, op.23 (lyric tragedy, 4, E. Fleg), 1931, PO, 13 March 1936

Choral: L'aurore (C. Leconte de Lisle), S, female vv, orch, 1897–8; Waldgesang (Carmen Sylva [Queen Elizabeth of Romania]), mixed vv, 1898; Die nächtliche Herschau (J.C. Zedlitz), Bar, vv, orch, 1900; Plugar (Rădulescu-Niger), mixed vv, 1900; Oda (I. Soricu), mixed vv, pf/org, 1904; Liniște [Silence] (A. Stamatiad), 3 equal vv, 1946; Vox Maris, op.31, sym. poem, S, T, vv, orch, c1954

Songs: 3 mélodies, op.4 (J. Lemaître, S. Prudhomme), 1898; 7 chansons de Clément Marot, op.15, 1908; 3 mélodies, op.19 (F. Gregh), 1916; 20 other songs (mainly Carmen Sylva), all before 1909

orchestral

Poème roumain, op.1, 1897 [with wordless chorus]; Symphonie concertante, b, op.8, vc, orch, 1901; 2 rhapsodies roumaines, A, D, op.11, 1901; Suite no.1, C, op.9, 1903; Sym. no.1, E♭, op.13, 1905; Sym. no.2, A, op.17, 1914; Suite no.2, C, op.20, 1915; Sym. no.3, C, op.21, 1918 [with chorus and pf solo]; Suite no.3 'Villageoise', D, op.27, 1938; Conc. Ov. 'sur des thèmes dans le caractère populaire roumain', A, op.32, 1948

chamber and instrumental

For 8–12 insts: Str Octet, C, op.7, 1900; Ww Decet, D, op.14, 1906; Chbr Sym., E, 12 insts, op.33, 1954

For 4–5 insts: Pf Qt no.1, D, op.16, 1909; Scherzino, vn, va, vc, db, pf, 1909; Str Qt no.1, E♭, op.22/1, 1920; Pf Qnt, G, op.28, 1940; Pf Qt no.2, d, op.30, 1944; Str Qt no.2, G, op.22/2, 1951

For 3 insts: Aubade, C, str trio, 1899; Pf Trio, a, 1916

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Enescu, George

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Enescu, George

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Engardus.

See [Egardus](#).

Engel, Carl (i)

(*b* Thiedewiese, Hanover, 6 July 1818; *d* London, 17 Nov 1882). German organologist and musicologist. His musical education began with the Hanover organist Enckhausen and continued with Hummel and Lobe. He moved to England in 1844–5, settling first in Manchester and then (permanently) in London; there he began the intensive reading which was to become the basis of all his later work, and began to form a library and an exceptional instrument collection. After the death of his wife in 1881 he sold his books and the majority of his instruments, most of which were acquired by the Victoria and Albert Museum. A limited number, however, were bought by A.J. Hipkins; these were presented to the RCM after Hipkins's death.

His first scholarly publication of 1864 coincided with his connection with the South Kensington (later Victoria and Albert) Museum, where he remained for many years as its organological adviser, producing a series of publications on the holdings. His *Descriptive Catalogue* of 1870 established principles of classification that were definitive in the field, and also provides sources of acquisition, detailing which of the instruments were his own. His work doubtless prompted a Loan Exhibition in 1872, for which he produced the catalogue; the 1874 edition of his *Descriptive Catalogue* was superseded only in 1968. His other writings emphasize European folk music. His lengthy article 'The Literature of National Music' details the contents of many national song collections, and devotes attention to the character of English melodies.

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The Pianist's Handbook: a Guide for the Right Comprehension and Performance of our Best Pianoforte Music (London, 1853)

Reflections on Church Music for the Consideration of Churchgoers in General (London, 1856)

The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians and Hebrews (London, 1864/R)

An Introduction to the Study of National Music (London, 1866/R)

A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum (London, 1870, 2/1874/R)

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PHILIP BATE/MICHAEL MUSGRAVE

Engel, Carl (ii)

(*b* Paris, 21 July 1883; *d* New York, 6 May 1944). American musicologist, administrator and composer of German birth. After studying at the universities of Strasbourg and Munich and as a composition pupil of Thuille in Munich, he emigrated to the USA (1905), becoming an American citizen in 1917. He was music editor for the Boston Music Company (1909–22), head of the Music Division of the Library of Congress (1922–34), president of the music publishing firm of G. Schirmer (appointed 1929) and honorary consultant in musicology to the Library of Congress (from 1934). Concurrently he worked as a columnist (1922–44) and editor (1929–44) of the *Musical Quarterly*. In 1934, with Sonneck and Kinkeldey, he founded the American Musicological Society, subsequently serving as its president (1937–8).

Engel was one of the first generation of American musicologists trained in Europe who applied the standards of continental musicology to American scholarship. He was closely associated with Sonneck (succeeding him as head of the Music Division of the Library of Congress, as president of G. Schirmer and as editor of the *Musical Quarterly*), but unlike him produced no major publications. Among his writings are *Alla breve* (New York, c1921, 2/1970), a series of brief lives of composers, and *Discords Mingled* (New York, c1931/R), a collection of essays, though only the latter is representative of his ability as a writer and scholar.

As a librarian Engel initiated the Library of Congress's tradition of sponsoring musical performances through the creation of the Elizabeth Sprague Coolidge Foundation, incorporated in 1925. This was one of the first projects to involve the American government in the arts. As a publisher he encouraged composers as varied as Schoenberg, Bloch, Loeffler, Griffes and Carpenter; and as a writer he combined a distinctive and fluent style with scrupulous care for accuracy and a wide range of interests. His compositions include songs and piano and chamber music, the *Triptych* for violin and piano being his most representative extended piece.

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WAYNE D. SHIRLEY

Engel, Hans

(*b* Cairo, 20 Dec 1894; *d* Marburg, 15 May 1970). German musicologist. He studied musicology with Sandberger at the University of Munich, obtaining the doctorate in 1925 with a dissertation on the development of the German piano concerto from Mozart to Liszt. In 1926 he completed his *Habilitation* at the University of Greifswald and was appointed reader in 1932. In 1935 he came to the University of Königsberg (now Kaliningrad) as a supernumerary professor, simultaneously headed the institute for church and school music, and was made professor in 1944. After Königsberg came under Soviet rule, Engel went to the University of Marburg in 1946 to head its musicology department.

Launching his career with a specialization in the Italian madrigal, Engel soon became a longstanding champion of German music, producing studies of numerous German composers and even arguing for the German origins of Franz Liszt. He was an outspoken promoter of research on regional music history and dedicated himself to the histories of Pomerania and East Prussia while working in those provinces, overseeing periodicals such as *Musik in Pommern* and *Ostpreussische Musik* and editions such as *Denkmäler der Musik in Pommern*. In 1936 Engel became editor of the newly established *Deutsche Musikkultur*, a journal designed to direct musicological scholarship to a wider public. During World War II, Engel dabbled in applying race studies to musicology and strove to find musical and racial kinships between Germany and its ally, Italy. Thereafter, he focussed more attention on Mozart (he was a member of the Zentralinstitut für Mozartforschung from 1931) and music sociology. He was recognized by his colleagues for his diverse interests and encyclopedic knowledge and was honoured with a Festschrift in 1964.

WRITINGS

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PAMELA M. POTTER

Engel, Joel [Yuly Dmitrevich]

(*b* Berdyansk, Crimea, 4/16 April 1868; *d* Tel-Aviv, 11 Feb 1927). Russian composer, critic, lexicographer and folklorist. He studied law at Kharkov University but soon turned to music, studying theory and composition with Taneyev and Ippolitov-Ivanov at the Moscow Conservatory (1893–7). From 1897 to 1919 he worked as a music critic for the newspaper *Russkiye vedomosti*. In 1901 his translation of Riemann's *Lexikon* into Russian with newly written sections on Russian music was published in Moscow. Although an early opera, *Esther*, was performed in 1894, his work as a critic overshadowed that as a composer. Under the influence of the Russian nationalist music critic Vladimir Stasov, however, he turned his attention to Jewish folklore, collecting, arranging, performing and publishing the songs of eastern European Jews. In 1909 his first album of ten Jewish folksongs appeared in Moscow; a second volume followed later in the same year. Engel continued to promote his new interest with public lectures and a series of articles in *Voskhod*. Extensive field-work followed, especially after the foundation in 1908 of the Society for Jewish Folk Music which counted among its members some of the best Jewish musicians of the day. In 1912 Engel joined folklorist S. An-Ski on an ethnographical expedition to Jewish villages in south Russia; later he published a collection of children's songs, *50 Yidische kinderlider* (in Yiddish; Moscow, 1916). Engel's reputation as a composer rests with the incidental music to the 1922 Moscow production of An-Ski's dramatic legend *Dybbuk* which achieved international recognition through performances by that city's Hebrew-language Habimah Theatre. In 1922 Engel left the Soviet Union; during his stay in Berlin (1922–4) he helped found the Yuval Publishing House, where many of his compositions, including the orchestral suite from *Dybbuk* were published. During his last three years (1924–7) Engel settled in Tel-Aviv as a composer, teacher and choir conductor in support of his belief that the revival of Jewish song was prerequisite for any future art music in Israel.

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EDITH GERSON-KIWI/BRET WERB

Engel, Johann Jakob

(*b* Parchim, 11 Sept 1741; *d* Parchim, 28 June 1802). German music aesthetician, theatre director and librettist. The son of a minister, he attended the Gymnasium at Rostock and later the universities at Bützow (1762) and Leipzig (1764), studying mainly theology and philosophy. While at Leipzig he became interested in the theatre, writing a Singspiel libretto after Goldoni's *Lo speziale* (*Die Apotheke*, music by C.G. Neefe, 1771), as well as making small additions to Gotter's Singspiel *Der Dorfjahrmarkt* (music by G.A. Benda, 1775). Three further texts (*Der Diamant*, *Der dankbare Sohn* and *Der Edelknabe*) were published with *Die Apotheke* under the collective title *Lustspiele* (Karlsruhe, 1783).

In 1775 Engel accepted a position in the Joachimsthal Gymnasium at Berlin, where he later became professor of philosophy and liberal arts. In 1785 he was entrusted with the education of Alexander and Wilhelm von Humboldt; in 1787 he became the tutor of Crown Prince Friedrich Wilhelm, and was also appointed to the Berlin Academy of Sciences. With the accession of Friedrich Wilhelm II he became co-director, with K.W. Ramler, of the newly created Nationaltheater at Berlin. He resigned after seven years and retired to Schwerin and Parchim until 1798, when he returned to Berlin at the king's summons.

Engel expressed his most noted views on musical aesthetics in *Über die musikalische Malerey* (Berlin, 1780, dedicated to J.F. Reichardt) and, somewhat extended and modified, in *Ideen zu einer Mimik* (Berlin, 1785–6). Both works appeared in French translation shortly after their first publication; the latter was also translated into Italian (1818–20) and adapted by H. Siddons into English as *Practical Illustrations of Rhetorical Gesture and Action* (London, 1807, 2/1822/R). Engel was concerned principally with the representation in music of extra-musical ideas and feelings. He contrasted objective representation ('tone-painting') with subjective ('expression', in a general sense), maintaining that the first is completely justified only in texted music, that musical onomatopoeia is always incomplete, and that music best represents general feelings rather than the objects of those feelings. He thus emphasized the importance of expression vis-à-vis objective tone-painting, a view which Sandberger linked with Beethoven's instruction at the beginning of the Pastoral Symphony: 'Mehr Ausdruck der Empfindung als Malerey'.

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C. Schroeder: *Johann Jakob Engel* (Schwerin, 1897)

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A. Sandberger: 'Mehr Ausdruck der Empfindung als Malerei', *Ausgewählte Aufsätze zur Musikgeschichte*, ii (Munich, 1924/R), 201–12

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H.K. Mussler: *Berliner Schriftsteller zur Rezeption ihrer Werke in England, 1750–1830* (diss., Johns Hopkins U., 1977)

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B.E. Jirku: *Von Frauen verfasster Roman des 18. Jahrhunderts: Ich-Erzählerin und Erzählstruktur* (diss., U. of Wisconsin, Madison, 1990)

SHELLEY DAVIS

Engel, Karl

(*b* Basle, 1 June 1923). Swiss pianist. He studied with Baumgartner at the Basle Conservatory and with Cortot at the Ecole Normale de Musique in Paris. After winning prizes at the Queen Elisabeth of Belgium Competition (1952) and the Busoni Competition in Bolzano (1953) he began an international career, specializing in the sonatas and concertos of Mozart, the Beethoven sonatas and the works of Schubert and Schumann. He also played chamber music with, among others, Casals, and was a discerning accompanist in lieder, notably with Prey and Fischer-Dieskau. He made many recordings, including Mozart concertos, Schubert and Brahms lieder and the complete piano works of Schumann. Engel was a professor at the Hanover Hochschule für Musik from 1955 to 1986 and subsequently taught at the Berne Conservatory.

RICHARD WIGMORE

Engel, (A.) Lehman

(*b* Jackson, MS, 14 Sept 1910; *d* New York, 29 Aug 1982). American composer and conductor. He attended the University of Cincinnati and studied composition at the Cincinnati Conservatory. In 1929 he moved to New York, where he continued composition studies, first at the Juilliard Graduate School with Goldmark, then privately with Sessions. Engel founded and conducted the Lehman Engel Singers and the Madrigal

Singers, and appeared widely with both groups in the late 1930s. *Four Excerpts from Job* (1932), one of his early works, appeared in the October 1932 issue of *New Music*; its style, atonal and canonic, suggests the influence of Schoenberg and Webern. His later music reflects an eclectic, more extroverted idiom, shifting to and from tonality and diatonicism, and marked by incisive rhythms. Most of his compositions, which cover a wide range of genres, were written between the late 1920s and the late 1950s.

Engel's reputation rests chiefly on his work in the theatre as a leading composer, conductor and musical director. He composed incidental music for numerous major theatrical productions and dance music for several distinguished choreographers, including Martha Graham. On Broadway he served as conductor and/or musical director for many shows, including *Wonderful Town* (1953, Bernstein), *Fanny* (1954, Rome), *Jamaica* (1957, Arlen), *Destry Rides Again* (1959, Rome), *I Can Get It for You Wholesale* (1962, Rome), and *Bajour* (1964, Marks); he also directed productions outside New York. In the field of opera he conducted the premières of Weill's *Johnny Johnson* (1936), Copland's *The Second Hurricane* (1937) and Menotti's *The Consul* (1950).

Engel initiated and directed BMI's Musical Theatre Workshops (1960–82) and held administrative posts with Columbia Pictures, the Concert Artists Guild, Arrow Music, the League of Composers, and other organizations. He wrote several books and delivered a series of lectures for the Smithsonian Institution on the evolution of American musical comedy. He also edited *Renaissance to Baroque: 3 Centuries of Choral Music*, published in seven volumes (1931–69). Among the honours he received are three Tony awards (1950, for Menotti's *The Consul*, and two in 1953) and awards from the England Theatre Conference (1977) and the Los Angeles Drama Critics' Circle (1981). His papers were donated to Yale University.

WORKS

(selective list)

Operas: *The Pierrot of the Minute* (1), 1927, Cincinnati, 1928; *Golden Ladder* (musical comedy), collab. W.A. King, J. Ross, L. Allan, Cleveland, 1953; *Malady of Love* (1, Allan), 1954, New York, 1954; *The Soldier* (3 scenes, Allan, after R. Dahl), 1955, New York, 1956; *Serena* (musical comedy, after S.N. Behrman), 1956

Ballets (all choreog. M. Graham unless otherwise stated): *Ceremonials*, 1932; *Phobias* (G. Sandor, F. Sorel), 1932; *Ekstasis*, 1933; *Transitions*, 1934; *Imperial Gesture*, 1935; *Marching Song*, 1935; *Traditions* (Limón, others), 1938; *The Shoe Bird* (R. Cooper, after E. Welty), 1967, Jackson, MS, 1968

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STEVEN E. GILBERT

Engelbert of Admont

(*b* c1250; *d* 1331). Austrian theorist. A Benedictine monk of Admont, he studied at Prague (1271–4) and then at Padua (at the university and the Dominican school of theology). After 1285 he probably became Abbot of St Peter's, Salzburg, and from 1297 to 1327 he was Abbot of Admont. His *De musica* (ed. in Ernstbrunner: *Der Musiktraktat*) was obviously written to improve the musical knowledge of liturgical singers and their teachers. It draws on a collection of well-known treatises (including work by Guido of Arezzo, Boethius and Isidor), surveying traditional music theory and terminology and explaining it in terms influenced by Aristotelian thought; yet, despite its didactic purpose, there is a strange discrepancy between the simple explanations of basics and the high level of presupposed philosophical knowledge.

Engelbert divided *De musica* into a theoretical part (parts I and II) and a part concerned 'more with the practice' of music (parts III and IV). Part I presents definitions of music and sound, and the various nomenclatures used by earlier authors; part II explains the proportions of intervals and their species in relation to the diatonic context. Part III is concerned with 'ars solfandi', describing the solmization system in detail and preparing, in its explanation of the tetrachord system of the Reichenau theorists, the doctrine of the eight 'toni musici'. Part IV, the main subject of which is plainchant, contains chapters conveying general concepts and the musical thinking of Engelbert, for example the application of the Aristotelian terms 'motus naturalis' and 'motus violentus' to music. The work culminates with the last six chapters, his teaching on the 'distinctiones' in plainchant, in

which he explains the necessity of structure in music and of singing with the natural requirements of perception.

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ANDREW HUGHES

Engelmann, Georg (i)

(*b* Mansfeld, nr Eisleben, c1575; *d* Leipzig, bur. 11 Nov 1632). German composer, organist and writer, father of [georg Engelmann](#) (ii). In 1593 he matriculated at the University of Leipzig, and he spent the rest of his life at Leipzig. About 1596 he was appointed organist of the university church, St Pauli, and then became musical director there, a position in which Sethus Calvisius collaborated with him for a time. In 1625 he also became organist of the Thomaskirche; Johann Schein and Tobias Michael successively held the position of Kantor during his years there. He held both his posts until his death, which resulted from the plague; Paul Fleming commemorated him in a Latin elegy.

Engelmann's published music was widely known in central Germany. His occasional motets, which are virtually all for six to eight voices and sometimes for two choirs, are competent, well-wrought works. His quodlibet is a long single work constructed from 72 musical and textual phrases of 53 different motets and German lieder by 12 composers – Lassus, Handl, Scandello, Meiland, Victoria, Schlegel, Ivo de Vento, Hieronymus Praetorius, Wert, Pevernage, Massaino, Knöfel – and some anonymous works. According to the title-page, the humorous mixture of Latin and German words and their associated music was composed for music lovers and friends in Leipzig. Engelmann's three volumes of dances (1616–22) are specially noteworthy. They consist basically of pavans and galliards paired after the English manner, each pair being related tonally

and often melodically and harmonically. Engelmann liked to give his dances fanciful names and he used anagrams to highlight connections between a pair; for example, a pavan called *Mirar* is followed by a galliard called *Rimar*. English (and also north German) influence is suggested too by traces of English jig tunes. Although the opening passages of his pavans are motet-like in texture, Engelmann, like Scheidt and Thomas Simpson, generally adopted a more modern, freely polyphonic style, characterized by idiomatic string writing and brilliant, sometimes decorative figuration in the two highest parts. As well as his interesting chronicle of musical and other events in Leipzig from about 1597 to 1632, he seems to have written at least one other prose work, for both Walther and Mattheson referred to his 'musical discourses concerning new and old music'.

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occasional

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Hymnus jubilantium Lutheranorum Panegyricus: der 76. Psalm (Gott ist in Juda bekannt), 8vv, bc (1617)

Encomium sapientiae, ex capite 3. proverbiorum Salomonis (Beatus homo), 6vv, bc (1618), lost, but extract ed. in Wustmann

Ein Spruch aus dem 68. Psalm: Gott ist ein Vater der Waisen ... in eine Mottet ... verfasst ... zu den Hochzeitlichen Ehrenfreuden dess ... Matthiae Götzen ... und der ... Catharinen Schürer (Singet Gott, lobsinget seinem Namen), 8vv, bc (1619)

Eulogiai gamikai festivitati nuptiarum ... Dn. Laurentii Wilhelmi ... cum Maria ... Georgii Richters ... filia (Cantores amant humores), 4, 9vv (1625)

Letzte Sterbens-Gedancken und Valet-Worte der ... Catharinen ... Schürerin ... in einen Trauergesang gefasset, welcher mit seiner ... vierstimmigen Choral-Melodey ... Ach Gott von Himmel sih darein: item, Wo Gott der Herr nicht bei uns helt (Clag, Trübsal, Elend überall), 4vv, in *Epicedia Götziana* (1631); extract ed. in Wustmann

other vocal

Quodlibetum novum latinum, ex variis cantionum, maximam partem sacrarum, 5vv, bc (1620)

Jauchzet dem Herrn alle Welt, 8vv (n.p., n.d.), inc.

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instrumental

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Fasciculus sive missus secundus (22) concentuum, cujusmodi paduanas et galliardas vulgo vocant, a 5 (1617); ed. Mönkemeyer (Celle, 1995); 1 pavan ed. in Delli; 1 pavan and galliard ed. Thomas (London, 1990)

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KARL-ERNST BERGUNDER/FREDERICK K. GABLE

Engelmann, Georg (ii)

(*b* Leipzig, between 1601 and 1605; *d* Leipzig, 1 Sept 1663). German organist and composer, son of [georg Engelmann \(i\)](#). He matriculated at the University of Leipzig in 1618 and was sworn in there in 1622. After his father's death he succeeded him as organist of the Thomaskirche, Leipzig, but only after two other candidates, the Merseburg Cathedral organist Caspar Schwarze and Gottfried Scheidt, had refused the post; he was first appointed on probation and was confirmed in office on 24 April 1634. In his later years he began to neglect his duties, and early in 1659 he was dismissed because of his continual heavy drinking. He died in total penury. A volume of eight-part masses by him was announced in a book fair catalogue of 1643, but it is not known if it was published. His only extant works are two funeral songs, *Es heben all bereit* for four voices and continuo and *Giebstu nicht, o werther Gott* for five voices and continuo, both published at Freiberg in the year of his dismissal, 1659; the second

was written to commemorate his son, Georg Ernst, who died at the age of 20.

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KARL-ERNST BERGUNDER

Engelmann, Hans Ulrich

(b Darmstadt, 8 Sept 1921). German composer and theorist. He studied composition with Fortner, Leibowitz and Krenek (from 1947), philosophy with Theodor W. Adorno and Max Horkheimer, among others, and musicology (DPhil 1952) at Frankfurt University. Following a stay in Iceland (1953–4), he worked as music adviser and composer at the Hessisches Landestheater, Darmstadt (1954–61), the Nationaltheater, Mannheim (1961–9) and the Städtische Bühnen, Bonn (1972–3). From 1969 to 1986 he taught composition as professor at the Frankfurt Musikhochschule. He has lectured on contemporary music at festivals and universities internationally. His honours include a scholarship from Harvard University (1949), the Confederation of German Industry prize (1955), the Lidice Prize of Radio Prague (1960), scholarships from the Villa Massimo, Rome (1960, 1967, 1983), the Stereo Prize of the German broadcasting industry (1969), the Johann Heinrich Merck Award (1971), the Goethe Medal (1986), the Order of the BRD (1991) and the Hessian Order *pour le merite* (1997).

Engelmann's output shifted in 1948 from freely atonal works to dodecaphonic and serial compositions. In 1961 he began to enlarge his compositional repertory further by incorporating techniques such as electronic sound generation, graphic notation, collage and montage. Many of his works also include jazz elements. His use of diverse techniques reached its climax in the pluralistic, multimedia dramatic works *Der Fall van Damm* (1966–7), *Ophelia* (1969), *Commedia humana* (1972) and *Revue* (1972–3), the dramatic style of which also reflects his interest in stereophonic radio opera. After a period during which he engaged primarily in the revision of earlier works (1974–9), he focussed his attention on smaller ensembles and developed a more homogeneous style.

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JAN KOPP

Engelmann, Johann Christoph.

See [Kafka, Johann Christoph.](#)

Engerer, Brigitte

(b Tunis, 27 Oct 1952). French pianist. She studied the piano first in her native city and then in Paris, winning a *premier prix* in the class of Lucette Descaves at the Paris Conservatoire in 1968 and a prize in the Marguerite Long-Jacques Thibaud Competition the following year. She then studied with Stanislav Neuhaus at the Moscow Conservatory and won prizes at the Tchaikovsky Competition (1974) and the Queen Elisabeth of Belgium Competition (1978). She has appeared in recitals and with orchestras throughout the world and made notable recordings of Russian music, including works of Musorgsky, Rachmaninoff and Tchaikovsky. Her unforced technique and poetic approach have also made her an outstanding interpreter of Schumann. She is an active chamber musician and has recorded Ravel's complete works for violin and piano (with Régis Pasquier) and the violin sonatas of Grieg and Schumann (with Olivier Charlier). She was appointed professor of piano at the Paris Conservatoire in 1994. (C. Timbrell: *French Pianism*, White Plains, NY and London, 1992, enlarged edn forthcoming)

CHARLES TIMBRELL

Engführung

(Ger.: 'leading closely').

Thematic imitation at a short time interval, done in such a way that the statements of the theme overlap. In fugue and other contrapuntal forms it is called *Stretto*.

England (i).

Country on the north-western periphery of Europe. Although its borders and some of its institutions have changed little in a millennium, England nevertheless finds its identity, cultural as much as political, subject to an ever-shifting network of contributing peoples and governances. Some consideration to the terms and relationships that define England within Britain are given here.

Geographically, England is the largest, southernmost part of Great Britain, itself the larger of the two main land masses constituting the British Isles. Wales and Scotland are the other units of Great Britain, together with certain offshore islands long incorporated, namely the Channel Islands and the Isle of Man, both Crown dependencies of largely English culture, although they have their own laws, coins and assemblies. Politically, Britain – the United Kingdom, a democratic constitutional monarchy – has since 1922 included Ulster (Northern Ireland) and excluded Eire (southern Ireland), which became independent at that date; previously, the whole of Ireland was a possession of the British crown, colonial until political union in 1801. The kingdom of Scotland was politically independent of England until the Act of Union of 1707, though the two countries have shared a monarch from 1603. Wales was to all intents and purposes assimilated to

England from 1485, though its language, unlike the other Celtic ones of Britain, retained official currency within the principality that it had become. To add to the historical complexity, England was effectively a colony of Normandy, governed by a French-speaking élite after William I's conquest of 1066, but by the time of his great-grandson Henry II, 100 years later, England and its monarch exercised control over the larger part of what is now France, though Henry was king only of England. Before the Norman Conquest, English identity must largely be a matter of Anglo-Saxon culture and language, imposed by invasion on earlier Celtic ones and modified in turn by a Danish admixture from later invasion. The paradox of English versus British identity is prominent in the figure of Arthur, a symbolic English national, yet historically a Celtic Briton fighting the Anglo-Saxons (as he appears in Purcell's semi-opera of 1691). Minus Ireland and Scotland, Britain comprised a group of Celtic tribes under Roman occupation for the first four centuries ce; they nevertheless joined as Britons in Boudicca's uprising of ce 61. English cultural identity dates arguably from around the time of Bede, possibly the first commentator to assume it. The English language developed from Anglo-Saxon but was not the vernacular of the governing classes until the 14th century. Now it is the foremost language of the world, but is spoken at home not just in noticeably different ways in the various traditional constituencies of Britain (including those of class and region) but by English citizens of increasing ethnic and cultural diversity.

England has always been the predominant entity within Britain, not least because its capital city, London (succeeding Winchester in the 12th to 13th centuries, although Westminster Abbey was already the coronation site before the Norman Conquest), has remained the capital of the United Kingdom and the hub of the overseas British Empire. From its Roman foundation in the 1st century ce, London has always been the largest city in Britain. By the end of the 17th century it was the largest in western Europe, subsequently the largest in the world until the early 20th. In the new millennium London is still a leading metropolis and one of the greatest cultural centres of the world. It has dominated England's musical life and thus England has dominated Britain's, although seldom, if ever, Europe's or the world's prior to late 20th-century pop culture.

I. Art and commercial music

II. Traditional music

STEPHEN BANFIELD (I), IAN RUSSELL (II)

England

I. Art and commercial music

1. Contenance angloise.
2. Orpheus britannicus.
3. Absence of mind.
4. A musical renaissance.
5. English musical identity.

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England, §I: Art & commercial music

1. Contenance angloise.

(i) Englishness in music.

(ii) The Gothic legacy.

(iii) English melos.

England, §I, 1: Art & commercial music: Contenance angloise

(i) Englishness in music.

All the above factors have affected England's music, as have many others historically dependent upon them and perhaps a few external constants such as climate and geography. Thus musical terms of reference must be sought amid an interlocking and chronologically shifting set of identities at, above and below the level of England in structural and community terms. In a long-surviving monarchy linked for much of its history with a state church – a unique configuration in the present, though formerly paralleled up to a point in tsarist Russia – we should expect music to play a symbolic role as regalia, facilitating the country's corporate sentiment, trade, diplomacy, sense of history and so on. This role posits an inevitably hegemonic rather than ethnic or regional destiny for musical concepts of Britishness or Englishness other than the folk ones which it nonetheless embraces at critical moments. Yet just as the physical regalia have been melted down in the past, musical tokens are prone to remodelling over time and according to circumstances. Whether a populist national identity (that is, patriotic solidarity) can be assumed at all for Britain before the 18th century has been questioned, but 'England', already proudly peripheral, is a powerful construct in Shakespeare, who projects it back to the Middle Ages.

Music, as a performing art, is subject to institutional production, and musicology has not lacked accounts of how the nation's musical institutions (the Chapel Royal, for instance) function anatomically in the body politic. J.A. Westrup's 'England' article in *The New Grove* (A1980) and Caldwell's in *MGG2* (A1995) both offer comprehensive chronicles, Apel's in *The Harvard Dictionary of Music* (A1944) a thoughtful pocket survey. Beyond this, the discipline's emphasis on composers and their styles has tended to play into the hands of 19th- and 20th-century nationalism in its search for an intrinsic Englishness, spurred by certain contemporary perceptions of difference dating from as far back as the Middle Ages, above all in the sphere supposed to be most international: the pre-Reformation church. Englishness of style must certainly be addressed in this article, but the musical representation of England or Britain cuts other ways as well. As for the question of English music or British music, it is easier to raise conundrums than propose a rule of thumb. Perhaps all one can suggest, tentatively and with massive exceptions, is that from the 18th century musical representation of England tends to pertain more to the private sphere, of Britain, and indeed London, than to the public.

As early as the 1440s, in *Le champion des dames*, the Burgundian court poet Martin le Franc recognized in the contemporary English music of John Dunstaple and his fellows (Leonel Power, for instance) a discrete style, influential on the continental masters Du Fay and Binchois, 'characterized ... by "sprightly consonance" and a number of specific technical features' (Caldwell, A1991, pp.109–10). Two sweet-sounding 'sighting' (extempore) idioms, 'English discant' (two-part, contrary-motion counterpoint favouring the imperfect consonances, namely 3rds and 6ths) and faburden (parallel 6–3 homophony), contributed to this perception, as did 'gymel' when misunderstood abroad as improvised duetting in 3rds (it is, rather, an

English *divisi* vocal scoring). Interacting with the more elaborate, cosmopolitan motet and chanson styles, they produced what Caldwell (*ibid.*, 120) sees as the paradoxical mixture of ‘euphony ... or, on the contrary, that relish for the harmonic clash of independently conceived lines’ – the latter perpetuated, one senses, in the ‘English cadence’ flat and sharp 7th simultaneities of Tallis, the spiced chromatic collisions of Purcell, and the sombre triadic false relations of Vaughan Williams, all running counter to the diatonic strain.

Ever since Dunstaple's period, commentators and sometimes composers have been tempted to treat the idea of a special kind of sonority or other inherent property as the philosopher's stone of Englishness in music, Dahlhaus's ‘immutable ethnomusical component’. Immutable it may not be, but the later Middle Ages and Reformation is as good a time as any on which to pin certain indigenous traits with causes and consequences before, in and beyond their era. Late Gothic sonority with its sense of space is one such trait, the cultivation of the English language and associated forms in songs, carols and anthems another. Both will be considered below.

[England, §I, 1: Art & commercial music: Contenance angloise](#)

(ii) The Gothic legacy.

The uniqueness, longevity (roughly 1350–1530) and magnificence of the final English phase of Gothic architecture, the Perpendicular style, with its featherweight use of stone in fan vaults and huge windows, has often prompted comparison with the music written for such buildings. Certainly, English church music in the greater part of the century before the Reformation of the 1530s and 40s developed a spatial magnificence and complexity in patent stylistic isolation from the continent. This was in both arts partly the economic result of royal and aristocratic patronage: William of Wykeham endowed both the chapel buildings and choral foundations of Winchester College (1382) and New College, Oxford (1379), Henry VI did the same for Eton College and King's College, Cambridge (both 1440–41). In all four establishments there were 16 boy choristers plus a smaller number of adult clerks. Choral as opposed to solo polyphonic singing in church thereby developed early and far in England and gave rise to the unprecedentedly wide pitch range (*F* to *a*"), large number of polyphonic parts – six or seven routinely, sometimes nine or even 13 – and quirky, flamboyant textures of the votive antiphons of the Eton Choirbook of the late 15th century, an outstanding source preserving a unique virtuoso repertory virtually single-handed and to this day residing in its original home.

This style peaked with Fayrfax, Taverner and Sheppard and enjoyed a brief final flowering during Mary Tudor's Catholic reign (1553–8) in the antiphons of William Mundy and Tallis (including *Gaude gloriosa*), but it can still be sensed in Byrd's late Latin publications and presumably gave rise, in a different context, to Tallis's famous 40-part motet, *Spem in alium*, perhaps even, in the 20th century, to the doggedly British ‘new complexity’ foreshadowed in Brian, Sorabji and van Dieren and latterly pursued by Smalley, Fernyhough, Dillon and others (Dillon acknowledging the Tallis influence). Certainly, the idiom was isolated from Renaissance limpidity

developing at the hands of Josquin, and in the Anglican Reformation continental church music could in any case enjoy no place; but it might be argued that the contrapuntal and textural transparency of the latter, when finally taken up in England with the Italian madrigal (*Musica transalpina*, 1588), leading to the indigenous madrigal school – the only one outside the genre's country of origin – of Weelkes, Wilbye, Ward and others up to 1625, furnishes an excellent example of the English endorsing an idiom late and then excelling at it. Works such as Ward's *Out from the vale* and Wilbye's *Draw on, sweet night*, the former with its six-note diatonic dissonance, combine supremely expressive humanism with something residual of Gothic extremity.

The Eton Choirbook is one of the last of a series of manuscripts of English liturgical music from whose chance survival whole works, biographies and repertoires have had to be extrapolated. Earlier ones, in a diminishing perspective of period, knowledge and musical accessibility, include the Old Hall Manuscript (c1400), the Worcester Fragments (13th- and early 14th-century conductus), and the Winchester Troper (c1000, associated like the famous Winchester organ with the cantor Wulfstan and containing the earliest surviving collection of Western polyphony, in the form of two-part organa). Further manuscripts in collections abroad make it doubly difficult to judge the extent to which English sacred polyphony in the Middle Ages, taking its cue from the localized Sarum (Salisbury) rite, was *sui generis*, or conversely influential on the Continent. The development of the cyclic cantus firmus mass of which the 'Caput' Mass of around 1440, tangentially ascribed to Du Fay but almost certainly English, is tantalizing evidence, is a case in point, imitated as it was by Ockeghem who thereby 'ensured the preservation of a certain Englishness in the mainstream of European music at a time when direct contact had failed' (Caldwell, A1991, p.158) owing to the political ousting from France abroad and the Wars of the Roses at home. Regardless of this particular work's authorship, one might still say with Bukofzer (C(i)1950, p.223) that 'the cyclic tenor Mass is the most influential achievement of the English school of Renaissance music', and consider further whether it marks the origins of 'symphonic' unification in Western musical thinking, an ambition whose scope already seems exultant, though with different structural means, in the extraordinary span of continuous musical time (up to 20 minutes) commanded in such a 'late Gothic' work as Mundy's *Vox patris caelestis*.

England, §I, 1: Art & commercial music: Contenance angloise

(iii) English melos.

The English may have liked to discant on 3rds and 6ths because they were 'merry to the singer and to the hearer' (quoted in Apel, A1944, p.241), but the 'merrie England' myth in music goes back a lot further than the 15th century, to [Sumer is icumen in](#), the secular song (also with sacred words) preserved in a Reading Abbey manuscript probably of the later 13th. No matter that 6/8 is only one of its possible rhythmic interpretations; that, the minor-3rd cuckoo calls, major mode, affection for nature, rhetorical exuberance ('sumer' and 'cumen' on the upper tonic), oscillating harmony and drone bass make it the perfect English pastoral prototype, 'slightly too good to be true', as has been said of Grainger's *Country Gardens* as a

folktune arrangement. Yet it is true, early date and all, and two more things about it bear consideration: its form and its melopoetics.

Sumer is icumen in is a rota, that is, a canon, in four parts. It is accompanied by a four-bar, two-part ostinato bass (*pes*), making six parts in all, otherwise unprecedented before the 15th century. Clever in its handling of all this (see *HarrisonMMB*, pp.141–4), it suggests an English love for music that turns around perpetually, whether with canon (or fugue), ostinato or refrain. Rondellus, the technique of canonic voice exchange common in English motets of the same period, is indeed how the *pes* of *Sumer* works. Often arrived at in the course of a canon, the onomatopoeic ‘burden’ is a feature of many of the recreational songs collected or composed by Thomas Ravenscroft – see *Derry, ding, ding, dasson* in *Melismata* (1611) – and is also implied in Shakespeare's *Full fathom five*. Purcell's catches, many of them obscene, and the gentleman's catch culture catered for by Playford and other publishers sees the impulse extended into the 17th and 18th centuries, as a tavern or club pursuit related to the rise of concert life. Into the 19th century runs the glee, still retaining something of its remote link with clerical or monastic hilarity in the parts for male alto (60 male altos sang in the first performance of Mendelssohn's *Elijah* in Birmingham in 1846, and they cannot all have been from cathedral choirs) and in its fugal tendencies, dutifully chronicled as late as 1872 in the famous description of a musical meeting of the Bursley Mutual Burial Club in Arnold Bennett's novel *Clayhanger*. Parallel to all this, vernacular fugue and refrain come together comparably in the carol, courtly song and even the anthem.

The carol is associated overwhelmingly with Christmas and good cheer, but its indigeneity is best defined formally, as a song (originally danced) with parallel verses framed and separated by a recurrent section (again best called a burden), different from the refrain that can occur in addition as the last line of each verse. The *Agincourt Song* about the 1415 battle against the French (*Deo gracias, Anglia*, MB, iv/8) follows this prescription but also includes a second burden. Do its patriotic sentiment and (partly) English text make it a popular song or its polyphony a courtly or clerical one? Simpler polyphonic ploys of rudimentary imitation and canon characterize the burdens of some later songs such as, respectively, Cornysh's *Blow thi horne hunter* and *A robyn* (MB, xviii/35, 49), and this is perhaps where the link with the early anthem may be perceived, if a refrain-like sense of release and solidarity is felt in the repeated *B* section of Richard Farrant's *Lord, for thy tender mercy's sake* and other short pieces (see Milsom, C(ii)1980–81). Something similar forms the essence of the 18th-century fusing tune, a procedure still enjoyed today by Nonconformist congregations singing *Sagina* or even *Cwm Rhondda*, while the circling burden form survives in various Christmas favourites (the waits' carol *Past three o'clock*), in Victorian hymns (*All things bright and beautiful*), and in any 17th-century country dance tune, such as the Playford one pressed into service for *All things bright and beautiful*, built for indefinite repetition until a midway *fine*. Given the ubiquity of the daily school assembly in 20th-century Britain, it is not surprising that traces of these forms and the intricate distinctions of burden and refrain should be felt even in pop songs, such as the Beatles' *Eleanor Rigby*, *Can't buy me love* and *Help!*.

The melopoetics of *Sumer is icumen in* also tell us something. They make the most of the propensity of Anglo-Saxon words to intensify the stress of rhyme with association of sense – ‘groweth’/‘bloweth’ ‘seed’/‘mead’, even ‘starteth’/‘farteth’ – and when the onomatopoeic dimension in which this association frequently resides (think of ‘sneeze’/‘wheeze’) is extended to melodic congruence, a very tight lyrical premise ensues, unifying sound and sense. Compare the melodic settings of the rhymes given above: each involves an identical or corresponding (5th-removed) note and/or a similar contour. Nor is *Sumer is icumen in* the start of such melopoetics, for they can be found in the very first English songs, three attributed to St Godric who died in 1170, as with the co-ordinates of ‘bur’/‘flur’, ‘delie min sinne’/‘bring me to winne’, and ‘mod’/‘God’ in *Sainte Marie* (HAM, 23a). Wagner, of course, exploited similar Anglo-Saxon properties of assonance and alliteration outside the English language in his *Stabreim* usage of the *Ring*, and we should have to take lyric devices back to the narrative ballad and epic of *Beowulf* and its period, and understand the structural role of harp (strictly lyre) accompaniment in minstrelsy, to uncover the roots of such art. The point is that it branched and flowered differently in English once the language lost its inflections and gained the flexibility of romance words, and to one later node, 18th-century nursery rhyme, must be added another, bourgeois comic opera, above all when the wit of Arthur Sullivan was added to that of W.S. Gilbert. Two of Gilbert and Sullivan’s techniques, both cadential, need highlighting: the conflict of homely vernacular sense with lyrical or operatic decorum (as when Buttercup refers to ‘toffee’ and ‘coffee’ in a graceful waltz); and the use of dissociation between sound and sense – and normally incongruent grammar – through rhyme (‘one cheer more’/‘Pinafore’). These techniques were honed further by P.G. Wodehouse, possibly the first musical theatre lyricist to re-establish the practice of letting the tune be written before the words.

These melopoetics imply a simple equation between note and syllable, and one way to view the polar impulses of cultivated and vernacular expression in English music is in terms of melismatic or syllabic text-setting. It is the relationship between foreign opera and indigenous musical theatre in Purcell’s and Handel’s London. Later it is the florid rebellion of Britten in his song cycles, starting with *On this Island* (Auden, 1936), Tippett in his W.H. Hudson cantata *Boyhood’s End* (1943) and both in their operas, against the syllabic ‘just note and accent’ of Finzi setting Hardy (*Earth and Air and Rain*, 1936) and of Parry, Butterworth, Gurney, Quilter, Warlock, Ireland and many others in the pseudo-vernacular lyrical markets of church, school and salon. Earlier it is composers’ responses to the Reformation’s demand for intelligibility superseding their Marian extravagance: Tallis’s short anthem *If ye love me*, prompted by Archbishop Cranmer’s 1544 dictum ‘for every syllable a note’, as opposed to his *Gaude gloriosa*.

[England, §I: Art & commercial music](#)

2. Orpheus britannicus.

Perhaps more than the growing national identity, in the later 17th century and throughout the 18th it was the reciprocal factors of England’s growing mercantile power channelled (predominantly through London) and growing civilian freedoms that produced a national music, above all song. They did so through the twin commercial stimuli of publishing and the public venue

(theatre, concert hall, assembly room and pleasure garden) and the opportunities for participation and instrument manufacture that complemented them.

(i) The public and metropolitan sphere.

(ii) The private and provincial sphere.

England, §I, 2: Art & commercial music: Orpheus britannicus

(i) The public and metropolitan sphere.

From this time almost to the present, folk culture, in addition to being seen as a series of unselfconscious and separate traditions within Britain, might also be viewed within a single more commercial one of 'national song' which embraced rather than separated the 'four nations' while acknowledging representatives of each. Thus was the world's first national anthem (*God save the King* – see Scholes, C(iii)1942) produced and popularized, as was *Rule, Britannia*, alongside English, Welsh, Irish and Scottish songs (*Heart of oak*, *All through the night*, *The rose of Tralee*, *Loch Lomond* and many others), all to be sung at hearths that were British.

Modern concepts of patriotism were certainly involved in this enterprise, which stretched back to tavern club songs such as *Here's a health unto His Majesty* on the one hand and, on the other, *Lilliburlero*, the 'new Irish tune' arranged or composed by Henry Purcell that 'was highly instrumental in singing out a Bad Monarch [James II]' in 1688 (quoted in Spink, C(ii)1992, p.6). Here and at the prompting of dramatic scenarios and song texts in works for the London stage, notably Dryden's *King Arthur*, mentioned earlier, Purcell took upon himself the transformation of the masque's symbolic glorification of court and state into an exercise in more populist myth-making (and see Aspden, B(i)1997, on the link between ballad narratives and English opera plots). It sings of Britain (*Fairest isle*), but the viewpoint is English, not least when Purcell uses a country-dance style 'topic' in *Your hay it is mow'd* and the pomp and circumstance of diatonic dissonance in *Our natives not alone appear* (see the subdominant major 7th at the final iteration of 'sceptred subjects'). A handful of early 20th-century songs by composers of art music, notably Parry's *Jerusalem* (text by Blake), Holst's *I vow to thee, my country* and Elgar's *Land of hope and glory*, has now largely superseded the earlier national corpus, but the model is still ultimately Purcellian and still only ambiguously British as opposed to English.

Most song finds its way to the public's heart via media entertainment of one kind or another, and if the English have always been concerned with how their melody relates to sung words, its relation to spoken ones, and to spectacle and action, has been equally critical. This must be investigated, in view of the failure of English opera.

The first reason for that failure must be that, as an Italian art form arriving in London shortly before Handel and his former employer George I, both German, for the ruling classes there was no more obvious necessity for opera to be anglicized than there was for the king to learn English in a world in which most political business was conducted in French. Long thereafter, the aristocracy held to Italy as music's natural habitat. This explains why until the 1880s Wagner was performed at Covent Garden in Italian, and why, leaving aside the question of audibility, even today taste

or snobbery decrees that the majority of seasoned English opera-goers prefer to savour its fare in the original language rather than submit to its rhetoric in their own.

Yet regardless of language, England might still have followed a lead and made *dramma per musica* its own. Some artists did try, but perhaps Handel was the wrong exemplar; instead, Steffani (working in Hanover) shows us what picturesque and vivid drama Georgian opera might have been capable of, had his contemporary Purcell not died young and had Steffani's own works been available as models to Purcell's brother Daniel, and to John Eccles, Gottfried Finger and John Weldon as they wrestled with Congreve's *Judgment of Paris* libretto for an English opera prize in 1700 – a circumstance itself revealing a national concern to keep up with the Joneses, or rather the Charpentiers and the Scarlattis. (Eccles later wrote *Semele*, an Italianate opera in English, but it was not produced.) Handel's theatrical enterprise, forsaking Italian opera for English oratorio upon diminishing returns after about 1740, was as business speculation too financially precarious for a delicate fusion of tastes and traditions.

Perhaps, in any case, the English simply knew what they liked best (see Temperley, *GroveO*). Stevens says of the English late Middle Ages that music was 'widely used in ceremony' as regalia (strictly speaking, as its adjunct) but 'occupied a markedly subordinate position'. He adds: 'Music was there to draw attention to something worth seeing' (B(ii)1961, pp.239–40). From the medieval tournament or royal progress through the Jacobean masque and London's theatrical heydays of the 17th and 18th centuries to the Andrew Lloyd Webber 'megamusical', this may be a prescription for the preferred role of dramatic music in England. Where music and the stage are concerned, from the community street theatre of the late medieval mystery plays onwards (of which complete cycles survive for York, Chester, Wakefield and probably Norwich), the English seem nearly always to have felt that there is a time to sing and a time to speak, a time to marvel and a time to partake, a time to aim high, a time to bend low. In the Wakefield Second Shepherds' Pageant the comic shepherds, three-part musical improvisers to a man, wonder at the angels' elaborate polyphony ('Three breves to a long ... /Was no crotchet wrong') which they try to emulate. Angels sing, shepherds speak or croak faburden, just as in Shakespeare high characters speak blank verse, low ones tumbling prose, and in later musical theatre romantic *ingénues* warble their operetta soprano opposite male leads of comic parlando.

The class structure of Britain, that apparently ongoing sense of fitness, decorum and division in hierarchy, sometimes of 'us' and 'them' (see Cannadine, A1998), as well as of compromise between different interests, would seem to decree this. So too would the historical conditions of English drama. London's commercial theatre emerged early as a matter of financial speculation on the part of company managers endeavouring to control a prodigious pool of freelance acting, writing and musical talent and manipulate a broad and large public, including the monarch, by acquiring royal patents or avoiding the Lord Chamberlain's censorship, the latter not abolished until 1968. Although the details are confusing, in general the patent system operated by licensing two or three privileged theatres in any given season from 1663 until 1843, housed at various times as follows:

Lincoln's Inn Fields (1656–1732), Dorset Garden (1671–1709), Drury Lane (1674), Covent Garden (1732–), Lyceum (1798–), and two Haymarket theatres, His/Her Majesty's/King's (opening as Queen's, 1705–) and Theatre Royal (1720–). This had two consequences. First, spoken drama might be licensed at the one house, opera at the other (or the third), which highlighted opera's exoticism. Second, no other venue could without a special licence mount a straight play, or after 1737 any dramatic work, which had the effect of forcing music into the production first for entrepreneurial rather than aesthetic reasons and then as an interpolated masque or concert. Almost nowhere between the *Judgment of Paris* competition and John Reith's paternalistic broadcasting policy at the BBC in the 1920s and 30s do we see enlightened patronage incubating native aesthetic ambition for reasons of philosophical prestige; and one might propose further that the English have never sought an integrated philosophy of art but preferred to tolerate everything provided it keeps its place. It was only when Arthur Sullivan, the most successful theatre composer England had ever produced prior to Lloyd Webber, attempted to cross over to the 'serious' sphere with his opera *Ivanhoe* (1891) that he failed.

What flourished from the late 17th century in place of through-sung *opera seria* were oratorio (to be considered in the next section), the public concert, and music on the stage with speech and dance. Music houses, as coffee houses were soon to do, sprang up in London like taverns, or in them, during the Commonwealth, and John Banister began a public concert series in 1672. In the 1680s and 90s concert rooms were being specially built, and by 1748 they included the Holywell Music Room in Oxford, still surviving. The indoor concerts themselves were at first sometimes more like mixed-media variety acts, and vocal items interspersed in instrumental programmes were ubiquitous until 1850, finally quitting the scene still later, well into the 20th century. Nevertheless, these were habits of the time, not barbarisms of place, and the establishment of the Philharmonic Society in London in 1813 was a major advance in the presentation of orchestral music, preceded as it was by such signs of public health as Haydn's enthusiastic reception in 1791–5. And if, as the 19th century wore on, England had difficulty in staying ahead in a rapidly developing medium (stinted rehearsal time, remarked on by Wagner, has been an ongoing problem with English orchestras), such landmarks as the foundation of the Hallé Orchestra in Manchester in 1858, the success of the Henry Wood Promenade Concerts (taken over by the BBC in 1927), the BBC itself, with its national and regional orchestras, and the presence, at the start of the 21st century, of five professional symphony orchestras in London offer a more positive picture, as does the building or refurbishment of major halls between the 1970s and 90s (Barbican, London; Symphony Hall, Birmingham; Bridgewater Hall, Manchester; Philharmonic Hall, Liverpool) to replace or supplement those of the Victorian civic movement.

Ballad opera is a convenient if inaccurate shorthand for a number of associated and interconnected genres: English comic opera, burlesque, pasticcio, pantomime and eventually, by the end of the 19th century, musical comedy, variety and music hall. What they have in common are a number of features that tell us much about England and the English: popular or hit tunes, sung by singing actors and star actresses in

vernacular English; spoken portions of drama, sharing their satirical or sentimental wit with the homely qualities of the music; a metropolitan theatre or pleasure garden base, as show or extracted numbers (the *rus in urbe* populist model of Vauxhall and Ranelagh extending to other cities, notably Bath where the Linleys were active, and eventually to seaside resorts); the trappings of opera (lavish instrumentation, melodrama, alluring singing) without its foreign totality; management by commercially aware dramatists and impresarios; interdisciplinary collaboration, with script, dancing, comic routine or spectacle as important as music; the sceptical mockery of pretension, be it heroic opera, the English (or foreign) character, current fashions or politics, or myth; and, arising from all these, no fixed place in the canon of concert and operatic monoliths, to which they have continued to lose out.

England, §I, 2: Art & commercial music: Orpheus britannicus

(ii) The private and provincial sphere.

For all the precocious growth of the public sphere of music in late 17th- and 18th-century England, in tavern concert, pleasure garden, oratorio and musical theatre, there was a counter-thrust of what went on behind closed doors – and perhaps there still is, to judge from the resonance of Finnegan's 'hidden musicians' thesis (C(v)1989) about music-making in modern Milton Keynes. In England there has long been a challenge set between the private love and practice of music and the public display of it for gain, a distinction between amateur and professional, sometimes between metropolis and country, more to the indigenous taste (as with the nation's gentlemanly sporting traditions) than implications of lower and higher standards. At the point of triumph of the foreign virtuoso, particularly on the violin, from the 1660s onwards in Charles II's Restoration court and capital, Roger North lamented the summary dispatch of the country gentleman's viol consort, 'which', he wrote around 1695, 'would seem a strange sort of music now, being an interwoven hum-drum, compared with the brisk battuta derived from the French and Italian'. The old way was good because music, thereby 'kept in an easy temperate air, practicable to moderate and imperfect hands, who for the most part are more earnest upon it than the most adept ... might be retained ... in diverting noble families in a generous way of country living', rather than make them rush to London for the season to hear the latest overseas sensation (Wilson, C(iii)1959, pp.11–12). Yet the country and the city have continued to fight it out for the soul of English music, and for all London's domination, the land is small enough that musicians, rather like the 18th-century dancing master John Weaver, a man of international importance who not only began but concluded his career in Shrewsbury, have been able to commute and retreat. Tomkins, Byrd, Weelkes and many others held provincial cathedral appointments in addition to Chapel Royal ones and must have written much of their music in the country. Samuel Sebastian Wesley, perhaps England's most original 19th-century composer before Elgar, was born and trained in London but never held a mature appointment there. Elgar himself lived mostly around Malvern, Britten in Aldeburgh, while Peter Maxwell Davies has settled on Hoy in the Orkneys, although Vaughan Williams, paradoxically for one of idyllic reputation, started and ended his creative life a Londoner, moving to Surrey in between only because of his first wife's health. However, something other than ease of access must have impelled

the earlier provincial dwellers, for English roads were notoriously bad until the late 18th century. And more recently Eric Coates, appropriately enough for the composer of metropolitan light classics such as *Knightsbridge*, *Oxford St* and *Covent Garden*, claimed that ideas came to him best in London, away from his Sussex cottage.

If the later 17th century witnessed the wholesale commercialization of music in England, to the benefit of the public sphere, by the end of the 18th the unprecedented level of consumption of music in the home was once again transforming musical exchange and meaning into something much more private. London harpsichord and then pianoforte manufacture, itself an increasingly industrial feat, was in symbiosis with a body of keyboard composers, many of them immigrants, and with an equally industrial publishing trade, second only to that of Paris at the beginning of the 19th century. Hence John Broadwood and his mass production (400 pianos a year around 1800 as opposed to an average of 40 by the Viennese makers); Clementi and Cramer resident in London, not just as musicians but as entrepreneurs (both founded publishing houses); the London Piano School; and the Victorian parlour ballad, where the domestic instrument, bourgeois sentimentalizing, theatre hit and academic respectability met in the person of Sir Henry R. Bishop and his *Home, Sweet Home* (from a melodrama with songs, *Clari*, 1823). Bishop, the first professional musician to be knighted in England and professor of music at Oxford University (not that that meant much) had been a commercial theatre composer, and he could still fuse popular and cultivated tastes through the lingua franca of Italian bel canto.

But in the first decades of the 19th century, no sooner was Napoleon defeated than German romantic seriousness, already embraced on another front in the relations between Beethoven and the Philharmonic Society and about to bring Weber to Covent Garden and Mendelssohn to Abbotsford, Windsor Castle and Birmingham as well as London, realigned English musical self-acceptance as complacency and undermined it. So too, paradoxically, did the very romanticism of the national enterprise in song in so far as the repertory not only continued to co-opt the folk identity of the Celtic fringes (Ireland, Scotland, Wales) through the literary work of Percy, Macpherson, Burns, Moore and many others, but elevated it to such an extent that it left the English centre empty until it too was found an identity by Cecil Sharp.

Musical xenophilia, while hardly extending to the French or to revolutionaries such as Wagner, was one source of the perception of a *Land ohne Musik*. A second must have been the lack of two developed traditions, regional courts with opera and orchestra, and organ music with pedals (and that in a country with a Protestant state church), either of which would preclude a native Bach, an increasingly beloved figure in England perhaps partly for that reason. The weight of literature was a third: Balfe or Macfarren could not hope to match the rich texture of Dickens, itself inherited all the way from Shakespeare, whose Falstaff not even Vaughan Williams and Holst in the 20th century managed to capture in opera (although Dyson, with their stylistic help, caught something of Chaucer's national characterizations in his massive cantata *The Canterbury Pilgrims* of 1931). But the fourth and most fatal symptom was

philistinism, that sense of keeping music in its place already alluded to. Matthew Arnold and other intellectual giants recognized this as the price paid for Victorian industrial prosperity. The kind of music that flourished most spectacularly in 19th-century England was accordingly music relating to the home and to the people's entertainment: the commercial song on the one hand, increasingly channelled, for wit or sentimentality, through blackface minstrelsy (hence increasingly transatlantic), and, on the other, any utilitarian vehicle for ensembles such as brass bands or amateur choirs, where the status of the performers or performance mattered more than that of the music. Oratorio as a national expression of musical sublimity was an exception, to be considered below.

[England, §I: Art & commercial music](#)

3. Absence of mind.

It was said by the 19th-century historian John Seeley that Britain acquired its empire simply in a fit of absence of mind: an exaggeration, no doubt, but if partly true, reason enough why the role of music in the representation of the British Empire was strangely insignificant or, more serious and more likely, has not been researched, perhaps because the terms of reference for musical greatness need suspending where such a phenomenon is concerned (however, see Leppert, C(iii)1987, and Woodfield, C(ii)1995, on India).

(i) [Music and the British Empire.](#)

(ii) [Laissez-faire.](#)

(iii) [Muscular Christianity.](#)

(iv) [Enterprise culture.](#)

[England, §I, 3: Art & commercial music: Absence of mind](#)

(i) Music and the British Empire.

We have only unconnected glimpses of the musical territory of Empire. Here are six, from the state, the military, the church, education, the media, and merchandise. Robbins (A1998, p.219) states that in British India 'the pomp and ceremony surrounding a Viceroy was a sight to behold'. Was it also a sound to hear? It certainly was in Hong Kong at its return to China in 1997. As in peace, so in war. Linda Colley (C(iii)1992, p.325) stresses the importance of music to Britain during the Napoleonic wars, at a time when we forget 'how limited a range of sound was normally available to the mass of people ... so [that] when recruiting parties brought their wind instruments, drums and cymbals into small villages, the effect was immediate and powerful'. As for the representation of Protestant Englishness in church music, the English hymn – although again it is also British, with major contributions from Scotland and Wales – built up over three or four centuries, has permeated the anglophone world. So have attendant ecclesiastical products, procedures and performing practices, by no means only in worship. Specific traditions of organ building and playing developed in the wake of Henry Willis's showpiece instrument at the Great Exhibition of 1851 (which went to Winchester Cathedral). The late 20th-century touring and recording success of ensembles such as the Tallis Scholars (and many others before them, plus cathedral choirs) and extreme popularity of Rutter's choral music in America and Australasia (as

well as in Britain) posit a specific vocal timbre and harmonic style as pre-ordainedly English (and lucrative).

Our fourth snapshot: the British Empire exported both its competitive music festival movement and its examination system. The former would appear to be still much in evidence in Africa; the latter not only survives but flourishes uniquely, even bizarrely, in ex-Empire territories as the Associated Board of the Royal Schools of Music continues to send examiners to the tropics. Capping all these examples, at least from a millennial perspective, is the continuing importance of the BBC and its music broadcasts, two types especially: the World Service on the radio and the televising of major state events. England exposed 750 million viewers from 74 countries to the sounds issuing from St Paul's Cathedral at the wedding of Prince Charles and Diana in 1981, and still larger numbers were witness to the cultural statement boldly made at the latter's funeral in Westminster Abbey 16 years later when Verdi and Taverner shared the musical liturgy with Elton John. In an age of instant global communication it is tempting but probably unwise to dismiss such single events as ephemeral.

Finally, the two-way transatlantic migration of anglophone popular song, mentioned earlier, is seldom seen, but probably should be, as a major artistic consequence of trade in the British Empire, long after the colonies' independence. The Broadway-West End axis of popular musical theatre in the 19th and 20th centuries is ample demonstration of the commercial scope of music under such conditions. Lord Lloyd Webber and Sir Cameron Mackintosh, heirs to the enterprise, are among the richest men in Britain.

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(ii) Laissez-faire.

The ironic fate of Sullivan's success, mentioned earlier, might point to Victorian laissez-faire hypocrisy: censoring people for the very choices they thrust upon them. At the turn of the 20th century, as Parry observed with abhorrence in his Oxford lectures, many an upper-class Philharmonic Society subscriber delighted in the vulgarity of the music hall. Equally, it might betoken no urgent need to define the relationship between theory and practice, between profession and hobby, between official and unofficial musical activity. In this London's artistic profusion has certainly had its effect. 20th-century composers such as Lutyens, Frankel and Arnold supplemented or earned their living by writing scores for the nearby film studios, which unlike their North American counterparts they could do without a 3000-mile migration. Far more than in mainland Europe and North America, scholars move between worlds for which they are qualified and worlds into which a meritocracy or the old school tie or the moment of opportunity invites them: the academy, broadcasting, journalism and even performance. Similarly, orchestral players and classically trained singers double as session musicians, a London tradition stretching back, one might argue, to the choristers of St Paul's, the Chapel Royal and St George's Chapel, Windsor, whose secondary capacities were as actors and viol players on the Elizabethan stage, the consort song arising as an associated genre.

With the choirboys this multiple function was clearly part of an integrated education (and economic asset), not unlike the Italian *ospedali* in marketing the cultural by-products of a state resource or obligation, in that case of charity. English charity later produced a spectacular example of cultural display – what better medium for this than music and children's voices? – in Thomas Coram's Foundling Hospital in London, which received its royal charter in 1739 and attracted the patronage of Hogarth and Handel (who repeatedly performed *Messiah* there), while other London charity schools, which had long provided parish church choirs, paraded their young pupils to the annual joint service, concerning which Berlioz in the 19th century was as touched by the sound of their singing in St Paul's Cathedral as William Blake had been in the 18th by the sight of their procession. However, like the children of Christ's Hospital (founded 1553), Coram's beneficiaries were being trained in music but not to be musicians: to see music as handmaid to charity rather than as an honourable profession has been an English predisposition, indeed an extension of the benefit concert system in the case of the Three Choirs Festival (founded in about 1715) and one or two others. So has the tendency to use music as a passport to personal success – in the 20th-century choir school or university scholarship audition, where it functions like sport, or in the 19th-century female marriage bid, where it was effectively part of the dowry – rather than as the meaningful or gainful substance of that success. Again it appears that there is no integrated philosophy of art, or only a utilitarian one.

In general, education has had a habit of training the English person for everything and nothing, comprehensive if conservative in its techniques but undirected in its aims. The universities of Oxford and Cambridge, in particular, continue to nurture brilliant pioneers in fields other than the one studied, not least because, despite their heavily musical culture, it was not possible to take a residential undergraduate music degree in most English universities until after World War II. Many a famous medical practitioner has played quartets in private with top professionals, just as many an early music performer or music critic read English or History at college. Yet only in England did the award of music degrees from the 16th century onwards provide 'an opportunity for the reconciliation of Boethius's supposedly incompatible three kinds of musician, performer, composer and academic, and of *musica speculativa* and *musica practica*', producing composers and works (such as Fayrfax and his *Missa 'O quam glorifica'*) both practicable and hermetically learned (Bray, C(ii)1995, pp.20–21)

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(iii) Muscular Christianity.

Wagner visited London in 1855 to conduct the Philharmonic Society, and hearing the Sacred Harmonic Society perform a Handel oratorio at Exeter Hall, wrote: 'It was here that I came to understand the true spirit of English musical culture, which is bound up with the spirit of English Protestantism. This accounts for the fact that an oratorio attracts the public far more than an opera ... an evening spent in listening to an oratorio may be regarded as a sort of service ... Every one in the audience holds a Händel piano score in the same way as one holds a prayer-book in church' – an *aperçu* glossed by Linda Colley, who says of the audience: 'what many of them were worshipping was Great Britain, and indirectly themselves ... An

extraordinarily large number of Britons seem to have believed that, under God, they were peculiarly free and peculiarly prosperous' (op. cit., p.34). Most of Handel's oratorios are about the Israelites of the Old Testament, the Chosen People struggling to subdue their enemies, sure in the belief of their utter righteousness and quick to condemn any of their own kind who transgress. Handel commemorations, particularly that of 1784 in Westminster Abbey, reinforced the message by enlarging the scale of performance to huge choirs (Wagner refers to 700 voices), and Mendelssohn fuelled the tradition once again from Germany with *Elijah*.

With Georgian confidence or Victorian pride, 18th- and 19th-century Britons could unquestioningly apply such moral representations to themselves, at least until their consciences were pricked by George Bernard Shaw, who found 'the prostitution of Mendelssohn's great genius to this lust for threatening and vengeance, doom and wrath ... the most painful incident in the art-history of the century' (*The World*, 25 June 1890). When the most original music in mid 19th-century Britain is in the form of cantata-anthems by S.S. Wesley such as *Ascribe unto the Lord*, with its graphic dispatch of the heathen and lyrical sonata-finale resolution to the text 'The Lord hath been mindful of us', Shaw's point is well taken. By 1900, however, the oratorio tradition was a dead weight around the necks of English composers. The sheer number of choral societies and festivals, especially in the northern industrial towns and cathedral cities, meant that there was still money in it for them, via commissions or sheet music sales, but Elgar's contribution, heavily Wagnerian, is indicative: a maverick Roman Catholic masterpiece (*The Dream of Gerontius*, 1900) followed by an uncompleted epic trilogy on early Christianity (*The Apostles*, 1903, and *The Kingdom*, 1906; no *Last Judgment*), all for the Birmingham Triennial Festival. Britain as a declining industrial power could not be sure how to perpetuate this tradition of mass cultural expression. Its growth had supposedly kept idle hands out of the pub in insurrectionary times and occupied them instead with the self-improvement of sight-singing (pioneered by Sarah Glover, John Hullah and Joseph Curwen in various Sol-fa systems around the time of the Chartists), much as with the brass bands and amateur operatic theatres attached to (and paid for by) factory concerns, those of Black Dyke Mills, Grimethorpe Colliery, Cadbury at Bournville, John Lewis in London and many others surviving into the late 20th century or beyond. But its decline shows in the fracturing of the later choral repertory into isolated monuments (Walton's *Belshazzar's Feast*, Britten's *War Requiem*; Tavener and Tippett), and perhaps also in the demise of English comic opera after Edward German, himself an uneasy and eventually silent successor to Sullivan.

One smaller form of mass musical expression has seemingly never deserted England, at least to the extent that it is still a Protestant country in name and deed if not in faith: hymn-singing. Several overlapping traditions make up the Protestant legacy. The 150 Old Testament psalms were translated into metrical English at the Reformation, in the standard long, common and short metres, to be sung in the home and by congregations in church. The Sternhold and Hopkins *Whole Book of Psalms* after this fashion dates from 1562, with myriad later editions. Until the 18th century 'the old way of singing', still found in the USA and the Hebrides and

consisting of slow improvised heterophony line by line following a leader's rendition, perpetuated these unaccompanied tunes.

Meanwhile four-part accompanied versions of the metrical psalms began to appear early and found their way into later hymnbooks, and non-metrical four-part harmonizations of English psalm texts with 'gathering notes' became the Anglican chant tradition of cathedral and parish church, choral or congregational and still in use. Psalmody presented the psalms and other sacred verse texts as composed partsongs or accompanied tunes for use by the parish 'gallery' choir and accompanying instruments (not necessarily organ), themselves a development of the late 17th century lasting through to the 19th until stamped out by the Oxford movement with its ritualistic agendas (including a chancel choir and organ). At the same time the congregational hymn developed: metrical texts composed to supplement the psalms (for instance with New Testament content) which they eventually overtook, particularly with the writers Isaac Watts and Charles Wesley. Books such as *Chetham's Psalmody* (1718) had huge and long-lasting currency well into the 19th century, but with *Hymns Ancient and Modern* of 1861 the basis of the modern hymnbook, gathering up hymns and metrical psalms into a cumulative compendium, was established. Much of the foregoing applies to the nonconformist denominations as well as the Church of England (some of it, indeed, to the British Sephardim), and to the USA. What has been the effect of hymn-singing on English music? It would seem to privilege a sense of the harmonic moment or epigram, short-term emotion, rhetoric or closure with decorum yet feeling, above all with consistency; to make these prized sometimes above dialectical range and span; to enshrine the archaic or the familiar, both in word and note (or chord); to stimulate mass chanting (not least at football matches, from *Abide with me* to various rude contrafacta of cherished ditties).

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(iv) Enterprise culture.

The English contribution to music, especially within the Empire, has often been sustained by men (all too occasionally women), not all of them British, operating from London as committed and influential entrepreneurs, but not necessarily star composers or performers. This is one reason why the history of music in England is not easily written in terms of its great compositions, although cause and effect might be reversed to explain their rise to the top.

Names could be multiplied. The foremost makers of English musical culture would certainly include Sir George Grove, founder of this dictionary. He built lighthouses, railway stations and bridges; pivoted his career on the secretaryship of the Crystal Palace (home of the Great Exhibition); worked for a major publisher, Macmillan, on two ground-breaking encyclopedias (the other involving Palestinian archeology) and as editor of their monthly; pioneered practical musicology, from the writing of programme notes to the discovery of Schubert manuscripts; and headed the RCM, offering a role model for the non-executant musical administrator too often spurned since. Two expatriate Italians, Michael Costa and Vincent Novello, represent very different types. Within 20 years of settling in England, by the mid-19th

century, Costa, the embodiment of consolidated Victorian power, was conductor of the nation's four most prestigious music-making institutions: the Royal Italian Opera (and then its Covent Garden offshoot), the Philharmonic Society, the Birmingham Festival and the Sacred Harmonic Society. He represented an immaculate if conservative cosmopolitan professionalism, Jewish of culture though not of religion, on which nationalism later turned its back. Novello, peaking a decade or two earlier, was Catholic, connected with intellectual radicals (Leigh Hunt, Shelley and their circle), and head of a family dynasty. His son Alfred founded the publishing house, acme of mass cultural expansion, and *The Musical Times* (1844), the longest-running music periodical in the world; his daughter, the singer Clara Novello, steered an unlikely course between the performance of English oratorio and the liberation of Italy. He himself edited, published and, as embassy chapel organist, performed Mozart, Purcell and other neglected sacred repertoires. All three Novellos retired to Italy.

An earlier contrast seems in order, between two more publishers. John Playford, in the preface to his *Musical Companion* of 1673, raised a complaint still familiar more than three centuries later when he asked his English readers whether, since 'we have at this day as able Professors of Musick of our own Nation, as any Foreigners ... we [were] not generally too apt to disesteem the Labours & Parts of our own (though otherwise elaborate & Ingenuous) Country-men'. He encouraged his countrymen by publishing almost anything English that amateurs (in the strict sense of the word) might want to play, sing, dance and study: psalmody, lesson books and repertory for various instruments, and in *The Dancing Master*, the largest single repository of ballad tunes that has come down to us from that time. Ian Spink (C(ii)1992, p.20) thought that 'perhaps the musical well-being of the country in the second half of the century owed more to him than to any other person'. Thomas Morley, on the other hand, had invested his country's musical consumption precisely in overseas (Italian) stock when he masterminded the madrigal movement in the 1590s. Organist of St Paul's Cathedral, Gentleman of the Chapel Royal, pupil of Byrd, arranger of many Italian works in his own compositions, neighbour, probably acquaintance, of Shakespeare who made the setting of *It was a lover and his lass* still today all too evocative of schooldays, and government spy who escaped with his life on his knees before the representative of those he may have betrayed, he inherited his teacher's music printing monopoly and put together *The Triumphs of Oriana* (1601) by engaging the goodwill of his 23 musical compatriots who contributed, not to mention Queen Elizabeth, who was its dedicatee and subject. Music printing in England had been mostly limited to psalters before Morley stimulated tokens of luxurious as well as pious leisure. He also wrote and published the first English manual of composition, his witty and direct *Plaine and Easie Introduction to Practicall Musicke* of 1597 whose opening conversation gave rise to the myth of a nation of literate music lovers so satirically re-inscribed in the year following the second Elizabeth's coronation by Kingsley Amis in chapter four of *Lucky Jim*.

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4. A musical renaissance.

Purcell's achievement reminds us that the long quest for an English opera tradition after his death has been largely for a national – British – opera in the vernacular rather than an opera for England alone; yet the fact that those who came closest to fulfilling the quest in both the 19th and 20th centuries were in some sense outsiders to the dominant English culture suggests that the inhibition may have been one of specifically upper-class English male reserve rather than British moral temperament as such. Balfe (*The Bohemian Girl*, 1843), Wallace (*Maritana*, 1845) and Stanford (*Shamus O'Brien*, 1896) were Irish, MacCunn (*Jeanie Deans*, 1894) Scottish. Smyth (*The Wreckers*, 1904) was (upper-class) female, feminist and lesbian, Boughton (*The Immortal Hour*, 1914) working-class communist. Britten (*Peter Grimes*, 1945) and Tippett (*The Midsummer Marriage*, 1952) were gay.

On the other hand, representations of Englishness as well as Britishness may be found in several of these composers' operas – the pub, the nation of shopkeepers, small-town gossip and hypocrisy, the refulgence of sunlit woodlands, and the Queen in her park at Richmond are as English as faery magic, free-church moral intransigence and sympathy for the underdog are British. Nevertheless, one senses that England may never close the gap between genius and national culture through opera. The English-language and regional opera companies such as the ENO, WNO, Opera North and Glyndebourne are a major 20th-century success story (Covent Garden a more troubled national icon), but they are not associated with a secure indigenous repertory beyond Britten and Tippett, and Britten came too late to match Puccini.

20th-century consolidation has been in other areas. Admittedly these include opera singing and conducting (Norman Bailey, New Zealand-born Donald McIntyre, Gwyneth Jones, Rita Hunter, Reginald Goodall among the Wagnerians), but only as one facet of a postwar supremacy in performance (Jacqueline Du Pré, Janet Baker and Simon Rattle being perhaps its most striking examples) partly explicable as the fruit of educational opportunity under the new welfare state, most of the above coming from modest middle-class backgrounds rather than privileged traditions. The National Youth Orchestra (founded 1947) and various summer schools (such as Canford) still showcase this model, although with more financial investment from ambitious parents as subsidy has fallen away.

The training infrastructure, above all at the London and Manchester (and Glasgow) conservatories, was itself a return on national investment from the later 19th century onwards, however modest by Paris or Berlin standards. The RCM, another development traceable to the Great Exhibition (as part of Henry Cole's South Kensington project), opened in 1883. After Grove, its second director was Parry, its composition professor Stanford, through whose irascible hands passed almost all the 'English musical renaissance' composers – Vaughan Williams, Holst, Bliss, Bridge, Howells, Ireland, Moeran, Goossens, Clarke and countless more. In opposition to their teacher's cosmopolitanism, compounded of Verdi, Brahms and Saint-Saëns, they belatedly secured a romantic nationalism of idiom, largely by a Franco-Russian style alliance underneath the folkly and Tudor trappings. But the relationship with Germany remained a problem,

for without an operatic culture (Stanford called in vain for national subsidy) the South Kensington college, German by precedent, had to be a proving-ground for the Teutonic genres of song and symphony. Song for a while succeeded rather better than symphony (see §I, 1, above), and although by the end of the 20th century it looked as though Vaughan Williams's nine symphonies might have achieved their canonic aims (with three recorded cycles by foreigners in addition to the British ones), it remained something of a relief to discover Elgar, with the 'Enigma' variations of 1899, flourishing in provincial soil without the foreign compost of a college musical education. That he wrote in a largely Germanic idiom and was immediately taken up by Hans Richter helped: he could compete on international, not little-England terms. This in turn entitled him to say 'I write the folk songs of this country', meaning that the only great English composer would be one with the confidence to define, not the diplomacy to mediate, Englishness (the reviled message of his Birmingham professorial lectures of 1905–6). World War I truncated international acceptance on these terms, as it did for Delius, and neither composer had the stomach for modernism, whereas Vaughan Williams did, although it took 40 posthumous years to notice it. But by the end of the century, in a surprise cultural windfall, it was given to Elgar to offer art-music lovers what in their heart of hearts they most wanted: a new Romantic symphony, accessible without being phoney: his Third, commissioned by the BBC in 1932, fragmentarily sketched at his death and 'elaborated' – triumphantly completed – by (modernist) musicologist and composer, Anthony Payne.

It was another example of empirical crossover between theory and practice, a labour of love gaining its reward through some security of tradition and perhaps plain honesty, achieved with a tact belying its daring. Payne spoke throughout in Elgar's language while magically signalling the vista of years down to his own time at the end of the finale.

For good or ill, the so-called English gentleman amateur has always been willing to have a go, where in more modernized, professionalized societies he will have hit barriers and boundaries. There was a naive enthusiasm at work on the country estates of Josiah Wedgwood, Matthew Boulton and Abraham Darby that secured the industrial revolution. Science and art were sister pursuits, not rival gods, to them in the 18th century, as they were to William Morris at the end of the 19th when he attempted to reclaim artisan pride for manufacture. If one believes that by then C.P. Snow's 'two cultures' (mutually incomprehensible art and science) were afflicting English intellectual life, it is worth noting how broad a range of topic and expertise informed the early meetings and membership of the Musical Association (it became Royal under Edmund Fellowes's presidency in 1944), founded in 1874 very much in the interdisciplinary spirit of South Kensington, perhaps also with faint reverberations of the Royal Society (1660) and Royal Society of Arts (1754). A 'new musicology' programme had arisen through absence of mind, and certain elements of it survived to enrich 20th-century English culture, however uncompetitively in the short term. Morris and his guild socialism directly inspired Arnold Dolmetsch, father of the early music revival which has been one of that culture's greatest dividends. To this day anthropology watches over the enterprise in the Horniman Museum in south London, home of the Adam Carse musical instrument collection. A.J. Ellis, part model for Shaw's Professor Higgins,

was a philologist whose researches into the history of pitch and temperament allied early music with acoustics. Something of the quaint English inventor attached to his kind, enough to rub off on the early recording and broadcasting industries. With the foundation of the Gramophone Company (HMV) in 1898, the recording industry, though driven by the USA, soon led the world from a British base. The broadcasting industry is still, nearly a century later, a source of national affection where the BBC is concerned, which, although it no longer has the complete monopoly it enjoyed until the 1980s, still receives TV licence fees. The two technologies, together with music and book publishing, enlisted a procession of 20th-century British taste-makers as producers and speakers: Fred Gaisberg, Landon Ronald, Percy Pitt, Percy A. Scholes, Hubert J. Foss, Walter Legge, Walford Davies, Antony Hopkins.

Their tradition was paternalistic, but the fracturing of tastes, markets, choices, generations and values in Britain after World War II, arguably a delayed tidal wave already implicit in 19th-century musical commerce, swept away the soothing (male) tones of cultural assurance. Art music, shamed by the 'two cultures', became virtual science, epitomized by William Glock's modernist reforms as BBC controller of music from 1959. Recorded popular music, now an industry rapidly overtaking all other entertainment media except film and perhaps musical theatre (both dominated by the USA), at least until the advent of the Internet, developed at the hands of a new – or was it an old? – kind of English musician, conservatory-trained but demotic, such as George Martin, who moulded the Beatles; here the art school ethos of the 1950s, its ally jazz, was doubtless influential. Light music, a curious token of bustling urban Englishness much promoted by the BBC, often from resort pavilions, in its first three or four decades (Sidney Torch, working with the BBC Concert Orchestra, and Eric Coates its leading exponents), swiftly withered, although signs of revival appeared in the 1990s.

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5. English musical identity.

Music in Britain probably enjoyed higher international standing at the beginning of the 21st century than it had for several hundred years. London, as one of the three or four major financial centres in the world, looks set to continue to host the arts, particularly the performing arts, just as it did in Handel's day when already the British monetary system was far in advance of the French. Today, the record companies' catalogues bear as much witness to that national male trait, encyclopedic enthusiasm, as does this dictionary; in broadcasting the BBC remains uniquely authoritative and influential; early music culture represents an unequalled nexus (still thanks partly to the traditions of the Anglican Church, apt to take too little credit); pop music, from Merseybeat to the boy (and girl) bands, continues to ride the 20th-century tide of anglophone hegemony; and a century of renaissance has at last produced marketable composers such as Britten, Tippett and Vaughan Williams – even if Nadia Boulanger had never heard of Delius.

But composers no longer command English musical identity: they connect backwards (Peter Maxwell Davies and Birtwistle with their *Taverner* and

Gawain operas, for example) but rarely sideways. Even if for a brief hippy moment in the late 1960s it seemed as though Davies's *Eight Songs for a Mad King* and Tavener's *The Whale* would achieve lateral fusion (much was made of Tavener's association with the Beatles), neither 'holy minimalism' nor whatever the modernist tradition now stands for has authorized an English crossover sound bearing anything like the imprimatur that Gershwin, Bernstein and then minimalism achieved in the USA (Nyman's film successes notwithstanding). Turnage and Weir speak only to a minority even within the élite, Blur's *Parklife* speaks to yesterday's young, Asian and West Indian musics speak on the whole of the originating race rather than the absorbing nationality. If there ever was an over-arching yet unforced English expression in music – the pleasure garden songs of the early 18th century might be the best place to look for it – no-one expects or even dares want such aural symbols now, although the situation may well change in the wake of Scottish and Welsh devolution.

Pevsner (A1956) believed that Englishness in artistic expression was, if elusive, a set of qualities and characteristics that reflected, by deliberation or unconsciously on the part of the artist, something unique in the English condition, which he defined by geography rather than statehood. Locating it was a tricky business, he admitted, given what he saw as the basic equation: that there is a spirit of the age, and there are national propensities, and art is contingent upon how the two interact. The interaction might be beneficial or detrimental, or might produce nothing at all; but when it did give positive results, their Englishness would be something inherent, definable, natural, honest and true.

One might now detect that at the start of the 20th century a good deal of shared sensibility and myth were at work in English music, ideologically propelled. The oft-remarked English preference, from Wilbye to Parry, for 'clean' diatonic dissonance over 'dirty' chromaticism could be heard (the British never really took to *Tristan* – as opposed to *Meistersinger* – just as a call for Britten to turn serial in the 1930s went unheeded), as could, in triple time, a predisposition towards a stately sarabande residue over the urgency of the waltz. On the mythic level, the image of the Chosen People, of which perhaps every nation needs a version, held sway, based on premises such as the size of Empire, the early parliament and early centralization, the national wealth created by Elizabethan piracy, the industrial vanguard, the Protestant and 1688 Settlements, the lack of a 19th-century political revolution, and so on. It correlated then with a rather particular image in music, that of the pilgrim or spiritual traveller, easily identified in the works of Elgar, Stanford, Dyson, Holst and above all Vaughan Williams. The accumulated musical hermeneutics of 'matching' features common to certain works of these composers could be expounded. So could the idea they represent, in a non-musical web of meaning and association which involved such things as Chaucer and the wayfaring spirit, Bunyan or Langland (or even J.B. Priestley) and the moral conscience, a national topography encoded with a sense of direction (older, harder rocks and tribes to the north-west, younger and softer peoples and landscapes to the south-east, continental Europe further south-east still), muted emotionality induced by a primly kaleidoscopic climate, a seafaring missionary destiny, a common law involving public rights of way, and a political constitution of no fixed address, that is,

unwritten. Today the historical and geographical facts remain, but further conditions and consequent characteristics, some suggested in the course of this article, may or may not be felt: Protestantism; the mindset of insularity; principle, dominance or superiority assumed or negotiated rather than declared. Intercutting with these propensities across many centuries, the images of town and country, professional and amateur, élite and vernacular, theoretical and practical, new and old, monolithic and cellular, extrovert and introvert, central and peripheral have somehow played a unique national part, one polarity generally dominating the other at first glance although rarely at second. Whether they will continue to play it time will tell.

See *also* [Bath](#); [Birmingham](#); [Bournemouth](#); [Bradford](#); [Bristol](#); [Cambridge](#); [Chester](#); [Durham](#); [Ely](#); [Gloucester](#); [Halifax \(i\)](#); [Harrogate](#); [Leeds](#); [Liverpool](#); [London](#); [Manchester](#); [Newcastle upon Tyne](#); [Norwich](#); [Nottingham](#); [Oxford](#); [Salisbury](#); [Sheffield](#); [Stoke-on-Trent](#); [Winchester](#); [Worcester](#); and [York](#).

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England

II. Traditional music

1. Introduction.
2. Scholarship and revivals.
3. Songs.
4. Music and dance.
5. Performance contexts.
6. Gender, children, ethnicity.

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England, §II: Traditional music

1. Introduction.

Precise definitions of the terms 'traditional' and 'folk' are the source of much controversy among scholars, collectors and participants of English folk/traditional music, with some participants even rejecting the usefulness of such terms. In this article they are used interchangeably, considering the oral vernacular musical tradition as process (contexts and performers through time) rather than as 'texts' in isolation. But music that is popular in small-scale or group contexts with a primary motivation of social transaction is distinguished from music popular in large-scale of mass contexts with commercial interests as a prime aim.

This article adopts a different perspective from that of much of 20th-century folksong scholarship, which has been highly influenced by collector and scholar Cecil J. Sharp. In *English Folk Song: Some Conclusions* (1907), Sharp argued that oral transmission was a defining element of folksong and propounded a post-Darwinian theory for its evolution based on concepts of continuity, selection and variation. This led to a preoccupation with identifying songs that fulfilled such criteria; these were of rural and communal origin, and were untainted by popular music. It also led to concentration by scholars on the modal characteristics of folk melodies.

English folk music has co-existed with popular 'mass' music at least since the 17th century (when classic ballads, such as *James Harris (The Daemon Lover)*, attributed to the broadside writer Laurence Price, became part of the traditional repertory), with each fuelling the other at different times (see *Ballad*, §I, 1–6). Manuscript and printed copies of songs and tunes have continued to underpin oral tradition to this day. For example, the renowned Copper family from Rottingdean in Sussex has used one book of song texts for their performances for several generations; Arthur Howard, a South Pennine shepherd, had envelopes crammed with chapbook songsters and songsheets dating back over a hundred years; and among Northumbrian pipers there has been a long tradition of musical literacy in which tunes have been passed on or exchanged in manuscript or printed form as well as by aural memory.

In this brief survey of traditional music in England, a map is sketched out of vernacular musical traditions both from synchronic and diachronic perspectives. The oral musical tradition is shown to be processual in that songs and music whose texts or tunes retain resonance and meaning for the singer, instrumentalist and community, are recreated by individuals within that community. Cultural identity – evident in text, tonality, style, meaning, function and context, as well as in the construction and composition of repertory – is illustrated. In line with recent research, application of fixed and timeless definitions to a dynamic cultural process will be avoided, the differing interpretations of scholars and collectors of the past and present outlined, and perceptions of participants of the tradition itself included. Folk or traditional music rarely exists independently of song and dance and therefore this discussion includes those aspects.

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2. Scholarship and revivals.

The contemporary vitality of folk music, performed in traditional contexts as well as in a network of folk clubs, festivals and sessions, owes its existence to the 'revival' that occurred in two distinct phases during the 20th century. The first had its origins in the 19th century when a small number of privileged middle-class enthusiasts with antiquarian and musical interests, intrigued by the singing culture of artisan and labouring groups in rural southern England, selectively notated (text and tune) certain examples of their tradition. In the 1820s and 30s, Davies Gilbert and William Sandys both published collections of Christmas carols from Cornwall, several of which were in oral circulation. In 1843 John Broadwood published the first folksong collection, *Old English Songs as Now Sung by the Peasantry of the Weald of Surrey and Sussex*, but the main activity dates from around 1890 when collections by Lucy Broadwood, Frank Kidson and Sabine Baring-Gould were all published, paving the way to the founding of the Folk Song Society in 1898. The most notable folksong collector in the decade before World War I was Cecil Sharp.

Generally song transcriptions were published in the same format as classical song – in vocal scores with piano accompaniment, arranged for and to be performed by trained singers. The erotic lyrics of the original were bowdlerized or toned down to avoid giving offence to the polite, predominantly middle-class society for whom the collections were intended.

In the melodies of the songs, the collectors sought an inspiration for indigenous composition that would help create a national idiom to counter the German domination of art music in the 19th century. Thus Ralph Vaughan Williams, Percy Grainger and George Butterworth, aware of the example of Bela Bartók in Hungary, were all actively involved in folksong collecting which became a resource for their composing. Others, such as Gustav Holst, while not caught up in the actual quest, nonetheless made use of the collections of their contemporaries.

In the decade before World War I, Sharp noted down and transcribed thousands of songs, tunes and dances, took a leading role in the Folk Song Society, founded the English Folk Dance Society, kept folksong in the public eye through articles and letters to the press, organized displays, gave lectures and directed dance festivals, in addition to undertaking fieldwork in the Appalachian Mountains, USA, and publishing his seminal book. He was instrumental in introducing folksong into the curriculum of state schools, which he saw as a process of 'giving back' the culture to its rightful owners. He was the most zealous and missionary of the collectors, believing that folk music had the power to purge and purify English popular culture of the commercial influences of music hall and Tin Pan Alley.

For the folksong collectors it was the beauty of the melodies that was the first priority, rather than the texts or performance styles of the singers from whom the songs had been notated. Two collectors were exceptions in this respect: Percy Grainger, because he valued the performance of a song and went to great lengths to capture it on phonograph recordings, transcribing it all in great detail; and Alfred Williams, who devoted his energies to representing the repertory of a singing tradition in its entirety, albeit as text only.

The legacy of this first phase of the revival included the English Folk Dance and Song Society (EFDSS), founded in 1932, a number of published collections, the inclusion of folkdances and reworked folksongs in the school curriculum, and a repertory of English romantic art music based on folk melodies. The academic *Journal of the Folk Song Society* was founded, which became the *Journal of the English Folk Dance and Song Society* in 1932, and from 1965 to date the *Folk Music Journal*, and a library based on Cecil Sharp's own library (since 1958 the Vaughan Williams Memorial Library), both of which were (and are) organized by the EFDSS.

Between the two world wars there was a complacency based on the mistaken belief that the cultural salvage operation had been successful, that all the material worth finding had been collected, and even that folksinging had died out. Only the Irish composer E.J. Moeran, based in East Anglia, and the Harvard scholar James Madison Carpenter undertook any sustained fieldwork. The full significance of Carpenter's work, recording traditional songs, music, dances, drama and customs from many parts of Britain and Ireland, has still to be recognized and assessed.

After World War II and the ensuing period of austerity, there grew a national desire to celebrate British culture and tradition. This manifested itself in 1951 as the Festival of Britain, significantly the centenary of the Great Exhibition. Implicit in this display of national pride was the desire to secure those aspects of the heritage that might otherwise have been lost had the outcome of the war been different. Thus the impetus to research English folksong repertory was reborn.

Partly because of its technical expertise and the potential of the material for programme making, the BBC undertook to coordinate the fieldwork. Expertise for the project, referred to as the BBC Folk Music and Dialect Recording Scheme, was drawn from EFDSS personnel, namely Peter Kennedy and Seamus Ennis, who jointly headed the project, supported by a number of experts for different recording expeditions, such as the American collector Alan Lomax, Hamish Henderson in Scotland and Sean O'Boyle in Ireland. Hundreds of recordings (now in the BBC Sound Archives) were made. When broadcast, particularly those in the radio series *As I Roved Out*, questions were raised about the validity of the treatment given to the songs by Cecil Sharp and his fellow collectors, and this led to a movement to perform the songs in a more 'authentic' manner.

The two most influential figures of the post-war revival in folksong performance were writer and journalist A.L. Lloyd and playwright and songwriter Ewan MacColl. Both came from a background of left-wing socialism and radical Marxism, which championed the culture of working people in contrast to the middle-class élite. While accepting uncritically Sharp's evolutionary ideas about folksong, they constantly strove to reunite folksong and folksinger in the eyes of the public and their many followers. The narrative mastery of Harry Cox, a farm labourer from Norfolk, the infectious humour of Sam Larner, a Norfolk fisherman, the partsinging of the Copper family from Sussex, the subtle ornamentation of the gypsy singer, Tom Willett, along with Scots and Irish singers, were all held up as exemplars of tradition or 'song carriers' as MacColl dubbed them.

In the early years of this second phase of revival, young folk club singers, influenced by the skiffle craze, looked initially to American material. By the early 1960s, however, their focus had shifted to indigenous English material. This interest was served by record releases of traditional singers by Topic Records, especially *The Folk Songs of Britain* series of ten LPs. There was a hunger for appropriate material to build up repertoires. Enthusiasts sought out scholarly ballad collections such as that by the American professor Bertrand Bronson, *The Traditional Tunes of the Child Ballads*. At this time, folk clubs came into being and folk festivals were first conceived. (Folkdance festivals had been organized since before World War I.)

In 1967, fresh insights into the subject were provided by A.L. Lloyd in his *Folk Song in England*, which was influenced by Eastern European ethnomusicology, particularly the Romanian Constantin Brailoiu, as well as the English social history movement, pioneered by such scholars as A.L. Morton and E.P. Thompson. Although subsequent scholarship in the field of folk music has served to refute or emphasize aspects of Lloyd's work, it remains the most comprehensive account.

[England, §II: Traditional music](#)

3. Songs.

(i) Repertory.

(ii) Text and tonality.

(iii) Style.

[England, §II, 3: Traditional music: Songs](#)

(i) Repertory.

Types of songs favoured by contemporary traditional singers may be analysed from a historical perspective in terms of different layers of cultural accretion or assimilation. Such groupings of songs fall into loose genres in terms of their subject and textual themes.

The oldest group of songs in oral tradition, many of which have been classified by Francis James Child in *The English and Scottish Popular Ballads*, predate 1750 and most are narratives of an indeterminate age. Examples include *The Outlandish Knight* (Child 4), *The Twa Sisters* (Child 10), and *Edward* (Child 13). There are also a few sacred items, such as the Christmas carol *All you that Are to Mirth Inclined* and the cumulative song *The Twelve Apostles*. In some cases since the 16th century these songs were printed on contemporary ballad sheets or black-letter broadsides, so called because the printers used Gothic typeface.

During the late 18th and early 19th centuries, the type of songs classified by Cecil Sharp as 'folksongs' (as opposed to ballads) entered tradition. The largest group comprises narrative songs with tragic, amatory, historic and comic themes often based on an encounter (e.g. *The Death of Bill Brown*, *The Sucking Pig*, *Van Dieman's Land*, *The Dark-Eyed Sailor*, *The Bold Grenadier* and *Bold General Wolfe*). A small number are lyrical (non-narrative) in character (e.g. *I Wish, I Wish*, *Seeds of Love*, *Adieu my Lovely Nancy*). Some are convivial and associated with drinking (e.g. *Jones's Ale*, *The Barley Mow*); others relate to a specific occupation (e.g. *Jim the Carter's Lad*, *The Herring's Head*, *The Old Weaver's Lament*, *The Collier's*

Rant). Recreation and sport feature in a further group of songs, particularly those connected with hunting (e.g. *Old Towler*, *The Horn of the Hunter*, *A Fine Hunting Day*). Worksongs are not common in England, with the important exception of sea shanties. These were used on sailing ships for specific functions, such as weighing or casting anchor – a windlass shanty (e.g. *Sally Brown*) – or hoisting the sails – a halyard shanty (e.g. *Blood Red Roses*).

In this same period a number of celebratory and dramatic customs, particularly perambulatory and house-visiting, became popular, and songs associated with them are often found among groups of singers in different localities. Examples include May, Wassail and harvest songs, as well as those associated with traditional drama, such as *The Derby Tup*, and street or field games, such as the Haxey Hood from Lincolnshire.

The Christmas carolling traditions of many villages, particularly in Yorkshire, Derbyshire and the West Country, date from this period and are typical of the village music performed by church choirs and bands, both Anglican and nonconformist, at this time. The form of the music is more complex than the songs referred to above; the singing is usually in parts with a fusing section and, in a number of cases, instrumental accompaniment. Such music, forced out of the churches by the religious establishment, as epitomized by the Oxford Movement (as well as by Evangelicals), during the 19th century, was nurtured by families and informal groups in pubs and as part of Christmas house-visiting customs. In the context of revival, this music has been termed West Gallery Music or the Gallery Tradition in recognition of the physical location of the choir and band within the church.

From the second half of the 19th and early part of the 20th centuries, it is possible to identify four overlapping influences of traditional song – minstrel songs, parlour ballads, evangelical hymns and music-hall songs. A number of blackface minstrel troupes from the USA visited Britain from 1841 onwards, most notably the Christy Minstrels, and a number of their songs were taken into the repertory of traditional singers. These included sentimental and nostalgic items such as *Kitty Wells*, *The Blind Boy*, *Poor Old Joe*, the songs of Stephen Foster and zany songs in the *Jump Jim Crow* style, such as *Old Johnny Bowker*.

Among the most numerous songs recorded in the repertories of traditional singers since 1970 have been parlour ballads, so much a feature of entertainment in the Victorian and Edwardian household. These too are notable for their sentimentality, especially their preoccupation with bereavement or loss, often through the device of a dream or vision (e.g. *Break the News to Mother*, *The Miner's Dream of Home*, *When you and I Were Young*, *Maggie*). A few evangelical hymns from the 1870s (e.g. *Shall we Gather at the River*) are commonly found in traditional singing contexts, particularly from the collections made popular by American colleagues Ira D. Sankey and D.L. Moody. *The Old Rugged Cross* and *Bread of Heaven* (*Cwm Rhondda*) are also hymns that are commonly encountered.

Most songs taken by traditional singers from the British music hall were comic or risqué (e.g. *The Fellow Who Played the Trombone*, *Down the Road*, *The Parson and the Clerk*). By the late 1920s, many households had

acquired a gramophone, and comic material learnt from this source directly or via the radio became part of the traditional repertory (e.g. *Down in the Fields Where the Buttercups All Grow*, *The Old Sow* or *Susanna's a Funnical Man*). Currently records, tapes and CDs are the most likely sources for new material (e.g. country and western favourites *Old Shep* and *The Blackboard of my Heart*), though often the recordings favoured by traditional singers are reworkings of older material (e.g. *The Sunshine of your Smile*, *Nobody's Child*).

Regional songs in which dialect is consciously employed (e.g. *Ilkla Moor b'a Tat*, *Rawtenstall Annual Fair*, *Cushie Butterfield*, *Any Old Iron*) owe their origins in part to the popularity of regional music hall, most notably in the north-east of England, and elsewhere including Yorkshire, Lancashire and the 'Cockney' East End of London. It is common for such songs to take the form of satires of stereotypical country people (e.g. *Gossip John*, *The Fly Be on the Turmut*) and ironically it is often people from the targeted communities who most value such songs.

Singers relish such self-reflexive humour and often include a number of parodies in their repertory, some of which are locally created. Often the song that is parodied is one that is held in high esteem in the community, such as *Grandfather's Clock* or *The Irish Emigrant*, and both original and parody sit comfortably side by side. Common examples in the repertoires of traditional singers include *The Egg*, which makes fun of respected songs (e.g. *The Minstrel Boy*, *Excelsior*) and *The Tattooed Lady*, which completes a risqué topological tour at the expense of a popular song from 1901, *My Home in Tennessee*.

Another instance of creativity within the traditional model is the local satirical or gossip song that lists members of the community together with scurrilous comment or choice anecdote; an example of this form from Sheffield is *Fulwood Farmers and Neighbours*. In certain regions, songs of a more literary character, created by local poets or songwriters, have been recorded in tradition. *Barbary Bell* by Robert Anderson of Carlisle and *Friezland Ale* by Ammon Wrigley of Saddleworth are examples of this type, both being written in their respective vernacular dialects. Songs of or about a particular region, as well as favourite Irish songs, are also consciously appropriated by singers outside the specific milieu. Thus *The Galway Shawl* is sung by Shropshire singer Fred Jordan, and *The Song of the Swale* (from the Yorkshire Dales) features in the repertory of a number of Sheffield singers.

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(ii) Text and tonality.

In its broadest sense, the folklorist's understanding of 'text', as expounded by Jeff Todd Titon, includes all that is humanly constructed in the communication of a folk event, such as singing a song, telling a tale or performing a dance. With regard to a song, it would include background to learning, singer's comments and occasions for singing the song, as well as relations with audience or listener, and the song itself. In its narrowest sense, 'text' simply refers to the written representation of the song in words and musical transcription – necessarily a transformation, an objectification and a reduction.

Older songs, including ballads, are stanzaic and usually have a four-line isometric structure with a simple rhyme scheme (usually ABAB, AABB, or ABCB), each line organized into alternate lines of four and three feet (ballad or common metre). Long metre (four lines of four feet) is also prevalent. Some songs contain refrain lines; others have a more formal chorus section, notably the monumental chorus of the later parlour ballads. Such items demonstrate a more complex and varied structure.

The poetry of folksong is distinguished by its use of stock phrases and epithets, idioms and figurative language, repetition and formulae. Many texts show clear signs of being oral poetry, as evidenced by the use of incremental repetition, but this is not a universal characteristic of traditional verse. Much textual analysis has been undertaken in the light of narrative themes, character function, oral-formulaic theory and structuralism. Such approaches have been most effective when they have been informed by the relevant knowledge of English social history and not divorced from the significance of the musical frame. Meaning itself is relative to the singer, the audience and the occasion; the song helps us to understand the attitudes, assumptions and ideology of the performer. The enduring popularity of key songs such as *The Farmer's Boy*, *McCaffery*, or *The Highwayman Outwitted* cannot be adequately explained in terms of immediate social or aesthetic relevance.

English traditional song based on the stanza is sung to a musical cycle or tune that is repeated. This cycle may be subject to variation by the singer to suit the text or as a mark of individual creativity. Common time (4/4) is most often found, along with 2/4, 6/8 and 3/4, but metres such as 5/4 are not unknown.

The melodies of most contemporary English traditional songs are in the major scale. The obsession of the early collectors with the small minority of tunes that were not in the major led to theories of modal survival, with links to medieval ecclesiastical practice. Such postulations, which were intended to imbue folk melodies with the patina of age, have been dismissed as being at best unhelpful. It is true that examples of tunes have been notated in the Aeolian, Dorian and Mixolydian modes, though rarely in the Phrygian and the Lydian. However, where a melody has been recorded in a particular mode, it is not always clear cut, nor is it always consistently employed within the same tune. In fact, such neat classifications may have been wishful thinking on the part of the transcribers.

An analysis of examples of recorded singing, such as that which Percy Grainger undertook, reveals a rather different picture. In the first place the unaccompanied nature of much English traditional singing, free from the expectations of harmonic accompaniment, demonstrates a scale that lacks the precision of the classical well-tempered model, particularly at the intervals of 3rd, 6th and 7th. Moreover, some song melodies are based on a scale in which not all the intervals of the diatonic scale are present; a common example is a hexatonic scale lacking the 7th interval. In a few cases, particularly in children's songs, there is not even a clear indication of the tonic.

Resemblances between the melodies of different songs have been explained as membership of tune families. For the purpose of comparison,

tune contours have been abstracted to help identify such similarities. Other approaches have looked at the significance of the frequency of certain intervals in the scale and to the range of the tune to establish comparative data. The more recent concept of a musical matrix, an underlying codified pattern, as expressed by Peter Van Der Merwe (1989), together with his identification of a 'parlour mode' (and a 'blues mode') provide a new insight into this aspect.

Although unaccompanied singing has been the most common form of traditional singing that has been recorded during the past century and a half, this does not presuppose that it had always been the case. Unaccompanied singing, as Vic Gammon (1981) has suggested, may be a recent phenomenon caused by social fragmentation and economic circumstances. The evidence for this claim lies in the wide popularity of church and military-style bands in the early 19th century. Certainly harmony or partsinging is a well-established characteristic of English singing tradition, albeit neglected by collectors, and features in the tradition of the Copper family of Sussex as well as in the carolling traditions of the West Country and south Pennines. The influences here combine the late 18th century music of the parish church with the contemporaneous glee style, so popular in English taverns and inns.

Fieldwork in the last 30 years has documented a number of examples of accompanied singing, mainly to the piano, but also to the electric organ or accordion (diatonic and chromatic). Most of these are essentially in convivial and boisterous settings such as that recorded at suppers of the Holme Valley Beagles Hunt, which meets near Holmfirth in Yorkshire.

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(iii) Style.

An unaccompanied song, as performed by singers such as Joseph Taylor, Harry Cox, Phil Tanner, Frank Hinchliffe and Phoebe Smith demonstrates its own musical conventions, distinct from those of art music. The melody is varied and subtly embellished; the tempo and metre are changed to suit, and irregularities are incorporated effortlessly. Whether such variations are the result of artistic expression, awkward line lengths, forgotten or misheard elements is a moot point. Most probably it is a combination of all these factors. The extent of this creativity and variation in singing has been disguised by published folksong collections in which the editors often 'rebuild' or 'correct' so-called 'incomplete' or irregular texts (sometimes from broadside sources), or alternatively choose for publication only those examples that they judge to be 'complete'. Clearly an obligation is felt by editors to include songs deemed to be 'worthy' of performance.

Styles adopted by English traditional singers range from the highly introverted to the declamatory. In the former, the singer avoids eye contact or closes his or her eyes and shows no recognition of an audience. He or she betrays no emotion in facial expression and uses no gestures, often preferring to sit rather than stand. The song is delivered in an understated and undramatic rendition. In an extroverted declamatory rendition, the singer usually stands, eye contact is made and the song is dramatized by gestures, facial expression and vocal intonation. Elements of both styles

may be evident in the same singer on different occasions or in different songs.

Ornamentation used by traditional singers varies but may include passing notes and slides (glissando), with occasional upper mordents, appoggiaturas, tremolo or vibrato. Most decoration is of an anticipatory kind, such as a slide into a note or a vocal scoop from a 3rd below. Some singers, such as Gordon Hall of Horsham in Sussex, emphasize the end of a phrase by a drop from the tonic to a 4th below. Vibrato and tremolo are used in moderation, often to accent the climax or endpoint of a phrase. A number of singers who make use of vibrato to a much wider extent, as well as other techniques associated with crooning, have been recorded among communities influenced by Irish or Scottish singers, particularly among travellers and in urban communities.

Strict tempo is adhered to by some singers, whereas others use a much freer approach by truncating or elongating the measure, or recasting it, as appropriate. Compound time may become simple; duple, triple and quadruple times may be interchanged. Often these changes take place in the pause between phrases or at the *caesura* (mid-line), though they are frequently woven into the fabric of the song; for example, truncation can give the song a sense of urgency. Renditions of rhythmic complexity are not exceptional, but are rarely obvious except to the trained listener or transcriber. Such effects, which include rubato, are largely performed unconsciously by the singer, whose focus is the narrative.

The vocal quality of traditional singers is not of primary concern to participants in the tradition; other factors such as the ability to memorize a song are considered far more crucial. Understandably there is an unevenness in vocal quality; voices are not trained. Judged by the external yardstick of art music, a few singers have fine voices whereas most have less remarkable voices and rely on other attributes for successful performance, such as timing and force of personality. Accurate pitching is also a quality that is much admired. Most singers perform with an open throat, slight nasalization and often towards the upper end of their range. Moreover, some exhibit a slightly rising pitch through the course of a song. Non-standard English or dialect usages are often evident in songs to a greater or lesser degree, but this depends on the singer and from where he or she originates.

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4. Music and dance.

While there is ample evidence that English traditional instrumentalists performed the music of popular songs, either for listening to or for audiences to sing with, their primary function was, and is, to accompany dance. There are three main forms of dance – the predominantly single-sex ceremonial display dancing (e.g. morris and sword dancing), mixed social dancing or country dancing, and solo stepdancing. Each has its own space: street, shopping centre, park or public open space for display dancing; community or school hall for social dancing; and public house or private party for stepdancing.

Unlike traditional singing, which is fairly ubiquitous, there are large parts of England where, outside of the folk revival, traditional music-making is scarcely in evidence, whereas in others, such as the North-East, it is flourishing. The music has been researched and studied much less than song. Cecil Sharp showed an avid interest in conducting fieldwork into ceremonial dance, but he did not devote the same energy to social dance.

Just as with song, English traditional or 'country' music can best be understood as the accretion and assimilation of popular English dance music over the past two centuries or more and its remaking and reworking into the vernacular tradition of different regions, much of it being used to accompany dancing of one sort or another. Perhaps the oldest group of tunes are jigs (6/8 and occasionally 9/8) and hornpipes (4/4), although the 18th-century form of the hornpipe was predominantly in 3/2 or 6/4 or a mixture of the two. Waltzes in 3/4 were introduced into fashionable society from 1812, while polkas in 2/4 and schottisches in 4/4 date from 1844 and 1848 respectively. All three forms subsequently became absorbed into the instrumental folk music tradition. Reels of the 'Scottish' type were not unknown and examples are commonly found in 19th-century fiddler's tune books.

Church bands of the 18th and early 19th centuries used music manuscript books, many of which have survived. Often at one end would be their sacred repertory of fusing-tunes, metrical psalms, anthems and such like, especially Christmas carols; at the other would be their secular music for country dancing, jigs, hornpipes and marches. The marches in duple and triple time became popular in the repertory with the development of the militia bands during the Napoleonic Wars and the subsequent emergence of the brass band in the 1840s.

The instruments of the church or village band, before the reforms of 1820–60, included a selection of what might be available, what was affordable and what could be made locally – strings (violin and cello), woodwind (tin whistle, flageolet, flute – transverse though rarely duct – clarinet, oboe, serpent and bassoon), keyed brass instruments (key bugle, ophicleide), and even some percussion (mainly drums). The manuscripts show quite clearly that their dance music was often played in parts, certainly treble and bass. The decline of English country music-making is ascribed to the rejection by the established (and nonconformist) church of the bands and mixed choirs, and their replacement by organs and surpliced choirs (boys) between 1820 and 1860. In the sacred context of Christmas carolling, such village bands continued to exist well into the 20th century in the West Country and South Yorkshire, and such a string band from Green Moor in South Yorkshire (1st and 2nd violin, viola and cello, in a septet) was recorded playing their carol repertory in 1994.

The duct flute in the form of the three-holed pipe played in conjunction with a small drum or tabor ('whittle and dub') has been used for dance music since the 16th century or earlier, most notably for the morris dance of the South Midlands. Other six-holed forms of pipe developed in the 19th century include the ubiquitous tin whistle. The fiddle was adopted as the main instrument for English vernacular music-making from the 18th century. From 1850 onwards its popularity was challenged by such free-

reed instruments as the concertina, both anglo (diatonic) and English (chromatic), the diatonic accordion (or melodeon) and the chromatic accordion (including after 1900 the piano accordion), as well as the mouth organ. Although the English concertina was developed in England by Charles Wheatstone between 1829 and 1841, it was the much cheaper anglo from Germany as well as German and Italian diatonic accordions that proved more popular with traditional musicians.

Other instruments that have featured in vernacular music-making in southern England are the dulcimer (particularly widespread in East Anglia), the banjo as a result of the influence of the blackface minstrel troupes, the mandolin (introduced by Italian street musicians) and the piano, used to provide a vamping accompaniment for other instruments (bass note plus chord, like the left side of the accordion). Percussion instruments that have been recorded include bones, spoons, tambourine, triangle, military drum, as well as the modern drum kit, since the early 20th century.

Although there are a few tantalizing references to the bagpipes in central and southern England, notably in church carvings, the sole surviving form is the bellows-blown Northumbrian smallpipes of the North-East, which date from the 18th century and have been the subject of revivals in the 19th and 20th centuries. The instrument has become emblematic of its region and a special organization (the Northumbrian Pipers' Society) was formed in 1928 to foster its development. This society organizes annual competitions which have led to a high degree of virtuosity and uniformity of style. The form that demonstrates this virtuosity most clearly has developed from the regime of competitions and equates to the theme (air) and variations, commonly a feature of art music since the early Renaissance period. The repertory of the Northumbrian pipers is distinctively regional with a strong Scottish influence, as evidenced by the popularity of reels, alongside hornpipes, jigs, polkas, waltzes and slow airs. There remains a strong tradition of composition among members of the society (as well as a second body, the Alnwick Pipers' Society) with a regular programme of publications. Two very talented pipers who have influenced the recent course of the tradition and commanded respect among their peers are Billy Pigg and Joe Hutton. Until the mid-19th century other forms of bellows-blown bagpipes or 'Union' pipes of a lower pitch were played in the North-East and the Scottish Borders, variously referred to as Border, Lowland or 'Cold Wind' pipes, and these too have been the subject of a revival since the 1970s.

The role in English vernacular music of the formally organized and constituted brass band, which developed from the militia band in the early to mid-19th century, should not be overlooked, particularly in the context of ceremonial dance, custom and parades. Such diverse events as processional morris dancing in north-west England and Derbyshire, May celebrations in Cornwall, the parades of Friendly Societies and other village fraternities, as well as the celebration of village wakes in northern England, have depended on the support of the local brass band during the past century or more and many still do. These groups have also been responsible for a high level of instrumental teaching and musical literacy in many rural and industrial communities. A measure of the centrality of such groups is the spawning of parodic or comic bands and their contemporary

manifestation, the carnival (or kazoo) bands of marching groups of young girls (majorettes).

The form of English traditional dance music is regular and is usually made up of eight- or four-bar phrases combined in prescribed forms to make 16-, 32- or 48-bar cycles (*AB*, *AAB*, *ABB*, *AABB* etc.). The tonality of the music is predominantly major, though a number of distinctive minor tunes have been recorded. The tempo is fairly strict, though arguably slower, more accented and articulated than Irish or Scottish traditional music.

Recordings of English traditional musicians such as William Kimber (concertina), Stephen Baldwin (fiddle), Scan Tester (concertina), Bob Cann (melodeon), Billy Bennington (dulcimer), Fred Whiting (fiddle), Oscar Woods (melodeon; see fig.18 below), Dolly Curtis (melodeon), Will Atkinson (mouth organ) and Willie Taylor (fiddle) demonstrate the importance of such features as anacrusis, scotch snap and syncopation in giving the music emphasis and bounce.

Music of morris dancing is distinguished in some traditions by the incorporation of markedly slower augmented passages, usually at half speed, to enable the dancers to perform more intricate and energetic stepping such as high or cross capers. The characteristic lift and drive of morris dance music from the South Midlands or stepdance music from East Anglia or the West Country would seem to relate to the favoured instruments chosen by traditional musicians. This can be heard in the attacking short bowing of the fiddle player (such as William 'Jingy' Wells of Bampton) or the push and pull (blow and suck) of the anglo-concertina, melodeon and mouth-organ player.

Although the revival of morris dancing dates from before World War I under the guidance of Cecil Sharp and the newly formed English Folk Dance Society (founded in 1911, hereafter EFDS), as well as Mary Neal's Esperance Movement, and was later to be given independent status as the Morris Ring (founded in 1934), it was the post-World War II folksong revival that provided the major impetus for the proliferation of morris dance clubs in the 1960s and 70s. Such organizations, most of which continue to function, provide a high profile for English traditional music-making. Their aim was to revive and promote 'authentic' English morris dances, primarily from the South Midlands, as well as the morris dancing of the North-West, which is characteristically performed in clogs.

Favoured instruments to accompany the dance followed the pattern of traditional teams and include diatonic accordion known as melodeon (pitched in G and D), chromatic accordion, concertina (both anglo- and English), fiddle, and pipe and tabor. Some contemporary groups combine more traditional instruments with woodwind (clarinet and saxophone), guitar or mandola, percussion and brass instruments, which in the North-West have long formed the traditional accompaniment.

The development of folk or country dancing (also termed 'social' or 'community' dancing) and its accompanying music followed a similar pattern to the morris dance revival. It should be noted, however, that Cecil Sharp and the EFDS had promoted the fashionable 17th/18th-century 'country dance' of polite society in preference to contemporary manifestations. This form is sometimes referred to as 'Playford' after John

Playford, who from 1651 published such dances and their music in instruction manuals. Folkdance, revived before World War I, subsequently nurtured by the EFDS and the EFDSS, was given impetus in the late 1930s by the American Square Dance craze. This flourished after World War II through the 1950s to the early 60s, when it was the enthusiasm of folksong revival that created conditions for the rapid expansion of the movement.

The new groups of musicians who played English traditional dance music distinguished themselves from the more formal folkdance bands, who were EFDSS-influenced, by calling themselves 'barn dance' or 'ceilidh' bands and by operating as semi-professionals. Their music had a great deal more lift and accentuation. The aim was to make such dancing more accessible to the general public or non-specialist with the use of a dance caller to provide figure-by-figure instructions. Such groups, in the contemporary context, generally feature two to six musicians and play a combination of traditional instruments alongside instruments drawn from Celtic and European folk music tradition, such as bagpipes, flutes and hurdy-gurdies, as well as modern electronic instruments, including electric guitars, keyboards and synthesizers.

The post-World War II morris dance and folkdance revivals generated in turn, in the mid-1970s, a more specialist movement devoted to the music itself, rather than as a vehicle for dance. The 'country music' revival, as it became known, was heavily influenced by the traditional music-making of East Anglia and southern England, as performed in pubs, often for solo stepdancing. Here a new emphasis was placed on popular song tunes, waltzes, polkas, schottisches and driving stepdance tunes in 4/4. Musicians banded together to promote such music and formal professional groups emerged, who performed on the concert stage and were featured in numerous commercial recordings.

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5. Performance contexts.

(i) Traditional.

Traditional music does not exist on the printed page but in the performances of individual singers or instrumentalists, in the contexts of family gatherings, singsongs in public houses, meetings of social clubs and other social groupings. It is usually informal and predominantly amateur in character. Virtuosity is the exception: a singer is congratulated for singing 'a good song' rather than for being a good singer. Participation is the norm. In England, the traditional singer does not rehearse in the classical sense, but may choose to run through songs in private to ensure that the text has been memorized. Nor is there any system of formal teaching. In most traditional singing contexts, any member of the group may contribute a song. Thus the distinction between the roles of singer and listener is blurred, transitory or non-existent.

Among traditional singers, there is an unwritten code of behaviour bound up with the social dynamics of the milieu in which they perform. This manifests itself particularly in the respect shown to senior members of the group, particularly with regard to the ownership of songs or tunes. Hence a singer will not perform an older singer's song in that person's presence until

he or she is no longer an active participant in that context or has died. Certain songs are, then, treated as inherited property and remain firmly associated in the mind of the performer with the singer from whom the song was learnt. It is common for a singer to acknowledge this fact in the introduction to the song.

In traditional contexts, the 'session' or 'tune-up' is often led by a respected singer or musician whose role is to ensure continuity by 'striking up' songs and encouraging others to take a turn. This is essentially an informal role without monetary reward. Unaccompanied singing is often dependent on the leader's ability to pitch songs to suit the company. The term 'striking up' derives from the action of striking a tuning-fork and by corollary such a person may be referred to as 'the striker' in some parts of the country.

One contemporary context that is distinguished by the high level of commitment demonstrated by its supporters, by their strong sense of conviction and shared ideology is usually referred to as the world of the folk revival.

(ii) Folk clubs, festivals, sessions.

Performance of folksongs and folk music are positively encouraged by the existence in most towns and larger communities of a folk club. These usually meet in hired rooms in public houses in the evening on a weekly or regular basis. The organizers of some of these clubs and their associates group together to stage annual folk festivals. A network of clubs spans the country and a calendar of festivals runs throughout the year. In addition, informal gatherings called 'sessions' or 'tune-ups' take place in the bars of public houses.

In folk clubs, semi-professional or professional guest performers share the evening's entertainment with organizers ('residents') and 'floor singers' (members or visiting performers who have come to sing or play in an unpaid capacity, though they may receive free admission). The programme is usually coordinated by an MC, who may also be an organizer and performer. Many clubs devote regular meetings exclusively to floor singers.

Most folk club singers learn new songs from other folk club performers or from their commercial recordings. It is less likely that they will learn a new song from a published folksong collection or that they will take the opportunity to learn directly from a traditional performer. There are, nevertheless, a small number of singers, including professional musicians, who carefully research their source material and pride themselves on its integrity.

Because the institution of the folk club exists as the result of a conscious revival or re-creation, the repertory is a *mélange* of folksongs performed in a traditional or contemporary idiom alongside newly composed material. Thus there may be differences between the musical traditions of an area and the music of the local folk club. This is not only apparent in terms of repertory but also in singing style, musical accompaniment and group dynamics.

A traditional singer is more likely to perform unaccompanied (or to a piano or electric organ) a song learnt in his or her locality from an older member or the community, in a style that relates closely to the singer's speaking voice, among a group of which he or she is a member. When a folk club performer chooses to sing a traditional song, it is usually to a guitar (or other string instrument, such as a mandolin, banjo, cittern, bouzouki or mandola) or free-reed accompaniment (concertina or melodeon), a song that is exotic (i.e. from another part of England or the English-speaking world), and to an audience consisting partly of strangers. Moreover, some folk club singers consciously adopt an accent that is distinct from his or her speaking voice (e.g. a Londoner adopting a West Country accent). Their voice production affects a nasalized quality by the deliberate technique of singing with a 'closed throat' (constricting the throat to prevent the passage of air through the nasal passages). The folk club singer's performance has been rehearsed and arranged; it is introduced, listened to in silence and applauded. The traditional singer performs with a measure of spontaneity; others do not necessarily listen in reverential silence but may join in and sing; the end of the song is not automatic signal for applause.

The atmosphere and repertory of a folk club varies with the philosophy and personality of the organizer(s), the nature of the singers available locally and the choice of guest singer. There is often an in-built tension in the type of material performed, which could range from the rural, conservative, romantic and idealistic material of the 19th century (classic 'folksong' as defined by Cecil Sharp) – a song eulogizing the triumphs of foxhunting or the heroics of a highwayman or pirate – to urban, radical, politically aware, contemporary, environmentally and socially conscious material – for example a song about the destruction to the environment caused by opencast mining or the cruelty of a husband who batters his wife.

'Sessions' take place in the bars (public space) of public houses, and anyone who has an appropriate instrument in the correct pitch – fiddle, accordion, melodeon, concertina, guitar, banjo, mandolin, tin whistle, flute, bagpipes (Northumbrian or Irish), percussion (spoons, bones, tambourine, bodhran, triangle) etc. – and the appropriate level of skill and appreciation of 'sound ideal' may participate. Composition of sessions and the acceptable 'sound ideal' vary according to regional location. In an east Suffolk 'tune-up', songs and instrumental melodies (with a preference for hornpipes and waltzes) are exchanged in equal measure, while in other areas music predominates and the full gamut of melodic forms is in evidence (hornpipes, jigs, reels, polkas, marches and waltzes), including those from the Irish as well as English tradition. Similarly, in east Suffolk 'tune-ups', a 'master of ceremonies' calls for 'lovely order' to ensure silence during songs or solo instrumentals, while during the communal playing of music, people feel free to chat and socialize.

Festivals incorporate folk club and session formats alongside concerts, folkdances, ceilidhs (used in England to describe an event during which dances may be interspersed with other performances, such as songs or dance demonstrations; also used to describe a style of dancing); workshops (for learning dances, songs or instruments) and street displays, such as those by costumed folkdance groups, notably morris dancers. Some actively encourage traditional performers to participate, which leads

to a limited cross-fertilization of repertoires. However, few English folk festivals reflect the musical traditions of the region in which they are located, preferring to feature traditional singers or instrumentalists from outside the locality, especially from Scotland or Ireland.

Performers and supporters of folk music at clubs, sessions and festivals – members of the ‘folk scene’ – are participants in a form of subculture that has contacts in North America, Europe and Australasia. It has also become allied with the emergent popular music of developing nations and their constituent ethnic groups. In England, such music is categorized as ‘roots’ or ‘world’ music. It is an indication of the compartmentalization of popular culture that instrumental music or song from the ‘folk world’ has been equally distanced both from Western art music and mainstream popular music, although it did enjoy a period of cross-fertilization with the latter during the ‘Folk-rock’ years of the early 1970s (e.g. Fairport Convention, Steeleye Span, Mr Fox).

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6. Gender, children, ethnicity.

Women have played and play an important role in traditional singing, though their contribution as performers of traditional instrumental music has been almost non-existent. The reasons for this paradox are bound up in the expectations of the domestic role of working-class women in English society since the Reformation. Performing a multiplicity of domestic tasks as well as childrearing may reasonably allow for singing, especially when such tasks are tedious, repetitive or part of a routine; however, the leisure time necessary to perfect the playing of an instrument was not available in most households, nor was the independence available to visit pubs or other venues where music-making might feature.

Several of Cecil Sharp's most important singers from Somerset were women, such as Mrs Overd of Langport and Louie Hooper and Lucy White of Hambridge. Vaughan Williams noted (and recorded) songs from another prodigious female singer, Mrs Verrall of Horsham in Sussex. In the last 40 years several important female traditional singers have been recorded including Cecilia Costello, Phoebe Smith and Louie Fuller, as well as some talented revival singers. Whereas the preferred social context of singing for men for most of the 20th century has been the public house, women have generally performed their songs in the privacy of the home among family, friends and neighbours, the most intimate occasion being the singing of lullabies to infants in arms. Changing social attitudes have enabled women to play a far more active part in traditional music-making, dance and singing than had previously been possible, though the necessity for part-time and full-time labour and the consequent demands this has made on women must be viewed as a negative factor.

While it is true that women play a crucial role in the transmission of family songs and nursery rhymes to their children, most of the song culture that children acquire is part of play and is learnt from their peers in the school playground or in the street. Such songs provide the rhythm, framework or rules of games. They are used, largely by girls, for actions, counting, clapping games, skipping and games in a line, ring or teams. Some parody popular songs or delight in scatological or sexual humour. They form part

of a code of behaviour that exists to delineate the pre-adolescent from the adult world. The task of charting out this largely hidden culture has been undertaken by a number of scholars, most notably Peter and Iona Opie.

There has been little research into the musical traditions of minority ethnic groups with the exception of the singing traditions of gypsy or other travelling people. In many ways, these groups share the same singing traditions as the settled community, though exhibiting a more conservative approach to repertory and a more extravagant style of singing. In some cases, English gypsy singers establish ownership of their songs by building into the lyrics cant phrases or terms. Moreover, their manner of delivery is often more intense and drawn out, demonstrating Irish or Scots influences. Recent extensive research has been undertaken into the musical traditions of the Irish community in London (as well as some recording in Liverpool) and into the Asian communities in Bradford and Birmingham.

See also [Vaughan Williams Memorial Library](#); [National Sound Archive](#); and [Topic](#).

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England (ii).

English family of organ builders. Several complications and confusions concerning the family relationships and professional origins are reviewed by Edmonds. It is certain, however, that George England (*d* 1773) was at Wood's-close, Clerkenwell, London, in 1763, the address previously of Richard Bridge. According to Hopkins and Ribault, England married Bridge's daughter. It is, therefore, confidently asserted that he succeeded to Bridge's business on the latter's death in 1758. The style of England's organ building is similar to that of Bridge, continuing the tradition of Harris and Byfield. Important work by George England includes St George's Gravesend (1764), where the case, much pipework and other material survives (partially dismantled and unplayable), and St Stephen Wallbrook, London (1765), where the case survives. There are good grounds for questioning the oft-quoted critique of George England's tonal methods given by Hopkins that suggest a significant difference from his antecedents: the 'Principal one pipe smaller than his Open Diapason, his Fifteenth two pipes narrower, and every rank of his Mixtures to a varied scale' and the description of his four rank Compound stop with a Twenty-sixth giving 'a sound as of bells' are more appropriate to organs built at the end of the 18th century by George's nephew, George Pike England.

John England (*d* c1790), generally thought to be George's brother, succeeded to the business – partly in 1766, when George retired, and fully in 1774 after George's death. There were one or two loose partnerships in the period between 1774 and 1784, for example with Hugh Russell at St Michael Queenhithe, London (1779; the case survives at Christchurch, Chelsea), and with John Byfield and Hugh Russell at St Helen's, Abingdon (1780). John is listed at Stephen Street, Tottenham Court Road, from the

late 1780s and was succeeded in about 1790 by his son George Pike England (c1768 –1815), who worked from that address until his death.

G.P. England's work was the epitome of English organ building at the end of the 18th century, without the excesses to be found in Green's work; tonally, it was a conservative, understated style, firmly rooted in the work of its antecedents but showing some of the trends of the time – such as varied scaling for the constituent parts of the Principal chorus. This style was carried into the 19th century and inherited by Joseph Walker, so that it might be thought that the true lineage of native English organ building is to be traced through his connection rather than through the more brilliant, innovative style of the Snetzler-Elliot-Hill lineage. Important examples of G.P. England's work survive at St Peter and St Paul, Blandford Forum (1794; case and much pipework extant, conservatively rebuilt by Hill in 1874 and restored by Mander in 1970); also St James's, Clerkenwell, London (1792), St Margaret Lothbury, London (1801), St Andrew's Shifnal, Shropshire (1811) and St Agnes's, Cawston, Norfolk (originally at St Stephen's, Norwich, 1813). G.P. England was succeeded by his foreman and son-in-law, W.A.A. Nicholls.

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DAVID C. WICKENS

Englander [Engländer, Englaender], Ludwig

(*b* Vienna, 20 Oct 1853; *d* New York, 13 Sept 1914). American composer and conductor of Austrian birth. He received his musical education in his native city, where he reportedly studied with Jacques Offenbach. He emigrated to the USA in 1882, became conductor at the Thalia Theatre, New York, and began arranging other composers' works. His own first published score was *1776*, a three-act romantic comic opera in German (1884), but his first (and greatest) success was *The Passing Show* (1894), the earliest of the lavish topical American revues. Englander composed scores for about 55 shows, principally comic operas, writing as many as four a year during the period 1895 to 1904. More than 50 of his songs and a handful of piano pieces (mostly from the shows) were published. Although he was a prolific composer of well-crafted songs and dances, Englander's thorough grounding in Viennese operetta prevented him from adapting, towards the end of his career, to the Tin Pan Alley and musical comedy styles. The most popular songs in some of his shows were in fact

written by other men: for example, 'Sweet Annie Moore' (*The Casino Girl*) was by John H. Flynn; 'Under the Bamboo Tree' (*Sally in our Alley*) by Bob Cole and J. Rosamond Johnson; and 'Any Old Time at All' (*The Rich Mr Hoggenheimer*) by Jean Schwartz. Engländer's last work, *Madam Moselle* (1914), was a failure, and he died in relative obscurity.

WORKS

(selective list)

unless otherwise stated, all are comic operas; dates are those of first New York performance

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DEANE L. ROOT

Engländer, Richard

(*b* Leipzig, 17 Feb 1889; *d* Uppsala, 16 March 1966). German musicologist. After attending the Thomasschule in Leipzig he studied the organ (with Karl Straube), the piano (with Leonid Kreutzer), the cello and composition (with Paul Klengel), and was a pupil of Riemann at Leipzig University. In 1908 he went to Berlin where he worked under Kretzschmar and in 1914 obtained the doctorate with a dissertation on J.G. Naumann as an opera composer. He was assistant to Fritz Busch at the Dresden Staatsoper (1922–6), and throughout his years at Dresden to the time of his move to Sweden in 1939, played an active part in the musical life of the city. From 1926 he was lecturer in music history at the orchestra school of the Staatsoper. In 1948

he was appointed lecturer in music at Uppsala, and received an honorary doctorate from that university in 1955. For a short time in 1952 he deputized for Jeppesen at Århus University. In Sweden he turned his attention to research into Swedish musical history, in particular opera under the reign of Gustavus III, and again took a lively interest in practical music, in the concert hall, opera house and on the radio. In 1965 he was granted a titular professorship.

Engländer's personality and work were characterized by his equal inclination towards creative and scholarly activity. His ambition 'to unite the practising musician and the scholar in a single person' resulted in a many-sided involvement with practical music as a harpsichordist and pianist, chamber music player, coach, conductor and critic, and in a keen intellectual concern with the problems of the works in which he took part – not to mention his activity as a composer of variations, sonatas for cello and for viola da gamba, songs and choral works. As a scholar Engländer's principal interest lay in the musical history of Dresden during the Classical and Romantic eras, with its fusion of the German and the Italian spirits and the spread of its influence northwards. Thus his research into the central figure of J.G. Naumann led to his work on Swedish musical history of the same period, an area in which his book *Joseph Martin Kraus und die gustavianische Oper* (1943) made a contribution of fundamental importance.

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ANNA AMALIE ABERT

Engler.

German family of organ builders and instrument makers. They were active in Breslau (now Wrocław). The most famous member of the family was Michael Engler (*b* Breslau, 6 Sept 1688; *d* Breslau, 15 Jan 1760). His son Gottlieb (1734–93) also built some good instruments, and the most important work of his grandson Johann Gottlieb (1775–1829) was the design for the Breslau Cathedral organ (1801).

About 40 organs are known to have been built by Michael Engler, including fine three-manual organs for St Nicholas, Brieg (now Brzeg; 1730), the Cistercian church, Grüssau (now Krzeszów; 1736), St Moritz, Olmütz (now Olomouc; 1745), and St Elisabeth, Breslau (1760–61; completed by his son and son-in-law). Engler built large Prinzipal choruses up to 11/3' or 1', and he incorporated a Tierce rank, but no Zimbel, in the manual Mixtures. In the Pedal department Mixture he included the less common Cornet instead of a Tierce rank, and to the usual 16', 8' and 4' stops in the Pedal he added a wooden 16' Quintatön (and a 16' wooden Offenbass in larger instruments). The manuals always contained several 8' stops, including Prinzipal, Gedackt, Quintatön, Gemshorn, and several flute and string stops; he also added tremulant stops from *f* or *g* (*Vox humana*, *Unda maris*). Only the larger instruments had reed stops in the manuals (Trompete 16' and 8', Oboe 8', Schalmei 8'), but Pedal reed stops, depending on the size of the

organ, included a Posaune at 32' and 16', Bommert at 16' and 8', and an 8' Trompete.

The manuals usually had a compass of *CD–c'''*, and the Pedal *CD–c'*. The organs in Brieg, Grüssau and Olmouc were tuned to Chorton; to these he added a mechanism that could transpose the *Rückpositiv* or *Unterwerk* a tone lower to Cammertone – because of the absence of C₁ only an extra B₁ (Chorton) pipe was necessary to complete the range. Two to four Pedal stops could also be transposed to Cammertone pitch using double sliders. The organ in Olomouc was incorporated into a five-manual organ by Rieger of Jägerndorf in 1961. The historical part can be played separately and is in reasonable condition.

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RUDOLF WALTER

Englert, Anton

(*b* Schweinfurt, 2 Nov 1674; *d* Schweinfurt, 22 Nov 1751). German organist, composer and teacher. He was the son of a town musician and attended the Lateinschule and Gymnasium at Schweinfurt. In 1693 he went to Leipzig, where he studied theology and took part in musical performances directed by Kuhnau and N.A. Strungk. After taking the master's degree, Englert was called back to his native town in 1697 to succeed Georg Christoph Bach as Kantor at St Johannis. He also worked as Präceptor at the Gymnasium, where he was appointed Konrektor in 1717 and Rektor in 1729. The demands of teaching may have induced him to exchange, in 1713, his Kantorat for the organist's post at St Johannis, which he held until his death.

According to Mattheson, Englert wrote several cantata cycles and a great number of other works, mostly sacred. Stylistically his music was indebted to Kuhnau's, as Schmidt observed in his description of 21 cantatas (then in *D-FRIts*, now lost).

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Englert, Giuseppe G(iorgio)

(b Fiesole, Italy, 22 July 1927). Swiss composer. He studied theory and composition with Willy Burkhard at the Zürich Conservatory (1945–8) and the organ with André Marchal in Paris, where he settled in 1949. In 1955 and from 1958 to 1963 he took part in the international summer courses at Darmstadt, attending seminars given by Leibowitz (1955) and Cage (1958), among others. From 1970 to 1972 he taught at the University of Paris VIII-Vincennes, where he became a member of the computer department's 'Art et informatique' group in 1973. Although he has not composed any strictly serial works, the rigour of serial thinking has inspired Englert to define specific structural principles for each work, in an attempt to put the creative process beyond the whim of the composer. In 1973 he began to use a computer to work out these principles, both in electro-acoustic works (*Suite ocre*, 1984; *Sopra la Girolmeta*, 1991) and in scores for conventional instruments (*GZ 50*, 1979; *Babel*, 1981–2; *Chacones*, 1993–4). By means of these concepts, and without using aleatory methods as a rule, Englert has hoped to achieve new and unforeseeable results that surprise even himself. He employs each structural concept only once and places no value on the development of a recognizably personal style. 'My approach', he argues, 'which is inspired by the new ways of using and augmenting intelligence, leads me to avoid all that derives from what is called *nature*, my goal being to synthesize something entirely artificial but profoundly coherent' (*Computer Music Journal*, 1981).

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CHRISTOPH KELLER

English Bach Festival.

An annual series of concerts, opera productions and other events, which has regularly exceeded the implications of its title. It was founded in 1963 by Lina Lalandi, the Greek-born harpsichordist and singer. She originally based the festival in Oxford, making use of several notable university and other buildings. In 1968 six additional concerts were held in London, where a majority of the festival events has since taken place.

From the outset the joint artistic directors were Lina Lalandi and Jack Westrup; in 1971 Lalandi became sole artistic director. The duration of the festival, held in spring or summer, has varied from nine days (Oxford, 1963) to three weeks (Oxford and London, 1971). From the 1970s it comprised between 30 and 40 events. Funds have been provided by the Arts Council of Great Britain, some foreign government sources and a limited amount of private support. A rare combination of musical integrity, resourceful imagination and personal flair on the part of Lalandi enabled the festival to maintain an uncommonly high standard.

The festival's object was initially defined in the 1963 programme book: 'To present the music of Bach, his family and their contemporaries in as authentic a manner as historical research will allow; but this, though a guiding principle, is not a limiting feature'. Festival programmes have included all the principal works of Bach, and representative selections of other music of his time, mainly by French, German and Italian composers. Contemporary music was included in the first festival, and by 1966 'the presentation of varied aspects of contemporary music' was formally acknowledged as being additional to 'a coherent and instructive picture of his [Bach's] music in the context of his musical era'. Festival concerts of contemporary music have been responsible for the first British performances of several works by Xenakis and other Greek composers, Stockhausen and Ligeti, as well as Messiaen, Roussel and Skalkottas from a previous generation. In addition, the festival has given direct commissions to some British composers, including Don Banks, David Jones, Roger Smalley, David Bedford, Robert Sherlaw Johnson and Elisabeth Lutyens.

From about 1975 the focus of the festival has moved almost entirely to the revival of early opera, including works by Rameau, Purcell and Mozart, sometimes in concert performance, more often in stage productions with décor and costumes based on original designs. Their presentation has emphasized the observance of historically correct style, the employment of period instruments and the reconstruction of Baroque dance. The festival's most remarkable achievement has been its one-night staged performances at Covent Garden, beginning in 1977, with specially engaged casts and orchestra, sometimes repeated in a subsequent year. While critical opinion

has at times expressed reservations on some musical or scenic aspects it has also saluted the enlightened impetus behind them. Productions taken abroad have strengthened the festival's growing international reputation in this field.

Igor Stravinsky, who succeeded Albert Schweitzer as honorary president of the festival in 1966, visited Oxford as its guest in 1964 to conduct performances of his Variations on 'Vom Himmel hoch' and his *Symphony of Psalms*. In 1972 Leonard Bernstein was appointed honorary president and conducted works by Stravinsky and Bach for the inaugural concert of the 1977 festival. No further honorary president for the festival has been named since the death of Bernstein in 1990. Supplementary festival themes have included the lesser-known works of Beethoven in his bicentenary year (1970), Byzantine music and Greek folk music (1971–3); Spanish music (1973–6) and French Baroque music (1965, 1974 and 1976–9).

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NOËL GOODWIN

English Baroque Soloists.

English period instrument chamber orchestra. It was founded in 1978 by John Eliot Gardiner and, in conjunction with the Monteverdi Choir, initially focussed on Monteverdi and Bach, and on Handel's oratorios. The orchestra took part in the first period-instrument recording, with Malcolm Bilson, of all Mozart's piano concertos, and subsequently in a series of live recordings of his seven mature operas. The orchestra's sensitivity in accompanying is evident on numerous other recordings, including fine performances of Haydn's late oratorios.

GEORGE PRATT

English Chamber Orchestra [ECO].

Name adopted in 1960 by the Goldsbrough Orchestra, founded in 1948 by Arnold Goldsbrough and Lawrence Leonard. See London, §VII, 3.

English Concert.

Period-instrument chamber orchestra. It was founded by Trevor Pinnock in 1973 and has gained an international reputation, touring widely in Europe, Japan and South America. Many of its early recordings achieved critical acclaim (among them Vivaldi's *Four Seasons* and Bach's *Orchestral Suites* and *Brandenburg Concertos*), while a number of subsequent recordings, including *Messiah* (with the English Concert Choir, 1988) and two of Telemann's *Orchestral Suites* (1995), have won major awards.

GEORGE PRATT

English fingering.

The **Fingering** of keyboard music with figures 1 to 4 representing four fingers, and + the thumb, of each hand, a system used in England and elsewhere in the 19th century and now obsolete. The term contrasted with **Continental fingering**, which provides the figures 1 to 5 for each hand, 1 standing for the thumb, a system in general use throughout the world today.



English flute.

An older name for the **Recorder**, used to distinguish it from the transverse flute, also called 'German flute'.

English Folk Dance and Song Society.

English organization, formed in 1932 by the amalgamation of the Folk-Song Society and the English Folk Dance Society.

1. Origins and activities.

The Folk-Song Society was founded in London in 1898 by a group of leading musicians in order to direct 'the collection and preservation of Folk Songs, Ballads and Tunes and the publication of such of these as may be advisable'. Between 1899 and 1931 the society published a journal (*JFSS*); its 31 issues constitute a major source of English folksong transcriptions and associated scholarship, contributed by pioneers in the field such as Lucy Broadwood, Anne Gilchrist, Percy Grainger, Maud Karpeles, Frank Kidson, E.J. Moeran, Cecil Sharp and Ralph Vaughan Williams. Although concerned primarily with English folksong, the journal also included Gaelic songs.

The English Folk Dance Society was founded by **Cecil Sharp** in 1911 'with the object of preserving and promoting the practice of English folk-dances in their true traditional form'. Using dances collected by Sharp and others as a basis, the society concentrated initially on performance and educational activities rather than publication, offering classes, courses, displays and lectures, training teachers, and granting certificates of proficiency; it also fostered country dancing as a social activity. Local branches, under the supervision of the central headquarters, were established throughout England and (from 1915) in America. Six issues of the *Journal of the English Folk Dance Society* were published between 1914 and 1931.

After Sharp's death in 1924 the leadership passed on to Douglas Kennedy, who went on to direct the English Folk Dance and Song Society after the amalgamation of 1932; he retired in 1961. The scope of activities broadened considerably during this period. From 1925 the annual 'All-

England' festival brought to London folk dancers from all over the country to perform together in public. In 1935 the society held an International Folk Dance Conference and Festival, which led eventually to the formation of the International Folk Music Council (now the [International Council for Traditional Music](#)). In June 1930 the society moved into Cecil Sharp House in Camden Town, London, purpose-built headquarters which the organization continues to occupy. The library, built up around Sharp's personal collection, is now a major research centre (in 1958, on the death of Vaughan Williams, then president of the society, it became the Vaughan Williams Memorial Library). In the years following World War II there were significant changes in the society's policies, most notably a shift in emphasis away from instruction towards social activities, and a growing decentralization, both precipitated in part by the widespread revival of popular interest in folksong; the society has continued to enlarge its scope to keep pace with contemporary developments. It publishes an annual journal; the *Journal of the English Folk Dance and Song Society (JEFDSS)*, founded at the time of the amalgamation, has since 1965 appeared under the broader title of *Folk Music Journal*.

2. Impact and cultural context.

Both the English Folk Dance and Song Society and the two older organizations that merged to form it brought into focus some highly significant cultural trends of early 20th-century Britain; in addition they were the initial driving engines for a broadly-based folk revival that has left a permanent impression on the English-speaking (especially Anglo-American) world. About the turn of the century social anxieties, generated by rapid urbanization, industrialization and imperial expansion, prompted a widespread idealization of rural life and its values as an antidote to social fragmentation and the key to strong national identity. Folk music was a potent agent in this ruralist movement; yet while the founder members of the Folk-Song Society included such giants of Victorian music as Sir Hubert Parry and Charles Stanford, it was not until the emergence of a younger cohort, animated by missionary zeal, that the movement began to gather real momentum. In this the most prominent figures were Cecil Sharp and Ralph Vaughan Williams, who in 1904 led a campaign that galvanized the largely stagnant Folk-Song Society, and shifted its emphasis from antiquarianism to popular revival; this process was not without controversy, some of it acrimonious, but Sharp eventually emerged as the leader of the revival (Vaughan Williams remained influential as an organizer, but his name became more strongly associated with the compositional use of folksong). From 1905 the Board of Education gave increasing recognition to the value of folk music in school life, culminating in 1919 with the appointment of Sharp as an Occasional Inspector of Training Colleges in Folk Song and Dancing. He was brought in by H.A.L. Fisher, then President of the Board of Education, who became closely involved with the direction of the English Folk Dance Society, eventually serving on its National Advisory Council: such connections indicate how far (and how swiftly) the folk revival had penetrated the cultural establishment. This influence was extended into the English-speaking world overseas with the founding in 1915 of North American branches of the Folk-Dance Society, which added folk music to an increasingly important nexus of transatlantic 'Anglo-Saxonist' ties.

The movement further broadened its scope and activities in the inter-war years. In the post-1945 era, however, because it had become associated with the 'Establishment', the English Folk Dance and Song Society became a target of social revisionism. Matters were also complicated by the emergence of a second phase to the folk revival, more spontaneous and eventually more genuinely popular, which, heavily influenced by developments in America, saw folk music as a living art, linked with political and social protest and the modern industrial world, rather than a pristine relic of undiluted rural culture. Yet in many ways the tensions of the postwar era merely brought into the open contradictions which had been inherent all along. Recent scholars have accused the middle- and upper-class folklorists who dominated the movement of appropriating folk music as bourgeois entertainment, and of imposing patriarchal assumptions about what is good for the lower orders, ignoring the working classes' own clear preference for music-hall and other popular urban repertoires. It has also been suggested that the collectors exploited their human sources, especially in terms of publication royalties, which went to collectors and not singers. Marxist critics have viewed with suspicion the gradualistic socialism espoused by Sharp and other leading figures; likewise, Sharp's hostility to Mary Neal's 'Espérance' organization, which had connections with the suffragette movement, has drawn fire from feminist historians. More profoundly, scholars have questioned the philosophical fundamentals of the revival, including the notion of folksongs and folkdances as collectable and reproducible artefacts rather than unique performative acts inseparable from complex social processes, the rigid separation of rural and urban musics, and the whole concept of 'the folk'. The methods of the early collectors have been challenged, on the grounds that they made unwarranted assumptions about modality and rhythm, slighted the variational complexity entailed in individual performances and took a cavalier attitude towards recording the words of songs. Finally, in blunt contradiction of the movement's nationalist impetus, it has been argued that many of the songs and dances collected cannot justifiably be classified as 'English' in origin, given complex historical interactions with other folk repertoires, especially that of Ireland.

Yet it can be argued that the revisionists themselves fall into political distortion at times, failing to acknowledge the complexity of the impulses that drove the collectors on with such industry and zeal, and the genuine interest and concern that many showed towards their human sources. And however misleading the notated folk music we now have may be as a record of the social and musical processes in which it originated, it is nevertheless in most cases all that now remains of these rich interactions. Above all, it has generated musical experiences in which millions of performers, listeners, and composers have discovered a distinctive beauty and value – and without the collectors we would have nothing.

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MAUD KARPELES/ALAIN FROGLEY (1), ALAIN FROGLEY (2)

English guitar.

The most common present-day name of a type of plucked instrument popular in England from about 1750 to 1810, between the decline of the lute and the arrival of the six-string Spanish guitar (the five-course guitar was not popular in England in the 18th century). In common with the [Cittern](#) it has metal frets and a movable bridge over which wire strings pass to pins at the bottom of the ribs, but its other structural features and triadic tuning are distinct. In its heyday it was called the 'guitar' or 'guittar', 'cetra' or 'citra', the term 'English guitar' being applied only from about 1780 when the need arose to distinguish it from the Spanish guitar. It was called *guitare angloise* in France between about 1770 and 1780 to distinguish it from the *guitare allemande* (see below) and *guitare espagnole*. Another developmental stage between the English guitar and the cittern may be the 'bell guitterne' described by Talbot (c1695, *GB-Och Mus.1187*; see [Cithrinchen](#)). The instrument has a flat or slightly convex back and metal strings. Its six courses are tuned *c–e–g–c'–e'–g'*, the bottom two being single-strung and the upper four double, a total of ten strings. The lower three courses are overspun. There are normally 12 brass frets (spanning one octave) on the fingerboard, and the most common size of the instrument has a sounding string length of 42 cm. In the 1760s J.N. Preston of London invented watch-key tuning (fig.1), which was better suited to the instrument's short metal strings than the original peg tuning (fig.2). Dublin-made instruments of the 1760s often use the worm-gear tuning later adopted by the Spanish guitar. On many instruments there are holes drilled through the fingerboard between the first four frets for a 'moving-bridge', i.e. *capo tasto* (normally made of ivory or ebony), fixed with a wing-nut and a bolt, which facilitates transposition from the C-tuning upwards to D, E \square or E to suit the tessitura of the singer being accompanied. Apart from Geminiani, who printed tablature, the music was written on one treble staff, sounding an octave lower than written – as with the modern Spanish guitar.

The English guitar's popularity reflected the desire of the wealthy class to play a simple musical instrument. Burney recounted (in 'Guitarra', *Rees's Cyclopaedia*, 1802–19) how its vogue about 1765 was so great among all ranks of people as nearly to ruin the harpsichord makers; but Jacob Kirkman retrieved the situation by giving cheap guitars to milliner girls and street ballad singers, thereby shaming the richer ladies into returning to the harpsichord.

The repertory of the English guitar consists principally of solo arrangements of theatre songs and dance-tunes. The best music is found in a few trios with violin and cello by Felice Giardini, duos with cello by Francesco Geminiani (both published in 1760), a sonata with violin (c1770), possibly by J.C. Bach, and sonatas and duos, by Rudolf Straube. The principal tutor was by Robert Bremner (Edinburgh, 1758); it says the guitar should be held in the lap, preferably steadied by a ribbon over the left shoulder; finger technique follows that of the lute: the right-hand little finger rests on the bridge close to the first string (though this detail was omitted from later editions), and plucking is done with the fingertips of the other fingers (not with a plectrum); thumb and index-finger technique is extended to include the middle and ring fingers; the tutor also gives instructions for tonal variations (from *ponticello* to *tasto*), and ornamentation (the soft and hard 'shake' and the 'beat').

To help those too lazy to acquire a right-hand technique, during the 1770s a certain Smith patented a key-box housing six keys similar to those of a piano, which when depressed caused leather-covered hammers to strike down onto the strings. In 1783 Christian Claus of London patented a more sophisticated 'keyed guitar', whose mechanism was housed inside the sound box instead of being poised above the strings; the hammers struck upwards through holes in the soundhole rose. This type of instrument was called a 'piano forte guitar' by Longman & Broderip in 1787. From 1798 Edward Light developed other instruments based on the English guitar (see [Harp-lute \(ii\)](#)).

In France in the 1770s the seven-course *cistre* or *guitare allemande* was comparable to the English guitar (the name *guitare allemande*, i.e. German guitar, may possibly indicate, however, that the instrument was modelled on German cithrins, particularly those made by Joachim Tielke of Hamburg). Charles Pollet printed a method for it about 1775, which gives the tuning as *E-A-d-e-a-c* $\frac{1}{2}$ *-e*'. This A major tuning had been used in England, but only in the 1757 and 1762 publications of G.B. Marella. Both the English guitar and the *guitare allemande* (which was probably the instrument used by the Swedish singer C.M. Bellman to accompany himself) have a modern descendant in the *guitarra portuguesa*, still played in Portugal.

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ROBERT SPENCER, IAN HARWOOD

English horn (i).

The tenor oboe in F with a bulb bell. See [Oboe](#), §III, 4(iv).

English horn (ii).

See under [Organ stop](#).

English Music Theatre Company.

English organization. It was formed in 1947 as the English Opera Group by Benjamin Britten, John Piper and Eric Crozier, after the success at Glyndebourne the previous summer of Britten's *The Rape of Lucretia*. The company intended to devote itself 'to the creation and performance of new operas ... and to encourage poets and playwrights to tackle the writing of librettos in collaboration with composers'. It was responsible for the foundation and artistic direction of the Aldeburgh Festival, and the formation of an Opera Studio in London.

The English Opera Group commissioned and produced a number of new works, including Britten's *Albert Herring*, *The Turn of the Screw*, *A Midsummer Night's Dream*, the three church parables, *Owen Wingrave*, and *Death in Venice*; Berkeley's *A Dinner Engagement*, *Ruth* and *Castaway*; Williamson's *English Eccentrics*; Walton's *The Bear*; Birtwistle's *Punch and Judy*; Crosse's *The Grace of Todd*; John Gardner's *The Visitors*; and Thea Musgrave's *The Voice of Ariadne*. It also mounted productions of *Idomeneo*, *Acis and Galatea*, *The Beggar's Opera*, *Yolanta* (Tchaikovsky), *Trial by Jury* and *La rondine*, as well as revivals of works by Purcell and Holst. In 1961 its management and financial responsibility were taken over by Covent Garden. Stuart Bedford and Colin Graham were appointed musical director and director of productions respectively in 1971.

In 1975 the English Opera Group was expanded and re-formed as the English Music Theatre Company with Bedford and Graham continuing as artistic directors of a permanent ensemble company of 24 soloists, a chorus of 24 and an orchestra of 20. The change in name reflected a broadening of repertory to include opera, operetta, musicals and new commissions. It gave regional tours and an annual season at Sadler's Wells Theatre, and performed at festivals, notably at Aldeburgh. The company ceased to function in 1980.

HAROLD ROSENTHAL/R

English National Opera [ENO].

Opera company based in London, known as Sadler's Wells Opera until 1974. See [London](#), §V, 1 and §VII, 2.

English Northern Philharmonia.

English orchestra established in [Leeds](#) in 1977 as resident orchestra for Opera North.

English Opera Group.

See [English Music Theatre Company](#).

English Sinfonia.

Orchestra founded in 1961 as the Midland Sinfonia; it was based in [Nottingham](#) until 1984.

English sol-fa.

A traditional solmization system. See [Fasola](#).

English violet

(Ger. *englisch Violet*).

A bowed string instrument that existed in various forms in the 18th century. Leopold Mozart (*Versuch*, 1756/R) described it as a kind of viola d'amore, but with a different tuning and with seven principal and 14 sympathetic strings. J.G. Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790/R) wrote that it was similar to the viola d'amore, but had only six playing strings, lacking the low A. F.A. Weber described it in the *Musikalische Anthologie für Kenner und Liebhaber* (1788) and in the 'Abhandlung von der Viola d'amore oder Liebesgeige' (*Musikalische Realzeitung*, no.31, 1789) as an ordinary violin which, when tuned with one of many 'scordatura' tunings, could sound like a viola d'amore, although he made no mention of sympathetic strings. Its primary scordatura tuning was in A major, although Weber stated that it could be tuned in many different keys. It was still mentioned in 1802 by H.C. Koch (*Musikalisches Lexikon*). It was apparently unknown under this name in England but it might be identical with the [Violetta marina](#).

MYRON ROSENBLUM

English waltz.

See [Boston \(ii\)](#).

Englitt.

See [Inglott, William](#).

Englund, (Sven) Einar

(*b* Ljugarn, Gotland, Sweden, 17 June 1916; *d* Ljugarn, 27 June 1999). Finnish composer. From 1932 to 1941 he studied with Bengt Carlson (composition), Leo Funtek (orchestration) and Martti Paavola (piano) at the Helsinki Conservatory (from 1939 the Sibelius Academy). After establishing himself as a composer with the first two symphonies (1946 and 1948), both reflecting the atrocities of war, he continued his studies in 1949 with Copland at Tanglewood. Other study trips have taken him to several

European countries. For many years he earned a living by playing the piano in restaurants and composing music for theatre, radio plays and film. In 1956 he became music critic of the daily paper *Hufvudstadsbladet* (a role he fulfilled until 1976) and a year later was appointed lecturer in theory and composition at the Sibelius Academy. In 1976 he became honorary professor and in 1978 a member of the Royal Swedish Academy. As a pianist he frequently performed his two piano concertos in Finland and abroad, and accompanied his wife, the singer Maynie Sirén.

In an interview of 1963 Englund mentioned Stravinsky and Bartók as the two composers who had most influenced him. His preference for traditional forms and techniques (e.g. chaconne, passacaglia, fugue, sonata form), an expanded tonality and jazz rhythms (found in *Kiinan muuri* and the Second Symphony) are features that link his music with neo-classicism. Bartók's influence can be seen in Englund's rhythm and modal melody, although Englund never drew on folk music sources.

The main polarity in Englund's music is between a keen concern with musical 'logic' and craftsmanship and a passionate individualism that never loses sight of expressive immediacy. The former led him to develop a skilful technique of thematic transformation, notably in the first two symphonies, while the latter prevented him from adopting the 12-note method which he considered 'wearying'. He consistently rejected fashionable trends and remained faithful to his ideal of genuine musicianship which characterizes all his works.

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ILKKA ORAMO

Engramelle, Marie Dominique Joseph

(*b* Nédonchel, Artois, 24 March 1727; *d* Paris, 9 Feb 1805). French builder of mechanical instruments. Like his younger brother, the amateur entomologist Jacques Louis Florentin, with whom he is still occasionally confused, he was a monk, serving for a time as prior of the convent of the Petits-Augustins, Paris, and suffering persecution during the years after the Revolution.

After hearing an Italian musician performing keyboard sonatas at Nancy, Engramelle envisaged a machine which would preserve such performances and repeat them at will on the keyboard. His subsequent experiments resulted in two important developments: a form of shorthand for indicating exactly all forms of musical ornamentation, and the establishment of the principles of mechanical music through the conversion of music to pins and staples on a barrel. By the time Engramelle published his important study *La tonotechnie* – in which the procedure was explained – in 1775 the craft of barrel pinning was already well established. His 'shorthand' clearly owed much to that used by François Couperin. Although Engramelle's process 'for geometrically dividing the notes' was greeted with mixed opinion (Fétis considered it 'une idée fausse'), the description of his invention of the numbered dial (*cadran*) and its application in 'notating' the cylinders of mechanical musical instruments represented an important step forward in his time and constitutes an invaluable source of information today on French and late Baroque performing practices. Engramelle's study also provides charts for pinning 12 pieces of music. From this can be drawn several interesting observations: all tempos are strikingly fluid; endings are clearly retarded; the inequality of *notes inégales* ranges in

proportion from 3:1 to 9:7; staccato takes precedence over legato; there are minute gradations of staccato (which is, however, normally extremely short), and there are similarly fine shades of differentiation for legato; grace notes are short and invariably fall on the beat; no trills maintain the same rapidity throughout; and finally all such 'rules' are allowed broad freedom in their application (see [illustration](#)). Engramelle's work was subsequently revised and expanded by François Bédos de Celles.

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HANS-PETER SCHMITZ, ARTHUR W.J.G. ORD-HUME

Engraving.

See [Printing and publishing of music](#), §I, 4.

Enharmonic.

A term used in modern theory to denote different ways of 'spelling' the name of one note: for example B \flat = C = D \sharp ; C \flat = D \flat etc. An 'enharmonic change' is the respelling of a note in accordance with its changing function, for instance D \flat being renamed C \sharp in the modulation from D \flat major to A major in Chopin's Second Scherzo op.31. An 'enharmonic modulation' involves the respelling of a key, usually when there is a change in mode, for example from C \flat minor to D \flat major in Chopin's *Fantaisie-impromptu* op.66. Two notes that sound the same but are spelt differently are said to be 'enharmonically equivalent'; thus enharmonic equivalents are musical homonyms. In principle, enharmonic relationships can exist only in a system of equal temperament, in which the octave is divided into 12 equal semitones; but even in intonation systems where, say, F \flat and G \flat are not performed at exactly the same pitch, their enharmonic association can nevertheless be perceived by the listener, and exploited by the composer.

For a definition of 'enharmonic' as applied to ancient Greek music, see [Tetrachord](#).

JULIAN RUSHTON

Enharmonic keyboard.

A keyboard with more than 12 keys and sounding more than 12 different pitches in the octave. Such keyboards may serve various purposes, to make available mean-tone temperament in tonalities involving more than two flats or three sharps (see [Temperaments](#)); to make possible the playing of a number of chords in [Just intonation](#); and to produce microtones.

In many mean-tone tuning systems none of the usual chromatic degrees, C \flat , E \flat , F \flat , G \flat and B \flat , can serve as its enharmonic equivalent. Tonalities involving more than these five chromatic degrees would not be playable on keyboard instruments so tuned without a retuning of some of the raised keys. The simplest enharmonic keyboards merely duplicate one or more of the raised keys in order to provide additional chromatic degrees, making these retunings unnecessary. Thus the G \flat key may be divided into two parts sounding G \flat and A \flat respectively; E \flat may be split in order to gain D \flat ; etc. Enharmonic keyboards with one or two split keys per octave were not uncommon in 16th- and 17th-century Italy and some are recorded north of the Alps, for example Father Smith's organ in the Temple Church, London, or Zumpe's square piano of 1766 in the Württembergisches Landesgewerbemuseum, Stuttgart. They extended the range of playable modulations to tonalities involving up to three flats or four sharps. It should be observed, however, that the more extended the range of modulations becomes within one piece, the more need may arise for an enharmonic modulation. Because the enharmonic keyboard introduces an intervallic difference between enharmonic equivalents, it makes enharmonic modulations impossible if by this is understood a change of note name without change of its pitch. For instance, John Bull's famous chromatic fantasy on *Ut re mi fa sol la* (Fitzwilliam Virginal Book, vol.i, no.51), which starts in the mode of G and returns to that mode after 12 modulations, could be played on a keyboard of 17 notes in the octave but would sound awkward at the point where there is an enharmonic modulation, with an A major triad including a D \flat instead of a C \flat . Only a well-tempered tuning could smooth that passage.

Prosdocimus de Beldemandis's *Libellus monocordi* (1413) and Ugolino of Orvieto's *Tractatus monocordi* (c1430) seem to imply a keyboard with the five raised keys divided. The tuning is described as a mere extension of the regular Pythagorean tuning up to five sharps and five flats. However, such notes as A \flat , G \flat or D \flat could hardly have been used in the early 15th-century repertory: they were most probably intended to be played as B \flat , F \flat and C \flat respectively, forming major 3rds below D and above D and A. (A Pythagorean diminished 4th, such as A \flat -D, D-G \flat or A-D \flat is an excellent approximation of a pure major 3rd.) This keyboard thus provided the pure 5ths of the Pythagorean system and, for the chromatic degrees, alternative

forms sounding pure 3rds to some of the diatonic degrees. It must therefore be ranged among the enharmonic keyboards aiming at just intonation for certain triads.

To achieve an extended just intonation on a keyboard instrument is a much more ambitious aim. A problem arises from the fact that, ideally, triads formed of pure 3rds and 5ths on such an instrument should also be connected to each other by pure 3rds and 5ths. If one connects chords on, say, C and E in just intonation, the one on E should be a pure major 3rd above the one on C, for E, the common note, is a pure 3rd above C in the C chord. But if elsewhere the chord on E is connected to the one on C through a root succession of 5ths as C–G–D–A–E, then E will have to be a Pythagorean 3rd above C if all five chords are to be connected by common notes a pure 5th apart. Thus the keyboard would need two E chords a comma apart, and an inordinate number of keys would be needed to permit completely just intonation in any one tonality. A related problem is that a few chord successions might cumulatively shift the pitch level by several commas, rendering participation in ensemble music prohibitively awkward.

Zarlino mentioned a harpsichord made by Domenico da Pesaro with raised keys inserted between E and F and between C and D, in addition to the five regular raised keys split into two. According to Zarlino, this keyboard was intended to permit the playing of quarter-tones – although Praetorius described a similar harpsichord owned by Karel Luython where the additional raised keys were tuned as E \flat and B \flat ; thus permitting the tonalities of F \flat and C \flat . Many such keyboards with a large number of keys in the octave would appear to be able to fulfil more than one function, permitting for instance both just intonation and microtones. As shown above, however, even a large number of keys in the octave would not produce a complete solution of the problem of just intonation, a fact of which few ancient writers were aware. Keyboards with any number of keys between 24 and 60 in the octave were advocated by Salinas (1577), Fabio Colonna (1618), Mersenne (1636–7), G.B. Doni (1635–40), Galeazzo Sabbatini (c1650, quoted by Kircher), Athanasius Kircher (1650) and others. Interest in the enharmonic keyboard for just intonation was rekindled in the 19th century, often with a suitable understanding of the limited possibilities of such instruments. A.J. Ellis discussed experiments, often applied to reed organs, made by Helmholtz, Colin Brown, Liston, Poole, Perronet Thompson, Bosanquet and J.P. White.

Nicola Vicentino, who described his [Arcicembalo](#) with 35 keys in the octave in 1555, appears to have been one of the very few Renaissance or Baroque theorists to realize that the best purpose of an enharmonic keyboard would be the playing of microtones, and some of his compositions use the quarter-tone as a melodic interval. Several keyboards have been conceived to divide the octave into more than 12 equal parts. Best known is the 24-note division, producing equal quarter-tones. A division into thirds of a tone could include either 17 or 19 notes in the octave, depending on whether one or two thirds of a tone be taken to stand for the diatonic semitone (for other likely multiple divisions [Interval, Table 1](#)). Some multiple divisions have been thought to correspond to exotic or ancient musical systems, but actually they appear to represent new systems which, though essential to the music written for them, have not

been shown to form a significantly better compromise for general use than ordinary 12-note equal temperament.

All the enharmonic keyboards have been built on the same general principles: black key levers are split longitudinally and the front end of the block (the part the player sees) overlaps the adjacent sharp or flat, making it look as if each black key were divided into a front and a back part (see fig.1). Often, when the total number of keys is more than 19 per octave, it has been found expedient to divide some of the white keys or to build two keyboards one above the other, as in Vicentino's *arcicembalo*. An enharmonic harpsichord made by Vito Trasuntino in 1606, and now in Bologna (fig.2) has 31 keys per octave; each regular accidental key is divided into four parts, and additional keys divided into two are inserted between E and F and between B and C. The playing and tuning of such instruments are of course particularly difficult. This, together with the fact that the multiple divisions that they make possible often do not seem to correspond to any profound musical necessity, explains why they rarely passed the experimental stage. For further discussion of unusual keyboards, see [Microtonal instruments](#).

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NICOLAS MEEÛS

Enicelius [Ennicellius], Tobias

(*b* Leskow, Bohemia, c1635; *d* Tönning, Schleswig-Holstein, 1680). German composer. His presence as Kantor in Flensburg can be established from 1653. In 1655 he married Anna Catherina, daughter of Johannes Rhenius, assistant Rektor at Husum; Thomas Selle wrote a six-part motet for the occasion. In 1663 he applied unsuccessfully to follow Selle at the Johanneum Lateinschule in Hamburg. In autumn 1664 he left Flensburg to become Kantor in Tönning; his successor there was installed on 2 March 1680, and Enicelius must have died shortly before that date. His only extant musical work is a collection of 65 odes published in Kiel in 1667: *Melismata epistolica, oder Des theuren Poeten Martin Opitzens Sontags- und der fürnembsten Fest-Episteln, in die Music mit nur einer Vocal-Stimm, zweyen Quart-Flöten oder Violinen, einer Viol di Gamb und einem Generalbass zum Clavicymbel, Spinett oder Regal etc versetzt*. The texts (no music) survive of three other occasional works (in *D-Klu*). From the evidence of the *Melismata* Enicelius belongs among the early German masters, principally those composers of the sacred song with continuo, an art that he practised in the circle of the Hamburg poet Johann Rist and the composer Thomas Selle.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Enkōmion

(Gk.).

See [Encomium](#).

Enlightenment

(Ger. *Aufklärung*).

A movement in 18th-century thought dedicated to raising the level of general education by combating superstition and inherited prejudices, and by placing human betterment above preoccupation with the supernatural.

'The proper study of mankind is man' (Pope, *Essay on Man*, 1733). The movement's origins are placed in English empiricism (Locke, Newton), French rationalism (Descartes, who was greatly admired for his clarity of expression and critical methods) and French scepticism (Bayle). Key figures in the diffusion of what was quite early called 'les lumières' were Montesquieu (*Lettres persanes*, 1721; *L'esprit des lois*, 1748); Voltaire, whose stay in England during the 1720s led to the eloquent defence of humanitarian ideals in the *Lettres philosophiques* (1734); and Diderot, who was the organizing genius behind the *Encyclopédie* (1751–72). In Italian letters Algarotti's *Newtonianismo per le dame* (1737), written under Voltaire's aegis, is regarded as a typical specimen of 'illuminismo'; it imparted scientific concepts in easy and graceful form, after the model of Fontenelle's *Eloges des académiques* (1729; see illustration). Voltaire praised Algarotti's work for achieving the Horatian ideal of 'instructing with delight'. Burney sang the praises of another Italian author in the same terms: 'A true poet, says Horace, unites the sweetness of verse with the utility of his precepts: and no author has penetrated so far into the refinement of the art as Metastasio'.

In Germany similar stirrings came to the fore in the popular philosophy of Moses Mendelssohn and Lessing who, following Diderot's example, produced bourgeois dramas intended to raise the moral tone of society. The founding of the various 'national' theatres in Germany and Austria sprang from a desire to improve both society and the vernacular language, the latter goal a vehicle towards achieving the former. Attempts at social reform along humanitarian lines reached a highpoint in the Vienna of Joseph II. The epitome of German enlightened thought was Kant's *Kritik der reinen Vernunft* (1781). Kant gave wide currency to the term itself with an essay 'Was ist Aufklärung?' (1784); his answer was couched as an exegesis of another Horatian precept: 'Sapere aude!'.

French Rococo art of the earlier 18th century represented an attempt to lighten the burden of grandeur left by the colossal undertakings, the superhuman scale of Louis XIV. Its emphasis upon a light and airy gracefulness was not without parallels in French music, particularly *opéra-ballet*, a genre to which Rameau contributed some of his finest work. His *Indes galantes* (1735) opened a sympathetic perspective on other cultures, while his *Fêtes d'Hébé* (1739) celebrated the mutual dependence of the sister arts in liberating the human spirit. Pastorales such as Mondonville's *Titon et l'Aurore* (1753) achieved an informal but elegant simplicity that typified the age of Louis XV.

In Italian opera the Arcadian reform of the libretto brought a turning away from the labyrinthine and often lurid plots of the 17th century towards simpler dramas, where human conflicts were paramount, and the intervention of superhuman powers rare (see [Opera, §IV](#)). Metastasio combined utmost clarity and beauty of expression with a 'douce morale' (as Goldoni put it) – qualities specially prized by his contemporaries, who saw his dramas as a school of virtue. The delicate melodies, at once tender and passionate, with which such composers as Vinci, Pergolesi and Hasse clothed his verse spoke to the hearts of sensitive souls everywhere, and account in large part for the vogue of the *galant* in music, and for *Empfindsamkeit*. Goldoni achieved comparable stature in comic opera. His

realism and his gentle satire of social mores were no less motivated by the double ideal of entertainment and improvement. His librettos, when set by masters like Galuppi and Piccinni, raised mid-century *opera buffa* to a level that inspired the creators of *opéra-comique*, and both genres affected the creation of German Singspiel. Gluck synthesized the comic and serious, both French and Italian, in reconstituting music drama along simpler, more elementally human lines, beginning with *Orfeo ed Euridice* (1762).

The international acceptance of Italian opera by critics and arbiters of taste was facilitated to no small degree by the literary polish lent by librettists as skilful as Metastasio and Goldoni, and by their successful application of the 'utile et ductiles' aesthetic. Scheibe applied the latter standard even to instrumental music, as when he posed the question: 'Who can listen to a Graun or Hasse symphony without pleasure and benefit?'. Answer: no-one in north Germany at that time, or at least no-one who shared the tastes of Frederick II of Prussia, including C.P.E. Bach. Frederick's ideals were enlightened (to the extent that circumstances allowed) and provided an example to other rulers who were important patrons of music, including Catherine of Russia, Carl Theodor of the Palatinate and Bavaria, and Joseph II of Vienna.

Diffusion of culture was one of the main goals of enlightened thought; it affected music in various ways. The public concert was largely an 18th-century invention. Increasingly large theatres were built to accommodate an increasing public for spectacles and concerts. Handel's oratorios were directed mainly at a middle-class audience. The production of music for the fashionable amateur to perform at home became a veritable industry. Much of the instrumental music in the *galant* style arose in answer to the needs of the 'Galantuomo'. Production of musical instruments, especially keyboard instruments, reached levels that had not been approached since the 16th century, a resurgence paralleled in the history of music printing. The immense output of songs with simple accompaniments or no accompaniment at all (the sentimental romance and ballade were typical) was destined for amateur circles; so were the unending volumes of keyboard arrangements devoted to operas, oratorios and other concerted music. Self-tutors in all aspects of music did not originate in the 18th century, but there was a new quantity and diversity of publications available. The historiography of music begun by Burney and others sought to foster, as well as to record, the progress of civilization.

The anti-rational and even anti-intellectual bias that set in as a counter-current during the third quarter of the century assumed vehement expression as early as 1750, in Rousseau's *Discours sur les sciences et les arts*, where civilization was attacked for having corrupted primitive virtue. Such an about-turn shocked many a sensibility raised on the essential optimism of enlightened thought. Gloom and pessimism, along with terror of the unknown, became a counter-cultural fashion. In the visual arts they found expression in shipwrecks, prisons and nightmares. In literature, and by way of drama with some extensions into music, they found potent expression in German 'Sturm und Drang'.

French aesthetics managed to accommodate both currents. Diderot encouraged poets, painters and composers to be 'sombre and savage'.

Conflict between the rational and the emotional, so dear to later 'Romantics', was put down as a false dichotomy. The seemingly disparate claims of the heart and the mind were held instead to be complementary, as in the *Encyclopédie* (article 'Foible'): 'in the measure that the mind acquires more enlightenment [*lumières*] the heart acquires more passion [*sensibilité*]. The interdependence of passion and reason was one of the main legacies of French 18th-century thought. Berlioz subscribed to a similar aesthetic, as when he wrote of his idol Gluck that he worshipped that master's works with 'un culte passionné, quoique raisonné, je l'espère'.

One of the recurrent images accompanying enlightened thought was that of the sun piercing the clouds of superstition and error. It characterized much philosophic writing from Diderot, through Raynal, to Condorcet, whose final paean to human perfectability was achieved in *Esquisse d'un tableau historique des progrès de l'esprit humain* (1794). Only after this point, with the onset of the Reign of Terror, and the reactions that it unleashed, was there a decisive rejection of the idealism represented by the 'lumières'.

Music does not lack parallels. The most striking come by way of the theatre. A turning back from the excessive preoccupation with the darker side of life and the frankly anti-social irrationality of 'Sturm und Drang' marked the last two decades of the century. Goethe led the way towards an affirmation of earlier ideals about human perfectability, towards a balance between objective and subjective forces in art. His return to more universal standards gave rise to the notion of a 'Classical' era, which has since passed to music. Analogies are not lacking between his mature achievements and the Olympian works of Mozart's last decade or Haydn's most mature masterpieces. There are other reasons why the greatest works of Mozart and Haydn may be considered not only 'Classical' but enlightened. Both masters, together with Goethe and Joseph II, became freemasons and subscribed to the masonic ideals of universal brotherhood and the liberating power of knowledge. The symbolic role that light assumes in *Die Zauberflöte* has its parallel in the resounding 'Fiat lux' of *The Creation*, which, along with *The Seasons*, expresses serene confidence in a man-centred and divinely blessed universe. These sublime works provided the century with a 'lieto fine' consistent with its highest ideals.

See also [Classical](#); [Empfindsamkeit](#); [Galant](#); [Rococo](#); and [Sturm und Drang](#).

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Enna, August (Emil)

(*b* Nakskov, 13 May 1859; *d* Frederiksberg, 3 Aug 1939). Danish composer. He was the son of a shoemaker, of Italian descent, who took his family from Nakskov to Copenhagen in 1870. At the age of 18, after working at a variety of jobs (including shoe-making), he began to learn the violin and the piano in earnest. As early as 1880 he appeared as a music director in dramatic performances, for some of which he also composed the music. He then studied with Christian Schiørring (violin) and the organist Peter Rasmussen (theory). Subsequently he became a member of the town orchestra in Björneborg (now Pori), Finland. In 1883 he returned to Denmark to become music director of Werner's Theatrical Society, a provincial touring company. By 1884 he had composed his first opera, *Agleia*, some piano music and other instrumental works, and by 1886 a symphony (in C minor) which aroused Gade's interest. With support from Gade he was awarded the Anckerske Legat, which enabled him to work in Flensburg (1888–9) on what became one of his best-known operatic works, *Heksen* ('The Witch'). This was produced in 1892, and subsequently performed abroad. With the production of *Kleopatra* in 1894, Enna's reputation as an operatic composer was firmly established. He continued to produce a steady stream of operas, as well as operettas, incidental music and a quantity of other instrumental and vocal music. He periodically appeared as a conductor in the theatre but was essentially a self-employed, self-taught composer. While his music is not especially profound, it derives inspiration from Wagner and Verdi, as well as from the Danish Romantic tradition. His sensitivity to theatrical nuance, his effective orchestration and his easy melodic gift earned him considerable success. He was granted the title of professor in 1908.

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(selective list)

operas

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WILLIAM H. REYNOLDS/CLAUS RØLLUM-LARSEN

Enndres, Hieronymus.

See [Formschneider, Hieronymus](#).

Ennicellius, Tobias.

See [Enicelius, Tobias](#).

Ennio, Aegidio.

See [Hayne, Gilles](#).

Ennis, William.

See [Hunnis, William](#).

Ennis, Seamus [Séamas Ó hAonghusa]

(*b* Jamestown, Co. Dublin, 5 May 1919; *d* Naul, Co. Dublin, 5 Oct 1982). Irish traditional musician, singer and collector. Having learnt uilleann piping from his civil-servant father and worked in publishing, Ennis became a music collector for the Irish Folklore Commission in 1942. He made important Irish-language collections on paper, aided by his gifts as a performer. In 1947 he transferred to Radió Éireann, Irish state radio, to work with its new mobile recording unit, and in 1951 to the BBC in London

where he was a major contributor as a collector and performer to the highly successful radio series *As I Roved out*, and to the collecting projects of Brian George and Alan Lomax among others. From 1958 he was a freelance performer and broadcaster. Chiefly known as an outstanding uilleann piper with a distinctive personal style, he was also a whistle player and singer, storyteller and translator from Irish. As a piper and as a founder-member in 1968 of Na Píobairí Uilleann (the Society of Uilleann Pipers), he was a major influence on an emerging generation of performers. As a broadcaster on radio and from the 1960s on television, and as a recording artist, he played a leading part in bringing the older music traditions of the countryside to a new postwar urban audience.

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NICHOLAS CAROLAN

Enno, Sebastian [Sebastiano]

(*b* Venice, 25 Jan 1621; *d* Venice, 14 Oct 1678). Italian composer, teacher and opera impresario. He was a canon at the cathedral of Venice, S Pietro di Castello, but the surviving evidence of his musical activities primarily concerns secular genres. He sang in G.A. Cicognini's and Francesco Lucio's *Gl'amori di Alessandro Magno, e di Rossane* at the Teatro SS Apostoli, Venice, in 1651 and had begun teaching music to private students by 1652. According to testimony given in 1678, Enno taught the composer Antonio Giannettini during the 1660s. That decade he also published his two songbooks, *Arie a una e due voci* (Venice, 1654, dedicated to Candido Bentio, vicar-general of the canons of Santo Spirito, Venice) and *Ariose cantate* (Venice, 1655, dedicated to Giacomo Ascarelli). In 1667 Enno mounted at the Teatro S Moisè *Alessandro amante*, a reworking of G.A. Cicognini's libretto *Gl'amori di Alessandro Magno* with music by G.A. Boretti: he had hoped to stage that opera at the Teatro S Apollinare the previous season, when he also prepared two women for operatic roles. Enno continued to train women for the operatic stage during the 1670s. According to testimony given in 1678, Enno taught the composer Antonio Giannettini during the 1660s.

Enno's *Arie* of 1654 contains nine strophic settings for solo voice and five duets and dialogues, while the *Ariose* of 1655 has eight solo cantatas, several based on strophic texts. The third and sixth include arias over a passacaglia bass, and the opening recitative of the fourth is marked as an optional da capo.

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BETH L. GLIXON

Eno, Brian (Peter George St John Le Baptiste de la Salle)

(b Woodbridge, 15 May 1948). English composer and producer. While attending art school in Ipswich and then Winchester he developed an interest in 'systems' music, and much of his work can be seen as continuing the work of composers such as John Cage. He first worked professionally from 1970 to 1973 with the seminal art-rock band Roxy Music, lending their first two albums, *Roxy Music* (Island, 1972) and *For Your Pleasure* (Island, 1973), a quirky surrealist edge. By treating the group's live sound electronically with a tape recorder and VC5 3 synthesizer, he defined a role for himself as an 'aural collagist'. After leaving Roxy Music in 1973, Eno developed this interest in the timbral quality of music further with the albums *No Pussy Footing* (Island, 1973; with King Crimson's Robert Fripp) and the seminal *Another Green World* (Island, 1975), the latter a brilliant combination of quirky songs and pastoral instrumentals. In 1975 his interest in aleatory music led him to produce with Peter Schmidt 'Oblique Strategies' cards, a collection of 'over one hundred worthwhile dilemmas', which formed a sort of musical tarot, each card containing a directive on how to proceed to the next creative stage. He then collaborated on three of David Bowie's most innovatory albums (*Low*, *Heroes* and *Lodger*), produced new-wave bands such as Talking Heads and Devo, and released two important ambient instrumental albums, *Music for Films* (EG, 1978) and *Music for Airports* (EG, 1979).

In the early 1980s Eno developed an intensely cerebral stance towards music and culture, collaborating with David Byrne (of Talking Heads) on *My Life in the Bush of Ghosts* (Polydor, 1981), which combined African music and segments of radio broadcasts, and with Harold Budd and Daniel Lanois on *The Pearl* (EG, 1984). He also worked on installations (combinations of light, video, slides and sound), developed an interest in cybernetics and self-generating music systems, and embarked on lecture tours. In the second half of the 1980s and in the 1990s Eno was much in demand as a producer and collaborator, working with such artists as U2, James, Laurie Anderson, John Cale and Bowie. His ideal, in musical terms, is a piece which 'plays itself', an almost imperceptibly ever-changing musical work. His own work has often sought to deconstruct the notion of music being a reflection of authorial intention. Eno sees himself as a curator and coordinator of sounds rather than as an originator of new ones.

Eno exerted a decisive influence on the development of ambient music in the 1970s, and became one of the leading producers in pop and rock music. Although his ambient music has often been compared with such genres as muzak or new age meditative music, it is in fact more complex. His best work is usually in his collaborations, which show a maverick intellectualism, an innate sense of the bizarre and a rare ability to fit into

listeners' lives. In 1978 he wrote that 'an ambience is defined as an atmosphere or a surrounding influence, a tint', adding that ambient music 'must be able to accommodate many levels of listening attention without enforcing one in particular: it must be as ignorable as it is interesting'.

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DAVID BUCKLEY

Enoch.

English firm of music publishers. See under [Ashdown, Edwin](#).

Enrichelli, Pasquale.

See [Errichelli, Pasquale](#).

Enrique [Enrique de Paris; Enrique Foxer; Enricus]

(*d* Barcelona, by 27 Oct 1488). French composer, active in Spain. The earliest documents to mention him date from 1461, when he was a member of the recently constituted chapel of Prince Carlos of Viana, heir to the Aragonese throne. After Carlos's sudden death later that year, Enrique was enrolled into the newly formed chapel of the new heir, Ferdinand. He probably served in the young Ferdinand's chapel until his departure for Castile and marriage with Isabella, in 1469, at which point Enrique stayed in Catalonia in the service of the king, Juan II. By 1475 he also held a chaplaincy in the church of S Maria del Pi in Barcelona, a position he retained until his death sometime before 27 October 1488, when the benefice was granted to another member of the royal chapel. After Juan II's death in 1479, Enrique was once again enrolled in Ferdinand's chapel during his first visit to Valencia as king in October of that year. Enrique's appointment may have been honorary, since his name does not reappear in the payment lists of the Aragonese royal chapel.

Whatever his position, he clearly had close ties with the Aragonese court for at least 20 years, and his northern provenance may have been of considerable importance for musical developments there. Before Prince Carlos's death Enrique had copied two books of polyphony for the chapel; these were subsequently returned to him at his request. No sacred compositions by him survive, but two songs are attributed to him in two of the major Spanish songbooks of the period. One, *Pues con sobra de*

tristura, is preserved in two versions, one for three voices (*E-Mp* 1335; ed. in *MME*, v, 1947) and the other for four (*E-Sc* 17-I-28; ed. in *MME*, xxxiii, 1971); in addition, a sacred version of the text is added in the Seville source, presumably intended to be sung to the same musical setting. This and the four-voice song *Mi querer tanto vos quiere* (*E-Mp*, *E-Sc*; ed. in *MME*, v, 1947; xxxiii, 1971) are in the courtly love tradition; they observe the *canción* form with four-line refrains and are representative of the melismatic, contrapuntal idiom of the earliest composers of Castilian-texted polyphonic song. A third song, *Pues serviçio vos desplaze*, is also attributed to Robert Morton in *I-PEc* 431, and is generally held to have been written by that composer.

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TESS KNIGHTON

Enriquez (Salazar), Manuel

(*b* Ocotlán, 17 June 1926; *d* Mexico City, 26 April 1994). Mexican composer. He studied composition with Miguel Bernal Jiménez in Mexico and Stefan Wolpe in New York. He was the director of the National Conservatory of Music (1972–4), the National Center for Music Research (1977–85) and the Music Department of the National Institute of Fine Arts (1985–91) of Mexico. He received the Premio Elías Sourasky (1972), the Premio Nacional de las Artes (1983) and the Diosa de Plata for film music (1972). He received commissions from the Beethovenhalle Orchestra in Bonn (*Trayectorias*, 1967), SWF (*Ixámatl*, 1969), ÖRTF (*Encuentros*, 1972; *él y...ellos*, 1972), the Inter-American Music Festival of the Organization of American States (String Quartet no.3, 1974), the French Ministry of Culture (*Tlachtli*, 1976), and the Latin American Music Festival in Venezuela (*Raíces*, 1977). His compositions have been performed at music festivals in Donaueschingen, Warsaw, Havana, Bourges and other places. He received fellowships from the Guggenheim Foundation (1971) and the Deutscher Akademischer Austauschdienst (1982–3). He was a member of Mexico's Seminario de Cultura and the Academia de Artes, and of the executive committee of the Consejo Interamericano de la Música. He taught composition at the University of California at Los Angeles and San Diego (1991). Apart from his composing activities he was also active as a violinist and administrator, promoting Mexican contemporary music abroad. In Mexico he founded several associations of composers and organized contemporary music festivals, including the Foro Internacional de Música Nueva, which he ran from its foundation in 1979 until his death.

Enríquez was one of the leading composers of Mexico from the 1960s to the late 80s. His catalogue of over 115 compositions comprises solo, chamber, electronic and orchestral music, cantatas, interdisciplinary works

and music for film. From 1949 (Suite for Violin and Piano) to 1959 (String Quartet no.1) his music was in the pentatonic, neo-classical style of Mexico's late nationalism, employing dissonant folk-like tunes and a strong rhythmic drive which included frequent syncopation and hemiola. In the early 1960s he completed a series of compositions in a free 12-note style, in which he paid close attention to minimalist forms and instrumental colour, including *Klangfarbenmelodie* (*Preámbulo*, *Sinfonía II*, *Pentamúsica*, *Tres invenciones* and others). He then began to experiment with aleatory procedures and graphic notation, which he gradually applied to form, pitch and rhythm, while retaining clear control of articulation, dynamics and timbre (*Transición*, *Ambivalencia*, String Quartet no.2, *Díptico I*). During the 1960s and 70s his music relied heavily on long timbral blocks which alternated with aleatory, contrapuntal, colourful soloistic passages, even in orchestral works (*Si libet*, *Ritual*, Quartet no.3, *Fases*). Without abandoning aleatory procedures altogether, in his last works Enríquez returned to strong, lyrical melodic sections (*En prosa*, Quartet no.4) and eventually to passages in a clear neo-nationalist style embedded within freer, contrasting structures (Quartet no.5).

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Vocal: 2 canciones, female v, pf, 1950; Ego (cant., M. del Río: Miralina), female v, fl, vc, pf, perc, 1966; Contravox, SATB, perc, tape, 1976; Cant. a Juárez, Bar, SATB, orch, 1983; Manantial de soles, S, actor, orch, 1984; Manantial de soles, Mez, pf, 6 perc, 1988

Chbr: Suite, vn, pf, 1949; Str Qt no.1, 1959; Divertimento, fl, cl, bn, 1962; 4 piezas, va, pf, 1962; Sonatina, vc, 1962; Pentamúsica, ww qnt, 1963; 3 formas concertantes, vn, vc, cl, bn, hn, pf, perc, 1964; Sonata, vn, pf, 1964; Reflexiones, vn, 1964; 3 invenciones, fl, va, 1964; Ambivalencia, vn, vc, 1967; Str Qt no.2, 1967; Concierto para 8, vn, db, cl, bn, tpt, trbn, perc, 1968; 5 plus 2, actress, conductor, fl, va, trbn, perc, fl, 1969; Díptico I, fl, pf, 1969; 3 x Bach, vn, tape, 1970; Monólogo, trbn, 1971; Móvil II, vn, 1971; a ... 2, vn, pf, 1972; Str Qt no.3, 1974; Pf Trio, 1974; Conjuro, db, tape, 1976; Tlachtli, vn, vc, fl, cl, hn, trbn, pf, 1976; Tzicuri, vc, cl, trbn, pf, 1976; En prosa, fl, ob, vc, pf, 1982; Oboemia, ob, 1982; Str Qt no.4, 1983; Poemario, 2 gui, 1983; Políptico, 6 perc, 1983; Interecos, perc, tape, 1984; Palindroma, hp, 1984; Str Qt no.5, 1988; Tlapizalli, cl, 1988; 3 instantáneas, gui, 1988; Quasi libero, fl, str qt, 1989; En prosa II, vn, cl, vc, pf, 1990; Tercia, cl, bn, pf, 1990; Fantasía concertante, vc, pf, 1991

Kbd: A Lápiz, pf, 1965; Módulos, 2 pf, 1965; Móvil I, pf, 1968; Para Alicia, pf, 1970; Con ánimo, pf, 1973; Imaginario, org, 1973; Once Upon a Time, hpd, 1975; 1 x 4, pf, 1975; Hoy de Ayer, pf, 1981; Spinetta con spirito, hpd, 1986; Maxienia, pf, 1989

Tape: Viols, 1971; Reunión de los Saurios, 1971; Laser I, 1972; Música para Federico Silva, 1974; Canto de los volcanes, 1977; Misa prehistórica, 1980

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LEONORA SAAVEDRA

Ensalada

(Sp.: 'salad').

A kind of **Quodlibet** popular in 16th-century Spain. It is first mentioned in Gil Vicente's *Auto da fé*, which was performed on Christmas morning in 1510 before Manuel I of Portugal. The *auto* concluded with 'a salad that came from France', which has not been identified. Vicente used another *ensalada*, *En el mes era de Maio*, to conclude the *Auto chamado dos físicos* (c1512), the music of which is lost. The earliest musical *ensaladas* appear in the Cancionero Musical de Palacio (*E-Mp* 1335, c1500), the oldest being perhaps Garcimuños's *Una montaña pasando*, a four-part setting that incorporates the song *Ay triste de mi ventura*, the refrain *Madre mía, muriera yo* and a fragment of the psalm *Super flumina Babylonis*. Two works by Francisco de Peñalosa are classified as *ensaladas*, the six-part *Por las sierras de Madrid*, in which four refrains from different songs are sung simultaneously, and *Tú que vienes de camino*, the text of which includes phrases in several languages.

The genre reached its height with the *ensaladas* of Mateo Flecha (i), who composed at least 11 in four or five parts, eight of which were published by his nephew and namesake, Mateo Flecha (ii), as *Las ensaladas de Flecha* (Prague, 1581¹³). All have a text based on humorous verse with irregular metre, written in Spanish, throughout which are inserted quotations from songs and refrains in Spanish, Catalan, French, Italian, Portuguese and Latin; the texts always contain a reference to Christmas. In many cases the quotations extend to the main melody; *La viuda*, for example, contains 11

verbal quotations of which at least four are also musical. The pieces are subdivided into sections – from seven to 12 – that alternate homophonic and imitative passages, providing the text with music of a descriptive character that requires frequent changes of rhythm. They vary in length from 215 to 400 bars in modern transcription.

Other composers of *ensaladas* include Bartolomé Cárceres, who, in *La trulla*, confined himself to linking various songs with transitional polyphonic passages. In this he differs from the elder Flecha, whose quotations form a subtle verbal and musical fabric in which it is difficult to distinguish his own work from that of others. The younger Flecha included Cárceres's *ensalada La trulla* in the 1581 volume of *Ensaladas*, which also contains two by Pere Alberch, one by Chacón and two others by Flecha himself, who was probably one of the last composers to use the genre. In contrast to the other known *ensaladas*, Flecha's *La feria* confines itself to quoting a fragment of a ballad that recurs throughout the work. Apart from an anonymous handwritten *ensalada*, *Salgan damas galanes* (*E-Mmc* 607), the other *ensaladas* known to have existed – more than 20 – do not appear to have survived.

Sebastián Aguilera de Heredia used the term 'ensalada' as the title of one of his organ works because of the variety of styles and thematic material it contains. Enríquez de Valderrábano in his *Silva de sirenas* (1547) gave the title 'Soneto, a manera de ensalada' to an adaptation for voice and vihuela of the quodlibet *Corten espadas afiladas* (*E-Mmc* 13230).

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For further bibliography see [Quodlibet](#).

MARICARMEN GÓMEZ

Ensaladilla

(Sp.: 'small salad').

A type of Latin American villancico popular in the 16th to 18th centuries, consisting of a [Quodlibet](#) of pre-existing villancicos tied together with

bridges in recitative style. Whereas *maestros de capilla* were expected to compose anew all the villancicos for important church festivities each year (especially those for Christmas Eve Matins), they were allowed to use popular villancico tunes by other composers in the *ensaladilla*. The 17th-century Mexican poet Sor Juana Inés de la Cruz wrote many *ensaladilla* texts. Important examples survive by the Mexican composer of the same century Juan Gutiérrez de Padilla, *maestro de capilla* of Puebla Cathedral.

E. THOMAS STANFORD

Ensemble.

The French word *ensemble* ('together' or 'the whole') gained musical currency through the expression *morceau d'ensemble*, meaning a piece in which everyone plays or sings. From the mid-18th century 'ensemble' also denoted the precision with which a group performed, a usage appropriated by other languages. In modern operatic terminology, 'ensemble' denotes a musical number involving anything from two singers to the whole cast (and in German 'das Ensemble' also means the singing personnel of an opera house). In instrumental music German usage tends to restrict the term to light music for small groups or to the performing groups themselves, and English applies it loosely to any instrumental group, sometimes to orchestras (but not usually to the music played). The present article focusses on the term in operatic contexts.

In 17th-century French and Italian opera, short ensembles, some only brief interjections, were frequent. Reforms to the *opera seria* in the early 18th century (reducing the number of characters) and the increasingly defined formal structure of the post-Lullian *tragédie en musique* made ensembles rarer in serious genres, but they remained important in comic works and it is there that they attracted the richest and most varied treatment. During the first half of the 18th century the duet was the most common ensemble in all types of opera, typically for the main lovers in strongly emotional situations. Indeed, in many *opere serie* the lovers' duet was both the dramatic highpoint and the sole concerted number. From the mid-18th century larger ensembles were included more freely in various genres as librettists and composers explored their dramatic potential. Vocal textures became more intricate, formal structures more complex and character groupings more adventurous, and the sense of climax was exploited to greater effect. Ensemble finales grew from short, homophonic choruses for the assembled principals to extensive, multi-sectional movements leading the plot to its climax and resolution. The chain (or *buffo*) finale first appeared in a 1749 collaboration by Baldassare Galuppi and Carlo Goldoni, *L'Arcadia in Brenta*, and developed over the following decades to great sophistication in the operas of Mozart.

The ensemble can telescope dramatic events through the simultaneous expression of divergent emotions, increasing the dramatic momentum and vividly offsetting contrasting characters. Such pieces, designed to maximize confusion and bring matters to a peak, are known as ensembles of perplexity. Their construction requires skill in achieving a distinct diversity of language and music within a prevailing unity, techniques also needed in action ensembles that embody development or sudden change

in the plot. These raised the status of the ensemble from the second half of the 18th century, allowing the setting to music of events earlier entrusted to recitative or dialogue. Perhaps the most common ensemble type, however, is the tableau in which the characters comment on the state of events. One example is the quartet 'Mir ist wunderbar' in Beethoven's *Fidelio*, where to the same music, sung in canon, one person expresses love, another alarm at the developing situation, a third jealousy and a fourth benignity; the action momentarily halts as the emotions of the characters are revealed. Outstanding later examples are the sextet in *Lucia di Lammermoor*, the *Rigoletto* quartet and the septet in *Les Troyens*.

Inevitably, some later 19th-century composers rejected these techniques. Wagner considered large ensembles artificial and few are found in his operas (notable exceptions are the quintet in *Die Meistersinger* and the trio concluding Act 2 of *Götterdämmerung*). The power resonant in the simultaneous display of virtuoso voices retained its allure, however, achieving one of its most sublime expressions in the trio in the final act of *Der Rosenkavalier*. Throughout the 20th century the approach to the operatic ensemble has remained varied. Set numbers are found in operas with traditional structures and in music theatre works, but in those exploring new terrain – anti-operas such as Ligeti's *Passaggio*, for example – there is limited scope for ensemble expression.

See also [Duet](#) and [Opera](#), §§V–VII.

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ELISABETH COOK

Ensemble Clément Janequin.

French vocal ensemble. It was founded in 1978 by its musical director and countertenor Dominique Visse and specializes particularly in the performance of the 16th-century French repertory. Its dynamic performances place special emphasis on the dramatic enactment of the text. In 1998 membership consisted of Visse, Bruno Boterf, Vincent Bouchot, François Fauché and Renaud Delaigue, with the lutenist Eric Bellocq. Broader instrumental participation has increasingly been a hallmark in more recent recordings. Since the ensemble's inception, Parisian chansons (particularly by Janequin, Sermisy and Lassus) have remained the focal point of its repertory, both in concert and on disc, with forays into other 16th-century secular repertories (most notably Italian and Spanish), as well as French sacred music of the period (including Josquin, La Rue, Sermisy, Janequin and Le Jeune) and the music of Schütz. Recent projects have extended the ensemble's secular repertory into the 15th century.

FABRICE FITCH

Ensemble Gilles Binchois.

French vocal ensemble. Founded in 1979 by its musical director Dominique Vellard, it specializes in the performance of medieval and early Renaissance repertories, both monophonic and polyphonic. The ensemble has a multi-national membership, flexibly conceived according to repertory, and employing both voices and instruments. It works in close collaboration with leading musicologists in each of the repertories concerned. In 1998 its members included Vellard, Anne-Marie Lablaude, Emmanuel Bonnardot, Akira Tachikawa, Gerd Türk and the flautist Pierre Hamon. Its performances are characterized by judicious use of instruments where deemed appropriate. The group's areas of special interest, reflected in its recordings, have included 15th-century song, the earliest polyphonic repertories up to and including Notre Dame (in which they have met with conspicuous success) and the latest researches into the interpretation of plainchant. In more recent years the ensemble has extended its repertory into the 17th century.

FABRICE FITCH

Ensemble music, sources of.

See [Sources of instrumental ensemble music to 1630](#).

Ensemble Musica Antiqua.

Instrumental group founded in 1958 by [René Clemencic](#) and known as Musica Antiqua until 1959.

Ensemble Organum.

French vocal ensemble. Founded in 1982 by its musical director Marcel Pérès, it specializes in the performance of plainchant. The group's activity

is driven by Pérès's research into the performing practice appropriate to the period and geographic area involved. These have ranged from 8th-century Byzantine, Ambrosian and Roman liturgies to 18th-century French (the latter including extemporized polyphony *super librum*). An important element of Organum's characteristic sound is the use of microtonal ornaments and inflections variously derived from Byzantine and North African traditional music, which Pérès regards as a major influence on the plainchant repertoires of Western Europe. The ensemble has worked at different times with native practitioners of these traditions, notably Lycourgos Angelopoulos. Although principally concerned with chant, the ensemble has also explored early (Notre Dame and St Martial), 14th-century (Tournai Mass, Machaut's *Messe de Notre Dame*, Ars Subtilior) and Renaissance polyphonies (Ockeghem, Josquin), including instruments as appropriate.

FABRICE FITCH

Ensemble Vocal de Lausanne.

Swiss vocal ensemble, formed by [Michel Corboz](#).

Enström, Rolf

(b Södertälje, 2 Nov 1951). Swedish composer. He studied musicology and philosophy at the universities of Göteborg and Stockholm, and music at the University of Örebro. He has established his leading position in Swedish music by virtue of his electro-acoustic compositions, which he began composing in the 1970s. His first success came with *Myr* (ISCM, Athens, 1979), a slide show in which music interacts with photographs. Music and image meet in a number of works in which he collaborated with the photographer Thomas Hellsing: *Fractal*, *Luftreflex – Luftskalle*, *Tjiddjag och Tjiddjaggaise*, *Asylen* and *Io*. In addition he has written several pieces combining instruments and tape, including *Open Wide*, *Vigil*, *Rama* and the music drama *Kairos*.

Enström's musical world is a complex combination of fantasies and ideas, with frequent references to literature, philosophy and science. Arthur C. Clarke's science-fiction novels, Husserl's phenomenology and the debate on man's place between nature and technology all play a role in his music.

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(selective list)

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HANS-GUNNAR PETERSON

Entartete Musik

(Ger.: 'degenerate music').

The term 'entartete' was coined in the 19th century by the doctor and criminologist Cesare Lombroso with reference to an abnormal condition akin to moral and spiritual deterioration. Adopted by the Nazis during the 1920s, it became a loosely defined technical concept with which to condemn modern culture that, according to Hitler, manifested symptoms of national decline. Thus atonal music, jazz and above all works by Jewish composers were branded as 'degenerate', though in fact during the Third Reich reactionary critics applied the term indiscriminately to a wide variety of styles from the avant garde to popular operetta, particularly if the composer was deemed politically or racially unacceptable to the regime.

Following the example of the notorious *Entartete Kunst* art exhibition in Munich in 1937, Nazi cultural politicians mounted an *Entartete Musik* exhibition the following year in Düsseldorf in connection with the first *Reichsmusiktage* ('National Music Days'). Among the exhibits were portraits of 'defamed' composers (Schoenberg, Webern, Hindemith, Stravinsky, Weill, Krenek, Reutter), under which were printed crude slogans attacking the character and racial origin of each, theoretical works and articles by Schoenberg, Hindemith, Weissmann and others, scores by Schoenberg, Stravinsky, Hindemith, Weill, Krenek, Schreker, Eisler, Berg, Toch and Reutter, discredited modern music journals such as *Melos* and *Anbruch*, and books on jazz. In addition, special listening booths were installed in the middle of the exhibition hall to allow the general public to hear recordings of some of the music that was being publicly ostracized.

Essentially the brainchild of Hans Severus Ziegler, the director of the Weimar National Theatre, the exhibition was assembled rather hastily and without an accompanying catalogue. Nonetheless, Ziegler published an inflammatory pamphlet entitled *Entartete Musik—eine Abrechnung* (Düsseldorf, n.d.) as an adjunct to the exhibition, describing the event as a 'veritable witches' sabbath portraying the most frivolous intellectual and artistic concepts of Cultural Bolshevism ... and the triumph of arrogant Jewish impudence'.

Although it received far less public attention than *Entartete Kunst*, the *Entartete Musik* exhibition aroused controversy in the musical world and did not meet with the unequivocal approval of Peter Raabe, the president of the Reichsmusikkammer. Ziegler later moved the exhibition to Weimar, but it was never revived in other German cities.

In 1988, fifty years after its inauguration, the musicologist Albrecht Dümling and impresario Peter Girth reconstructed the *Entartete Musik* exhibition in Düsseldorf, in order to remind later generations of the evils perpetrated by fascist cultural politicians (catalogue ed. A. Dümling and P. Girth, *Entartete Musik: eine kommentierte Rekonstruktion*, Düsseldorf, 1988). The exhibition was shown in several countries throughout the world, and was instrumental in inspiring the Decca record company to issue their Entartete Musik series devoted to the work of many composers who were proscribed by the Nazis.

See also [Nazism](#).

ERIK LEVI

Entr'acte

(Fr.).

A general term for music or other events written for performance between the acts of a play or opera, like the earlier 'act music', 'act tune', 'first music', etc. It may thus refer to the *intermedi* performed between the acts of spoken comedies in the 16th century, to the *comédie-ballets* of Lully, to the instrumental music Beethoven composed for performance between the acts of Goethe's *Egmont*, or to the instrumental interludes between the acts of Bizet's *Carmen* or Debussy's *Pelléas et Mélisande*. Many such entr'actes, for example Schubert's for *Rosamunde*, are now rarely heard in context and are commonly given as concert pieces.

See also [Baile](#); [Comédie-ballet](#); [Incidental music](#); [Interlude](#); [Intermedio](#); [Intermède](#).



Entrada.

See [Intrada](#).

Entraigues

(*b* ?Entraigues-sur-Truyère; *fl* 1547–59). French composer. He probably took his name from his birthplace. An intabulation for lute of the chanson *Dame sante* was attributed to him in Jacques Moderne's publication of lute pieces by Francesco Bianchini (Lyons, 1547; ed. C. Dupraz and J.-M. Vaccaro, Paris, 1995). The rest of his works appear only in the publications of Le Roy & Ballard in Paris; two of them, settings of Ronsard's 'Sonet en dialogue' *Que dis tu, que fais tu* and Virgil's *Urbem praeclarem statui*, were frequently reprinted.

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SAMUEL F. POGUE

Entrée

(Fr.).

A term used in the 17th-century *ballet de cour* in France to refer to a group of dances unified by subject, such as 'entrée des Cyclopes' or 'entrée des Indiens'. Entrées divided the acts of a ballet into scenes. 'Ballets are silent plays', states the preface to the *Ballet de la prospérité des armes de France* (1641), 'and must likewise be divided by acts and scenes. The *récits* separate the ballet into acts, and the entrées of dances separate the acts into scenes'. According to Saint-Hubert (*La manière de composer et faire réussir les ballets*, 1641/R), a 'ballet royal' ordinarily had 30 entrées grouped into several acts, a 'beau ballet' had at least 20 and a 'petit ballet' 10 or 12.

The unifying plot of earlier *ballets de cour*, such as *La délivrance de Renaud* (1617), gave way increasingly after 1620 to a choreographic spectacle of great variety in which each section composed of several entrées had its own subject matter. These sections related in a general way to the collective idea expressed in the ballet's title, as in the *Ballet des quatre monarchies chrestiennes* (1635), where Italy, Spain, Germany and France constitute the work's four sections. Occasionally an entire section took the name of entrée. This genre, now known as the *ballet à entrées* (see [Ballet de cour](#)), was the structural model for the late 17th- and 18th-century *opéra-ballet*, whose acts were normally called entrées.

'Entrée' had yet another meaning in the *opéra-ballet* and in the *tragédie lyrique*. It marked the beginning of the divertissement of dances and songs found in most acts. It could refer to the entrance of a single character (e.g. the 'entrée de la Haine' in Lully's *Armide*, 1686) or more commonly of a specific group of people, the 'corps d'entrée' (e.g. the 'entrée pour les guerriers' in Rameau's *Dardanus*, 1739).

Entrées to divertissements present a wide variety of musical styles. Some are march-like (e.g. 'Les combattants' in Lully's *Alceste*, 1674), while others characterize a certain group of people (e.g. the 'entrée des Bohémiens' in Rameau's *La princesse de Navarre*, 1745). Still others are pure fantasy (e.g. the 'entrée des saisons et des arts' in Rameau's *Les fêtes de l'Hymen et de l'Amour*, 1747).

Lute intabulations of entrées from 17th-century *ballets de cour* are found in collections by Chancy, Bouvier, Jacques Gallot and others. Robert de Visée transcribed Lully's 'entrée d'Apollon' from *Le triomphe de l'amour* for guitar, and Rameau transcribed the 'entrée des quatre nations' from his

Les Indes galantes for harpsichord. Independently composed entrées are found in harpsichord suites by Luc Marchand (1748) and Nicolas Siret (1710, 1719). Neither the nine 'entrées de luth' in Robert Ballard's first lutebook (1611) nor the entrées in Georg Muffat's orchestral suites published in the *Florilegium primum* and *secundum* are drawn from known ballet sources.

See also [French overture](#), §2, and [Intrada](#).

For bibliography see [Ballet de cour](#).

JAMES R. ANTHONY

Entremés

(Sp.).

A form of short Spanish scenic entertainment, usually comic, which flourished in the 17th century and was performed between the acts of a larger, more serious theatrical work (see [Intermezzo \(ii\)](#)). It was popular in character, and commonly called for instrumentally accompanied songs and dances, but the genre also attracted literary figures as eminent as Tirso de Molina and Quevedo. The traditional place for the *entremés* in its strict sense was after the first act, though at other points similar forms were introduced – a *jácaras* (picaresque interlude) or *baile* (dance scene with poetry and music) after the second act and a *mojiganga* (burlesque) at the end. The term may have originated in the court of Aragon in the 14th century as a song or dance interlude between courses of a meal ('entremet'); it was also current in Catalonia in the 15th century to denote a popular entertainment, with solo songs, unaccompanied choruses or instrumental music, which enlivened religious or solemn festivities.

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LIONEL SALTER

Entremets.

See [Intermède](#).

Entremont, Philippe

(b Reims, 6 June 1934). French pianist and conductor. His parents were professional musicians and teachers, and gave him his first training. He then studied the piano with Marguerite Long, and entered the Paris Conservatoire, where he won *premiers prix* for chamber music in 1948, and the next year for the piano. In 1951 he won the Marguerite Long-Jacques Thibaud International Competition, and, after touring in Europe for two years, made a successful *début* in the USA with the National Orchestral Association on 5 January 1953; he subsequently appeared as soloist with many American orchestras, making some celebrated recordings which include the Gershwin Piano Concerto and the Ravel G major Concerto with the Philadelphia Orchestra under Ormandy and the Ravel Concerto for left hand with the Cleveland Orchestra under Boulez. A fluent, well-schooled pianist, of bright, inquiring nature and catholic taste, he plays a wide repertory and his recordings include Ravel's complete piano works and the complete works for piano and orchestra of Saint-Saëns. From the mid-1970s he began to concentrate more on conducting and in 1976 he became music director of the Vienna Chamber Orchestra; he celebrated his 20th anniversary as its lifetime music director in the 1995–6 season. He was music director of the New Orleans Philharmonic SO from 1979 to 1986, after which he became music director of the Denver SO (1988–9). In 1993 he was appointed principal conductor of the Nederlands Kamerorkest in Amsterdam and the following year became principal guest conductor of the Israel Chamber Orchestra.

DOMINIC GILL/R

Entry.

The occurrence of a theme at any point in a composition, or the occurrence of a vocal or instrumental part after that part has previously been resting. Frequently the two senses are combined, as in a phrase like ‘the tenor entry in bar 15’, which may mean both that the tenor part has previously rested, and also that it now delivers a main theme.

In fugue, unless otherwise stated, the term ‘entry’ always refers to a statement of the theme (see [Fugue](#), §1). Here too the term may commonly be used in both senses mentioned above. Indeed, academic fugal conventions have insisted that each entry of the subject should be preceded by a rest in the relevant part (as advised by Morley, *A Plaine and Easie Introduction*, 1597, and Fux, 1725), but this rule is not always followed in live fugue. In the exposition, however, entries are mostly both of the subject and of the part concerned. The terms ‘third entry’, ‘fourth entry’ etc. almost always refer to the exposition, and they may be used particularly when discussing any unusual feature at these junctures, such as a different form of the theme. A ‘middle entry’ is one in a key other than the key or keys used in the exposition: the term is an unhelpful one. ‘Final entry’ has an obvious meaning, although by convention the implication is of a climactic entry in the tonic, so that it may be meaningful to say that a fugue ‘has no final entry’ (e.g. the D major Fugue in *Das wohltemperirte Clavier*, book 1).

ROGER BULLIVANT

Entwicklungsform

(Ger.).

A form that relies on continuity and growth; see [Analysis](#), §1, 3.

Entwurf

(Ger.).

Draft or [Sketch](#).

Enueg (Provençal).

A minor genre of satirical poetry, chiefly associated with the troubadour known as the Monk of Montaudou (*fl* c1200). Using the same types of verse-form as the [Canço](#), it simply enumerates a range of vices and abuses of which the author disapproves. The word *enueg* means 'annoyance' in Old Provençal, and the phrase *m'enueia* or *enueia-m* ('it annoys me') tends to appear at least once in each stanza. The opposite of the *enueg* is the *plazer*, which lists actions and moral qualities that please the poet. Very few examples survive with music.

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STEPHEN HAYNES

Envelope.

Few musical sounds in the real world correspond to steady waves of uniform amplitude or loudness. The variation of amplitude with time is termed the 'envelope' of the wave. See also [Sound](#), §6.

CLIVE GREATED

Environmental music [background music].

Definitions and interpretations of environmental music proliferated in the 20th century. Many speculations about music's origins stress the significance of natural sounds such as birdsong, and much evidence exists of the ingenuity with which pre-20th-century musicians and composers of all kinds have incorporated environmental sounds into their music. The unprecedented impact of new technologies and global communications heightened the absorption of environmental influences during the late 19th and early 20th centuries. Claude Debussy, for example, played pianistic impressions of Paris street sounds while still a student. His work as a mature composer came to reflect the influence of Javanese music heard at the Paris Exposition of 1889, and in 1913 he wrote: 'The century of aeroplanes has a right to a music of its own'.

That view was shared by the Russian and Italian futurists (see [Futurism](#)). A futurist performance in Baku, Azerbaijan, in 1922 choreographed factory sirens, steam whistles, foghorns, artillery, machine guns and aircraft into an epic of 'proletarian music'. Between 1913 and 1916 the Italian painter Luigi Russolo wrote a series of polemical essays published under the collective title *L'arte dei rumori*. These celebrated the industrial and military noises of the new century, anticipating the use of 'found' sound in such later developments as *musique concrète* and digital sound sampling.

While Russolo imagined a stirring new music interwoven with the abstracted sounds of modern warfare, others were pioneering technologies that could deploy music to help create a soporific ambience. This notion of music as a utilitarian and unobtrusive background to other activities was predicted with typical wit in 1920 by Erik Satie with his *Musique d'ameublement*, or 'furniture music'. In his music for the ballet *Parade* (1917), a collaboration between Jean Cocteau, Pablo Picasso and Leonid Massine, Satie had combined melodies from American and French popular songs with the sounds of pistol shots, typewriter, steamship whistle and siren. He intended his furniture music as a programme to be ignored, and speculated on a future in which music might mask dissonant ambient noise, fill awkward silences and add background sound to wedding ceremonies and house interiors.

Satie's vision of a soundtrack accompaniment to daily life was already close to realization. In 1922 George Owen Squier, a Michigan-born military officer who had conducted research into wireless systems, launched a company that would attempt to pipe music, advertising and public service announcements into homes and businesses. As well as foreseeing the late 20th-century home entertainment reality of cable communications, Squier coined the name Muzak, a fusion of the words 'music' and 'Kodak'. During the 1930s the Muzak company, based in New York City, began systematic broadcasting to hotels, clubs, restaurants and shops. This programme of centralized transmission came to be rationalized into a system of stimulus codes, supported by scientific studies that demonstrated links between music, productivity and safety in factories.

Just as radio and cable facilitated this revolution in mood music, other technologies inspired musicians to use the sounds of the world as elements of composition or performance. Muzak's 'canned' music, used increasingly in lifts, airports, aircraft, supermarkets and other public spaces where controlled tranquillity was to be desired, was structured within a narrow dynamic and emotional range in order to avoid surprise or discomfort. This targeted approach to mood manipulation ran counter to innovations in electronic composition. In France, [Pierre Schaeffer](#) began experimenting with the manipulation of disc recordings of sound effects such as train noises in 1948. He called his technique *musique concrète*, to distinguish the concrete sound materials of the studio from the written notes of the score. Although Schaeffer was a pioneer of electronic music, his purpose was not so far removed from the sound paintings of jazz composers such as Duke Ellington, who used more conventional instruments to evoke and transform sound images of the urban environment.

Even further removed from the soothing purpose of Muzak was the theorizing and musical practice of [John Cage](#). In books of collected writings, aphorisms and lectures such as *Silence* (containing essays first published in 1939), Cage unfolded a philosophy of chance composition which invited environmental sounds into music. He was content to allow these sounds to exert a disruptive force, rather than attempting to homogenize them. *4' 33"* (1952), one of his most celebrated compositions, is the pivotal environmental work of the 20th century. The performer is instructed to time three sections of silence, adding up to 4 minutes and 33 seconds. Nothing else happens, other than the audience's becoming acutely aware of the sounds of the immediate environment.

Cage's example led many musicians to abandon rigid compositional systems and pursue indeterminate or open methods. These new initiatives were linked to art movements such as happenings, land art, conceptual art, kinetic sculpture and underground film, and also overlapped with related trends in free jazz, improvisation and experimental rock. The Fluxus movement proposed musical events that questioned all definitions of music, using settings that relocated art into unfamiliar, absurd and even impossible environments. Walter De Maria's *Art Yard* (1960, New York), for example, imagined composers such as La Monte Young digging a hole in the ground in front of spectators.

The influence of this type of work, along with the audio ecology researches of [R. Murray Schafer](#) and the Vancouver-based World Soundscape Project, contributed to the growth of a loosely defined movement now known as sound art or audio art. Detaching itself from the organizing principles and performance conventions of music, audio art explored issues of spatial and environmental articulation or the physics of sound using media that included sound sculptures, performance and site-specific installations. In the 1990s, audio art overlapped with manifestations of ambient music, defined in the 1970s by [Brian Eno](#) and revived in the late 1980s in the wake of techno and acid house. The late 20th-century environment – a veritable ocean of audiovisual signals from cable and satellite television and the Internet, accompanied by the sounds of an accelerating revolution

in digital communications – realized even the most improbable dreams of the musical avant garde.

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DAVID TOOP

Enzina, Juan del.

See [Encina, Juan del.](#)

Eoliphone.

The term used by Ravel in *Daphnis et Chloé* for the [Wind machine](#).

Eősze, László

(b Budapest, 17 Nov 1923). Hungarian musicologist. After studying German, Italian and aesthetics at Budapest University (1941–5) he took the doctorate in 1945 with a dissertation on Liszt and German Romanticism, and a piano teacher's diploma in 1947 at the Budapest Academy of Music; he also studied the piano with Gieseking and Elly Ney (1943–4). He joined the staff of Editio Musica Budapest in 1955, becoming its chief editor (1957–61) and artistic director (1961–87).

Eősze's main topic of research is the life and work of Kodály. He has discovered various documents concerning Kodály's youthful works, and has assembled the most complete list of Kodály's musical and literary work. He is also interested in the history of opera, particularly the work of Verdi and Wagner: he has published books on the composers and has lectured at international Verdi and Wagner congresses. His *Az opera útja* (1960) is the first Hungarian history of opera; it discusses the history of the genre according to national schools. He has also discovered documents relating to Liszt's stay in Rome and found some unknown Liszt manuscripts in various collections in Rome. From 1975 to 1995 he was executive secretary of the International Kodály Society and editor of its Bulletin. He was awarded the Erkel Prize in 1979.

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PÉTER P. VÁRNAI/ZSUZSANNA DOMOKOS

Eötvös, Peter [Péter]

(b Székelyudvarhely [now Odorheiv Secviesc], Transylvania, 2 Jan 1944).
Hungarian composer and conductor.

1. Life.

Eötvös had his first music lessons, in the piano, the violin, percussion and the flute, in Miskolc. At the age of 11 he composed a cantata which he showed to Ligeti; he won his first composition prizes at the age of 12, and Kodály accepted him at the Academy of Music in Budapest at the age of 14. He was strictly schooled in the disciplines of traditional tonality by János Viski, and greatly impressed by Pál Kardos's insistence on absolute precision in rhythm and intonation. By his own account, the most lasting influences on his musical thought came from Albert Simon, Bartók, Stockhausen, Boulez, Kurtág, Gesualdo, electronic music and jazz (Miles Davis, in particular). While still a student, Eötvös was music director of the Comedy Theatre, Budapest (1962–4). He also composed numerous scores for films and stage plays, most of which he conducted himself. After attending the Darmstadt summer courses, he was awarded a Deutscher Akademischer Austauschdienst grant, which enabled him to study in Cologne (1966–8) with Wolfgang von der Nahmer (conducting diploma with distinction 1968) and Bernd Alois Zimmermann (composition). From 1967 to 1968 he worked as a répétiteur at the Cologne Opera.

Eötvös's first contact with Stockhausen, a crucial event in his career, was as a copyist; among other things, he made the fair copy of *Telemusik* for Universal Edition. From 1968 to 1976 he was a member of Stockhausen's ensemble, performing on the electrochord (a 15-string zither connected to a VCS-3 synthesizer) and other instruments; he took part in numerous performances and recordings, both as an instrumentalist and as a sound technician (in *Sirius*, for example). He conducted all of Stockhausen's orchestra and ensemble works and directed the world premières of both *Donnerstag* (1981) and *Montag* (1988) from *Licht*. He has also collaborated on other 20th-century stage works (by such composers as Maderna, Nono, Stockhausen and Stravinsky) with distinguished producers, and has given many first performances, including those of Birtwistle's *Earth Dances*, Boulez's *Don* (revised version), and of works by Steve Reich, Jonathan Harvey and others.

From 1971 to 1979 Eötvös worked as an assistant in the electronic studio of WDR. During these years, he concentrated on live-electronic techniques. He had his own studio in Öldorf, where he and his friends (including Gaby Schumacher, Manguashca and Joachim Krist) put on multimedia concerts (the 'Öldorf Summer Night Musics'). At Boulez's invitation, he conducted the opening concert of IRCAM in 1978, and was musical director of the newly founded Ensemble InterContemporain from 1979 to 1991. He has also been connected with Ensemble Modern (from 1983), and has served as principal guest conductor of the BBC SO (1985–8) and the Budapest Festival Orchestra (1992–5). He founded the Internationales Eötvös Institut for young conductors in 1992 and became chief conductor of the Hilversum Radio Chamber Orchestra in 1994. He has lectured at the International Bartók Seminar in Szombathely (1985–96) and held chairs at the Musikhochschulen of Karlsruhe (from 1992) and Cologne (from 1998). He has also served as artistic advisor and guest conductor at international festivals, visiting lecturer in many European music centres and a jury member at international competitions. His honours include appointment as Officer de l'Ordre de l'Art et des Lettres (1988), the Bartók Prize (1997) and commissions from broadcasting bodies (WDR, Cologne; SDR, Stuttgart; Hessen Radio, Frankfurt), ensembles (InterContemporain, Paris; Varianti, Stuttgart), music festivals (Schleswig-Holstein, Styrian Autumn) and institutions such as Lyons Opera.

2. Works.

Eötvös's compositions give a prominent role to theatrical perspectives and the movement of sound in space. In addition to works that can be described as theatrical in a narrow sense (*Harakiri*, 1973; *Il maestro*, 1974), a theatrical conception informs pieces in which verbal expression operates on a plane beyond semantic comprehension (*Märchen*, 1968; *Korrespondenz*, 1992), or in which the gestural expressiveness of movement associated with sound assumes the significance of ritual recurrence (e.g. the circling of the percussionist among his instruments in *Psalm cli*, 1993). The effects of sound moving in space are created not only by the way players are positioned on the stage, but also by the electronic amplification of one or more instruments. In *Shadows* (1996), for example, an amplified solo flute and clarinet are positioned centrally in front of two groups of strings which provide a stereophonic effect of distant sound;

woodwind (the flute's 'shadow') and brass (the clarinet's 'shadow') are at the very front of the stage, with their backs to the audience. A celesta, an instrument Eötvös has often included in his orchestration, and percussion instruments (a small drum giving signals and a large drum acting as its 'shadow') represent an imaginary sound-region, in which the pianissimo sound of the soloists is transmitted via loudspeakers.

Many of Eötvös's compositions use gestures resembling speech to project meaning through suggestion or association, like the shaping of a phrase by its intonation. *Märchen* (1968), a composition using speech on stereo tape, layers texts from Hungarian fairy tales canonically at the tempo ratio 5:4:3. Independently of its semantic meaning, the work is suggestive based on the shape of its speech intonations, a quality it shares with *Drei Madrigalkomodien* (1963, 1970, rev. 1990). In *Korrespondenz* for string quartet (1992) instrumental phrases relate to fragments of text from the correspondence between Mozart and his father. Leopold, whose words are presented by the cello, and Wolfgang, whose words are presented by the viola, seem to converse through instrumental recitative which assigns certain intervals to certain vowel sounds. The French phrases in Leopold's letters are reproduced in the cello by ironic distancing and speech-like flautando-glissando effects. The orchestral work *Chinese Opera* (1986), structured around the accumulation and displacement of sound masses, asks players to articulate text with their instruments. Here, pitch modulations suggest the speech line, and 'vowels' and 'consonants' sound in the brass, creating an analogy to speech as if it were examined in slow motion and through a microscope.

A 'microscopic' observation of music, as if from inside intervals and their ratios, also underlies *Intervalles – Intérieurs* (1981). In the tape part of the work (two electronic organs with input from a special modulation technique), which also functions as an independent composition (*Elektrochronik*, 1974), typical melodies and rhythms are generated by characteristics of the intervals themselves. The five instrumental parts, which provide a virtuoso commentary on these organ sounds, are based primarily on the golden-section interval between minor and major 6ths. *Elektrochronik* is one of many live-electronic compositions of the 1960s and 70s that Eötvös has either withdrawn or integrated into later works. It is characteristic of his highly self-critical methods; he frequently revises his compositions, in some cases more than once.

Always searching for new sonorities, Eötvös has experimented with different instrumental ensembles and enhanced orchestral textures by grouping players in new ways. His refined sense of sonority, one not satisfied with traditional tone colours, has led him to the electrical amplification of instruments (e.g. *Steine*, 1985–90; *Psychokosmos*, 1993), the combination of sound sources, such as electronic keyboard, synthesizer or cimbalon and orchestra, or the alteration of spatial dispositions. In *Atlantis* (1995), for example, ten percussion players are situated around both the audience and the orchestra, with the strings positioned to the rear and the saxophone, electronic keyboards and 3 synthesizers to the fore, producing a 'utopian' sound outside space or time. *Psychokosmos*, a kind of layered self-portrait, refers back to earlier sketches and materials, particularly from the periods 1960–63 and 1972–5.

A criticism of the significance of the conductor in current performance practice is suggested by pieces such as *Steine* or *Triangel* (1993), in which musicians are expected to take a greater interest in each other's sounds, and realize tasks assigned to them within a highly specific overall form, determined within the framework of Eötvös's heightened sense of proportion.

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MARTINA HOMMA

EP [Extended play].

A 7-inch vinyl single, usually featuring three or four tracks as opposed to the two on a standard single. Originally in the 1950s an EP was regarded as a third of an LP. For example, the Everly Brothers' album, *Songs our Daddy Taught us* (London), issued in November 1958, was also released in monthly instalments as three separate EPs early the following year for those who could not afford or did not want to purchase the complete album. EPs were often packaged with attractive covers and outsold albums until the early 1960s. In the punk era of the late 1970s the EP was revitalized as a format and was popular with labels that had new bands who perhaps might not have enough material for an album. Very often the EP was also used by established artists for cover version projects, as with Bryan Ferry's *Extended Play* (Island) in 1976 and three EP releases by Everything but the Girl in the early 1990s. The EP format made the transition from vinyl to CD in the late 1980s and early 1990s, and became popular with dance acts that wanted to include various re-mixes of the headline song on the one single. By the late 1990s, however, the concept of the EP had been superseded by the 'maxi CD single' format, which extended the single release to EP length and could include over 25 minutes of music.

DAVID BUCKLEY

Epēchēma.

See [Ēchēma](#).

Ephrata Cloister.

A communal settlement of German immigrants established at Ephrata in Lancaster County, Pennsylvania, in 1732 by [Conrad Beissel](#). The society practised adult baptism through trine immersion, celebrated the Lord's Supper with a foot-washing ceremony and a communal meal known as the Love Feast, and honoured the Sabbath on Saturday. The community consisted of a brotherhood and a sisterhood, both celibate, and a third order of married 'householders', who worshipped weekly with the monastics. Eventually the congregation became known as German Seventh Day Baptists.

The cloister at Ephrata was recognized throughout the colonies for its unique music. Beissel introduced singing and writing schools as methods for self-improvement and discipline. He required his singers to consume a limited, rigid diet to assure a flexible, clear voice. Lacking formal music

training, Beissel developed his own harmonic system; he composed hundreds of hymns and anthems and instructed his followers to compose their own hymns according to his method. The chorale-like, syllabic hymns, in which rhythmic stress follows the natural accent of the words, were written for four to seven voices. Chord progressions are governed by the melodic contour of the soprano part rather than the bass line. Beissel's system thus produces unexpected chord inversions, unconventional doublings and odd progressions. Hymnbooks were printed or copied by hand on paper manufactured at Ephrata. As part of the writing school, the members adorned the pages with a decorative, illuminated calligraphy known as *Fraktur*. The *Turtel-Taube* hymnbook of 1747, which contains Beissel's works and those of his followers, is recognized as the first book of original hymns published in the colonies.

The Ephrata communal culture declined after Beissel's death. One congregation of German Seventh Day Baptists remains, in Salemville (established 1847) in Bedford County.

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DENISE A. SEACHRIST

Ephrem Moire

(d c1100). Hymnographer of the Georgian Church. See [Georgia](#), §II, 3.

Ephrem [Ephraem] Syrus [Ephrem the Syrian]

(*b* Nisibis [now Nusaybin], c309; *d* Edessa [now Urfa], 9 June 373). Exegete, preacher and poet. He was known by the sobriquet 'the lyre of the Holy Spirit'. Born to Christian parents in Nisibis, he became a deacon before 338; unlike the majority of his outstanding Greek and Latin patristic contemporaries who were bishops, he remained a deacon and spent his life preaching and teaching. He left Nisibis sometime after the Persians captured it in 363, moving to Edessa where he stayed for the rest of his life, possibly establishing a theological school there. He was a figure of such immense influence that soon after his death his biography was much elaborated with apocryphal events, and his literary output was greatly expanded by spurious works. Modern scholars such as Edmund Beck and Bernard Outtier have arrived at a reliable biography, and Beck has edited all the authentic Syriac works.

Of particular interest to music historians are Ephrem's poetical works. They fall into two broad categories: *mimre* – homilies written in metre, that is, in lines divided into two halves of equal syllables; and *madrāshe* – hymns, at least some of which were probably intended for singing. The latter are usually strophic, in a variety of metres, frequently with refrains; prominent among the subjects they treat are the combatting of heresy, the praise of virginity and the celebration of principal liturgical feasts. Sozomen, the early 5th-century historian, narrated that Ephrem's hymns were written to combat the heretical hymns of [Bardaisan](#) (*d* 222), who had composed a book of psalms in imitation of the Hebrew Psalter and whose son Harmonius had provided the tunes. Ephrem, then, was supposed to have set his own poems to the tunes of the heretical hymns and to have had them sung by choirs of virgins. There is, apparently, at least some truth to the story: Ephrem himself mentioned the heretical hymns of Bardaisan and Harmonius, and Jacob of Serugh credibly confirms that Ephrem taught the Daughters of the Covenant, a community of devout women at Edessa, to sing his hymns.

Ephrem is generally considered to be one of the greatest Christian poets of any period or region. It has long been assumed that he exercised considerable general influence upon Eastern Christian hymnography, and in recent years a specific influence upon the *kontakia* of Romanos the Melodist (6th century) has been established.

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JAMES W. MCKINNON

Ephrikian, Angelo

(b Treviso, 20 Oct 1913; d Rome, 30 Oct 1982). Italian conductor and composer. After studying the violin and composition privately, he founded, with Antonio Fanna, the Istituto Italiano A. Vivaldi in 1947, and in 1948 the orchestra of the Scuola Veneziana, specializing in the performance of his own editions of many 18th-century works. From 1960 to 1974 he was artistic director of the Arcophon record company, for which he recorded the madrigals of Gesualdo, as well as much 18th-century Italian instrumental music. In 1971 he became conductor of the Filarmonici del Teatro Comunale di Bologna, with which he toured Italy, Hungary, Romania, Yugoslavia, Austria and East Germany. His compositions include a Concerto for strings (1957), a Viola Concerto (1958), *Stabat mater* for soloists, chorus and orchestra (1961), Concertino for seven instruments (1962), *Venezia-Omega* for violin, flute and tape (1969) and a string quintet (1974). He also edited works by Peri, Vivaldi, Boccherini, Galuppi, Alessandro Scarlatti and Pergolesi.

PIERO RATTALINO

Ephymnion

(Gk.).

A term used from antiquity to denote a refrain; in Byzantine chant, more specifically, a short concluding refrain to the *oikoi* (stanzas) of a *kontakion*. See Byzantine chant, §10(ii).

Epicedium

(Lat., after Gk. *epikēdeion*: 'funeral ode').

A term used interchangeably with **Thrēnos** by the Greeks, and later more often applied to the verses of funeral odes than to musical settings of them. *The Queen's Epicedium* ('No, Lesbia, no, you ask in vain') by George Herbert was set by John Blow on the death of Queen Mary II and published in 1695. Purcell too wrote a superb setting for voice and continuo of a Latin translation of this poem ('Incassum, Lesbia, incassum rogas'), which appeared in his *Three Elegies* of the same year.

MICHAEL TILMOUTH

Epics.

Epics have been studied by scholars of several disciplines, including ethnomusicology, literature, folklore, social anthropology and classics. The term 'epic' has been used within the European literary tradition to refer to works such as Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, the *Nibelungenlied* or *Chanson de Roland* and Milton's *Paradise Lost*. When applied to areas outside Europe or in disciplines other than literary ones, the concept rarely coincides semantically with this one. It often refers to an oral tradition involving specialist bards, or a tradition that moves between the written text and oral performance.

1. Concepts.

2. Traditions.

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Epics

1. Concepts.

Until the 1960s, oral epics were thought to exist only in Karelia, northern Asia, Central Asia and the Balkans. Recent fieldwork has suggested that the term may also be used for genres performed in sub-Saharan Africa, South-east Asia, the Middle East and South Asia. While no precise definition exists, there is a strong consensus that an epic should be narrative, poetic and heroic. These elements apply to epics in Slavonic and Romance languages as well as those from Central and Inner Asia. Debates have raged about the inclusion of African, South Asian and South-east Asian materials.

These debates have revolved around content, form and modes of transmission. Classically, in terms of content, epics are tales in which human characters, endowed with superhuman qualities and powers, undertake and execute superhuman tasks. 'Heroes', usually male, are aided by extra-human resources such as magic, divinities or spirits, or animals prompted by supernatural forces. Epics are usually broad in the scale of action time as well as political and cultural geography, are set in historical experience, and often express political or cultural histories. Some arguments against the inclusion of materials from Africa, South Asia and

South-east Asia revolve around whether narrative is the primary focus. Lengthy praise-poems of South Africa, for instance, have epic elements but concentrate on laudatory and apostrophic aspects, and the South Asian Mahābhārata and Rāmāyana are primarily religious in function. Moreover, sharp divisions between the human and the divine are rare in South Asian traditional narratives, making the heroic concept problematic. Classic epic heroes are often deified after death and thereby cross the divide between human and divine. This is also a feature of Inner Asian epics.

In terms of form, debates have involved the nature of improvisation and composition in performance, whether the works are poetry or prose and whether they are sung or not sung. Some African materials from equatorial areas have been considered prose narratives (with heroic themes), rather than poems, interspersed with sung pieces. In northern and eastern areas, it has been argued that historical narratives occur because of Arab influence rather than being the 'natural' form for non-literate peoples. The debate moved on to discuss whether eulogy and lament are forms of 'pre-epic' poetry or whether praise-poems might be called 'epic'. It has been argued that the sung/not sung distinction is more relevant to South Asian traditions than the poetry/prose distinction, since Indian poetic metres do not necessarily correspond with the rhythmic structures found in music and it is these that prevail in many South Asian epic performances.

Finally, it has been debated whether true epics have to be transmitted orally. African materials, such as 'The Tale of Lianja' from the Mongo-Nkundo peoples of north-western Congo, were probably a loosely related bundle of separate episodes, told on separate occasions rather than a single work. They only become an 'epic' after being recorded in written form. However, this could also be the case with Inner Asian epic cycles such as Geser and Janggar, where individual chapters have been recorded from separate bards.

Taking into account the above debates, this article uses a broad definition of epic in which bards may be professional or non-professional and in which contexts are diverse. The concept is used to embrace: the heroic narrative songs and poems of Europe; African epics that include sung and chanted sections, dances, dramatic action, musical interludes and praises; South and South-east Asian traditions where epic themes of the Mahābhārata and Rāmāyana provide a code for living and permeate other performance traditions of music, dance and song; and the encyclopedic epics of Central and Inner Asian peoples which incorporate all vocal musical genres with basic musical accompaniment and which may move in and out of the written and oral traditions or may exist simultaneously in both.

[Epics](#)

2. Traditions.

The presence of orally transmitted heroic songs in the Scottish Highlands of the 18th century encouraged James Macpherson (1736–96) to fashion influential prose poems after Ossianic themes. A similar literary trend developed in the South Slavonic tradition with Andrija Kacic-Moisic (1704–60), a Franciscan monk whose chronicle of his people includes portions in the style of epic songs. In 19th-century Finland, Elias Lönnrot stitched

together narrative songs he had collected orally in creating the Kalevala epic, inserting incantations and wedding cycle songs for the sake of expansion, and a similar practice has occurred with other traditions in Africa and Asia, though not in the South Slavonic or Homeric epics. In modern times, epic songs have been found in eastern and south-eastern Europe, although such well-studied examples as the Russian *bilini* (or *starini*, to use the people's term) died out early in the 20th century despite attempts to renew them during the Soviet period before World War II. In traditional epics it is the story which is primary, but musical performance elevates the public style of vocal delivery epic such that it attains a power unmatched by language alone. In purely musical terms the 'melody' might be perceived as banal or repetitive, but it is also a powerful framing device by which the heroic tale attains heightened artistic communication.

The traditional south-eastern European epic style has been studied intensively since the 1930s, when Milman Parry offered his theory of oral composition concerning Homer's epic poems. Parry, introduced to epic performance in Bosnia by the Slovenian scholar Matija Murko, believed that the problem of disputed authorship (the composition of the *Iliad* and *Odyssey* by one author, or by several) could be solved by reference to the living tradition in Bosnia. Accordingly, Parry and A.B. Lord encountered illiterate male performers who could perform epics of several thousand lines to the accompaniment of the one-string bowed *gusle* (*lahuta* in Albania), or plucked *tambura*, using a technique of verbal and story-building formulae, often in the context of the festival of Ramadan. While Christian epic singers could also be found in Bosnia, Muslim singers frequently had a repertory of 30 songs, one for each day of Ramadan, and had learnt the technique of re-composing the tales in performance by oral means. Avdo Mededovic, the singer recorded by Parry and Lord in 1935, had a repertory of 58 epics; performances of 13 of these amount to 44,902 lines (sung) and 33,653 (dictated). The longest recorded epic contains 13,331 lines, more than 16 hours of performance time. The total time for all Avdo's recorded material is about 53 hours. The *lautari* of Romania have been equally prolific: Petrea Cretul Solcan (1809–after 1883), a Roma *lautar* from the port town of Braila in Muntenia, was known for his large repertory of epic, ritual and lyric poetry. He sang some 12,000 lines of epic for the Romanian folklorist G.D. Teodorescu during 1883–4. Epic performance, however, is now found only in Oltenia and Muntenia, in southern Romania: the singer Vasile Tetin from Teleorman county performs numerous lines in a *parlando* style, a device said to be used by older singers to conserve their strength.

Avdo Mededovic's epics were generally longer than those of other performers because of the South Slavonic tradition of ornamenting songs through rich description: a technique of expansion using musical and poetic formulae. Learning the texts and melodies first and then the musical accompaniment, he absorbed his art as a boy from skilled performers, including his father, who was influenced by another 'ornamental' performer, Cor Huso Husein of Kolasin. Lord described Avdo's voice as hoarse, but it is possible that he was adopting a special vocal timbre, as occurs in other epic traditions. His singing often ran ahead of his fingers as he played the *gusle*, and there were times when he simply ran the bow slowly back and forth over the strings while singing the ten-syllable lines. He was clearly a

poet and singer of tales first, a musician second. The traditional demands of epic – length and structure – pull the singer naturally towards the skills of memory, elaboration, improvisation and poetic composition. These qualities operated simultaneously for a singer like Avdo performing in the context best suited to the appreciation of heroic tales: the all-male audience in the coffee-house during Ramadan. Another Muslim singer, Salih Ugljanin, an Albanian, was a bilingual singer in Serbo-Croat and Albanian and performed epics for Parry at the same speed in both languages.

Musical and poetic formulae allow the epic singer to concentrate on the structure of the tale. These formulae are not always for mnemonic purposes: Romanian epic singers, for example, will repeat musical formulae but will also attempt to break rhythmic monotony. Extemporization as a general principle colours the epic singing in Europe of which we have accounts. In Russia, it seems that Marfa Kryukova (1876–1954) used improvisation in reformulating tales and literary works into *bilini*, but these must have been the result of a certain amount of compositional effort before performance. Some Russian singers felt a need to recount a ‘correct’ version of a *bilina* and would not record it until they had revived it in their memories. To a large extent this was out of respect for the tradition rather than a mere avoidance of creativity.

Agrafena Kryukova would not offer a *starina* without first thinking about it because she was afraid of deviating from a set pattern of performance. Collectors observed the same behaviour when recording from her daughter, Marfa Kryukova. Both mother and daughter introduced a great deal of their own material into the traditional *bilini* they sang. This material was not extemporized, but rather conceived beforehand. Both singers had a talent for improvisation and inclined towards it in their singing, though editors during the Soviet period kept a watchful eye on the content of *novini* (modern epics). Similar ideological manipulation occurred in Ukraine: the *duma*, sometimes thought to derive from the recitative style of funeral laments, may have originated as a praise-song with court bards of the Kievan Rus' period. The performers of *dumi* were traditionally blind itinerant singers (*kobzari*) who accompanied themselves with a *bandura* or *lira* (hurdy-gurdy). These musicians were systematically silenced under Stalin.

The epics of the Balkans, significantly, are linked to those of Central and Inner Asia through subject matter, a common horse culture, and instruments, as well as social context. Some aspects of Balkan epic may indeed have come from Central Asia with migration or by caravan routes north of the Caspian, perhaps skirting the Black Sea or crossing Asia Minor. In the Asian tales there is a greater emphasis on shamanic and otherworldly elements. The bearer of epic song in Turkey is the *ashiq* (‘lover’), or minstrel, whose repertory includes both ‘lyrical’ and ‘heroic’ epics such as the Köroglu cycle from the Near East and Turkestan. Turkmen versions of Köroglu are related to Azerbaijani and Uzbek variants. In Turkmen traditions, related by language, religion and culture, epic performers are known as *bakhshy* and *dastachy-bagshylar*. The vocal style includes a clear manner of recitation, a low, husky timbre in the recitative parts of the epic (*dastan*) interspersed with melodic sections. The Kazakh epic is also related closely to Turkmen and Uzbek traditions. Epics are

performed by the *aqîn* ('poet') or *zirsi* or *ziraw* (from *zir*: 'epic song') with the *dombira* (two-string lute) or the *qobiz* (horsehair fiddle), the latter distantly related to the Slavonic *gusle*. The seven-syllable verse line has an ancient pedigree that goes back to the 11th century and is part of the common Turkic heritage of Kazakh oral poetry. One singer, Raxmet Mazxodzayev (1881–1976), learnt epics orally but also some poems from manuscript and Kazan editions.

Manas is an encyclopedic epic that includes all the genres of Kirghiz vocal expression. It consists of three cycles, the first dealing with Manas himself, the others with his son and grandson. Mime and drama form part of the performance, and some versions are very long: a version of some 400,000 lines was transcribed from one performer, Sayakbay Karalayev. Performances of Manas are constructed by combining a variety of recitation styles, without instrumental accompaniment. An evening may begin with the *zhorgo syoz* manner, with measured pace and evolving melodic line, then a long recitation of musical motifs. More prosaic narrative styles include the *zheldirme* (gallop), a type of rapid agitated recitation. The performer of Manas (*manaschi*) controls the mood of the audience by means of flexibility of narrative style. In pre-communist and contemporary West Mongolia, epic performance was seen as a ritual activity. The bards (*tuul'ch*) negotiated with spirits of nature and an imagined otherworld which, if the epic was performed correctly, were believed to influence the health, happiness and fate of those listening. In addition to ritual acts surrounding performance, its timing – at night during certain seasons of the year, usually in the homes of herders – is important, and the vocal quality used, as well as the percussive effect of the accompanying two-string plucked lute *topshuur* (see illustration), emphasizes that the communication is a spiritual one.

In the former Soviet Union, including Central Asia, traditional performance genres were manipulated in the cause of Marxist-Leninist theory and suspect minstrels were either silenced or made to conform to the party line. Beginning in the 1930s, the status of epic performers (*zhyrau*) in Kazakhstan was reduced by the Soviets to ordinary amateur activity and Soviet epics were composed: Uzbek *bakhshy*, for instance, performed long poems about Lenin, Stalin and collectivization. In the Soviet era, traditional epics were 'revised' and new epics written. This process affected the skilled singers of *bilini* and *novini* such as Marfa Kryukova, who, however, was still able to use the techniques of oral composition. Epic style survived even while the content was being drastically changed.

In East, South and South-east Asia epic traditions still flourish. In Rajasthan, for example, the epic of Pābūjī is traditionally performed by low-caste Nāyaks as a religious ritual in honour of its hero, a deity widely worshipped by Rebari camel-herds and shepherds, and by rural Rajputs. The performer is also a priest (*bhopo*). Performance of the epic can be accompanied by a drum, finger-cymbals and a drone chordophone, with interspersed passages of spoken explanation (see India, §VII, 1(ii)(b)). Although the Hindu Mahābhārata and Rāmāyana do not appear to have reached as far as the Philippines, epics are found there in Islamic communities and indeed in almost all major language groups. They form a repository of oral history dealing with hero-ancestors, genealogies, origins

of the world and the people's relationship to major deities as well as, among Islamic peoples, the prophet Muhammad. Among the Maguindanao, performance of the heroic epic (*tutol*) begins with a melismatic greeting to Allah, with held notes, trills, mordents and a long descending melodic line. In northern Kalinga women singers of the epic Gasumbi use seven-syllable lines in describing the exploits of the hero Gawan, fitting traditional melodies of different musical genres into the epic. Among the Maranao, the epic Darangan is the domain of specialized singers who at social gatherings vie with one another in extemporizing allusions and double meanings. Epics are also common in Palawan. They may be performed at weddings or as evening village entertainment, and can last for several nights. In the Mansaka epic (*manggob*), the singing style requires extra vowels and syllables to be added to words. These additions obscure the words themselves so that even a native speaker who is unfamiliar with the epic will not be able to follow the story. The performance of epic among the Sawa is in private, sometimes only the narrator with an apprentice being present; and the former intones the verses while lying on his back. Among the Palawan, epics comprise long lines with the text sung syllabically and clearly enunciated. Changes of tonal structure and pitch identify the various characters in the epic. Reciting notes and short melismatic passages are integral to the technique of epic performance, for which apprentices are given long and arduous training.

In Africa and the Arab world 'epic form' lives on in the *sira* ('travelling') of the Bani Hilal Bedouin tribe, a genre with no exact European equivalent which chronicles the tribe's migration from their homeland in the Arabian peninsula. Many conclusions of Parry and Lord about structure are paralleled in Arabic tradition: traditional rhyme schemata help to structure scenes and episodes; the oral formulae facilitate the 'translation' of narrative material from one rhyme scheme to another; and the melodic line structures verse length and communicates the singer's depiction of characters within the narrative. The performer in this tradition accompanies his singing on the two-string *rebab*.

In sub-Saharan Africa epic singing, closely related to praise-songs, is often combined with dramatic performance and instrumental accompaniment. Epics are found in two major areas: the Mande speakers and groups such as the Fulani (or Fulɓe) in West Africa, and Bantu-speaking groups from the Gabon Republic (Fang or Fan) to the Democratic Republic of the Congo. Epics have also been recorded among the Sotho of South Africa, the Swahili of East Africa, the Benamukuni of Zambia, the Ijaw of southern Nigeria and the Adangme of Ghana. The two major traditions of epic seem to be among the Mande speakers of West Africa and some Bantu speakers of Central Africa. In both areas epics exist at a trans-tribal level in groups that are more or less related. Epics are found among the Bambara, Fang, Mongo, Lega and Nyanga peoples, where hunting is ideologically important.

Wherever northern influence in sub-Saharan Africa is strong a tense vocal style is combined with a melismatic solo line; elsewhere a more relaxed voice predominates. Among the Nyanga of the Democratic Republic of the Congo, the epic singer accompanies himself with a gourd rattle, while three aides add percussive rhythms on a dry housebeam or bamboo. The Mongo

bard (Democratic Republic of the Congo), his face and body adorned with geometrical designs and specially attired as in other related traditions, is accompanied by a small *lokole*-drum or two blocks of wood, each beaten in a different rhythm. The Fang performer may use an elaborate chordophone called *mvet*, or can be accompanied by others playing on dry bamboo, a piece of banana stipe, a rolled-up hide, or again by slit-drums or membranophones. The accompanying group includes the wives and children of the bard.

In several regions the epic is sung or chanted: the Mongo and related groups sing certain portions and narrate others. Nyanga bards sing the entire text of the Mwindo epic, short episodes succeeding each other. The narrative can be broken by pauses for eating and drinking, for dance performances, dramatic action, musical interludes and praises. The performance of epic and praise-singing involves patronage, though with post-colonial change in the social structure patrons are now sought out rather than existing through formal attachment: Hausa praise-singers compete intensely for the patronage of officeholders within the traditional government. As praise-singers, the Fulani *griots* (whose privilege the epic is) address eulogies to chiefs and other wealthy patrons with the accompaniment of the three-string lute (*hoddu*) or single-string fiddle (*nyaanyooru*), extolling the exploits of ancestors and singing epics of the Fulani past. Silamaka, the central figure of the best-known epic, is a historical figure. In recounting the tale, the bard mingles the narrative events with praises, aphoristic expressions, conversations and challenges. As a professional (*maabe*) performing for the Fulani nobility in Burkina Faso, the singer Tinguidji, for instance, regards himself as a court musician.

Structurally, musical rhythm plays a central role in the relationship between music and language: in Mande-speaking epic performance (in Senegal, Sierra Leone, Gambia and Guinea) instrumental rhythms dictate the accentuation of speech and the prosodic structure of the line. The 21-string bridge-harp (*Kora*) is mostly used by the Mandinka professional musician (*jalolu*) in Mali, though xylophones, drums or a four-string banjo-like instrument may be preferred. The audience is involved in the performance, and among the Hamba of the Democratic Republic of the Congo a listener provides the rhythm by beating two sticks together. In Liberia, the Kpelle celebrate the Woi epic, the story of a superhuman hero and his adventures. The singers of the epic rely on onomatopoeic language to suggest a regard for timbre and for qualitative features in general, adding proverbs to inspire the musicians and bodily movement to infuse drama, thereby raising the audience's sense of involvement in Woi's adventures. As in all African traditions, specialists in a caste-like structure reinforce community identity through a range of techniques for the performance of heroic epic.

See *also* Bedouin music, §2(x); [Mali](#); [Mongol music](#), §§1(iii) and 4(ii); and [Tibetan music](#), §III, 4.

[Epics](#)

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Epikēdeion.

See [Epicedium](#).

Epinal, Gautier d'.

See [Gautier d'Espinal](#).

Epinette

(Fr.).

(1) See [Spinet](#).

(2) See [Virginal](#).

(3) A generic term for a string keyboard instrument in France until well into the 17th century.

Epinette de Vosges.

A partly fretted zither or *bûche*, related to the *scheitholt*, *langspil*, *langeleik*, [Hommel](#) and [Appalachian dulcimer](#). Though probably not specifically French in origin, it was called after the French mountain region where it survived. In characteristic form, it consisted of a shallow box slightly tapered in width and with one heart-shaped and one roseate soundhole; along this five metal strings were stretched from a pegbox at the narrower left-hand end to metal pins at the wider end (see illustration). 13 to 17 metal frets in diatonic sequence were set directly in the belly under the two strings nearest the player; these were tuned in unison, approximately *g'*, the open strings generally being tuned to combinations of Gs and Cs in the same octave or that below. The two fretted strings were stopped in unison with a small rod held in the left hand and slid from one fret to another, or in 3rds with the left-hand thumb on the nearest string, and index and middle finger together on the second. A goose quill or other flexible plectrum held in the right hand sounded all five strings with backward and forward strokes. Since the 1950s hybrid instruments incorporating features from other partly fretted zithers have also been called *épinette de Vosges*.

See also [Low Countries](#), §II, 3.

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JOAN RIMMER

Epinikion [epinicion, epinicium]

(Gk.; Lat. *epinicium*).

In ancient Greece, a choral ode in honour of a victor either in games or in battle. Such odes were written by Bacchylides, Pindar and other poets and usually fell into three parts: an account of the victory, a mythical development of the subject and a eulogy of the victor, to which were added

exhortations and moral reflections. The ode was sung when the victor returned to his city, perhaps in the procession to the temple where his wreath was consecrated.

The epinikion is the point of origin of the songs of triumph frequent in operas, e.g. in Act 2 scene ii of Verdi's *Aida*, where Radames is acclaimed by priests and people as he enters Thebes after defeating the Ethiopians. The epinikion which constitutes the first scene of Handel's oratorio *Saul* (one of the few instances where the term is actually found in a libretto) tells of David's victory over Goliath. It was in the portrayal of such scenes, which required a rich panoply of choral and orchestral forces, that the potentialities of Handel's newly fashioned oratorio style were most evident.

MICHAEL TILMOUTH

Epiphonus

(Gk.: 'one sound on another').

In Western chant notations a neume signifying two notes, the second higher than the first and semi-vocalized. The *epiphonus* is the [Liquescent](#) form of the *podatus* (see [Pes \(ii\)](#)). Liquescence occurs on the consonants *l*, *m*, *n*, *r*, *d*, *t* and *s*, when these are succeeded by another consonant; on the double consonant *gn*; *i* and *j*, when these follow another consonant; on *m* and *g*, when these have a vowel on either side; and on the diphthongs *au*, *ei* and *eu*. The second note of the *epiphonus* is sung to the consonant or vowel in these circumstances as a semi-vocalized passing note to the next (higher) note. (For illustration see [Notation](#), Table 1.)

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DAVID HILEY

Episcopius [de Bisschop], Ludovicus

(*b* Mechelen, c1520; *d* Straubing, Bavaria, 29 April 1595). Flemish composer later resident in Germany. He received his first musical training at the choir school of St Rombouts Cathedral, Mechelen; the director of music was Theo Verelst, whose pupils included Philippe de Monte and Cipriano de Rore. From 1538 to 1541 Episcopius was a student at Louvain University. He later became a priest and was awarded a degree in theology. In 1545 he was appointed choirmaster of St Servatius, Maastricht, where he also received a benefice. In 1575 he was replaced by Jean de Chaynée – the reason for the change is unknown – but after Chaynée had been murdered, on 14 October 1577, he was reinstated. About 1582 he left for Munich. He no doubt hoped that his acquaintance with Lassus would lead to an appointment there, and indeed he is recorded as a chaplain in Lassus's choir in 1584. He retired to Straubing in 1591 and

became a canon. He was a competent composer with a sound technique. His sacred music consists of the *Missa super 'Si mon service a merite'* for four voices (in *D-Mbs*), one motet for three voices in RISM 1560⁷, four motets for four and five voices (in *A-Wn*) and a four-part *Salve regina* (in *D-AAm*). There are eight Flemish chansons by him, for four to six voices, in RISM 1554³¹. Four reappeared in 1572¹¹, together with three further ones (these seven, for four to six voices, are ed. F. van Duyse, Amsterdam, 1903; some ed. in *Cw*, cxvii, 1977); one, the six-part *Je sou studeren in enen hoeck*, is a potpourri recalling Janequin's *Les cris de Paris*.

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R.B. LENAERTS/HENRI VANHULST

Episcopus, Melchior.

See [Bischoff, Melchior](#).

Episema

(pl. *episemata*; from Gk. *epi*: 'on' or 'beside' and *sēma*: 'sign', 'mark').

In Western chant notations an additional sign used in conjunction with neumes. The term was first used by Dom André Mocquereau (*Le nombre musical grégorien ou rythmique grégorienne: théorie et pratique*, i, Rome, 1908, p.161) to refer to the small strokes that may supplement neumes in the notation of St Gallen, being added to the end of a neume or, as it were, sitting upon it. The significance of the *episema* is not entirely clear, but it probably indicates a lengthening or other form of emphasis of the note to which it applies (for illustration, see [Notation](#), fig.20). In modern chant books from Solesmes an *episema* in the form of a short vertical stroke is used to mark the position of the [Ictus](#).



Episode.

A portion of a [Fugue](#) during which the [Subject](#) as a complete entity is not sounding, although motifs derived from it may be present. A fugue is generally laid out as an opening [Exposition](#) followed by alternation between episodes and groups of thematic statements. Of all the characteristics of a 'classic' fugue, the episode is historically one of the last to appear in fugal composition. A great preponderance of 17th-century fugues include virtually no passages at all during which the subject is absent. Interest in the use of episodes seems to have arisen simultaneously with the rise of tonal harmony and its application to fugue at the beginning of the 18th

century. Consequently episodes often have a modulating function in that they take the fugue to a related key in preparation for thematic statements in that key. Some writers particularly prize thematic unity in fugue and recommend that all episodes be based in some way on material from the subject, but the episodes of a great many fugues include no such derived material. One of the first writers to describe the phenomenon of episodes was Johann Mattheson in *Der vollkommene Capellmeister* (1739), where he designated them (as Germans continue to do) as *Zwischenspiele*. Some writers use 'episode' to designate that which others call a 'codetta', namely, the brief segment of free counterpoint that sometimes separates the first two thematic entries at the beginning of the exposition from the next one.

PAUL WALKER

Epistle

(from Gk. *epistolē* and Lat. *epistola*: 'letter').

Generic term for the reading or readings that precede the Gospel in the pre-eucharistic synaxis of the Eastern and Western liturgies. The term derives from the fact that the Epistle is frequently taken from one of the epistles of Paul, but it is nonetheless applied to other scriptural readings, too, including those taken from the Old Testament. Similarly, the term 'Apostolus', a reference to the 'Apostle' Paul, was frequently used in patristic literature to refer to the Epistle.

1. History.

It remains a safe assumption that the early Christian practice of liturgical reading from the Bible was a continuation of what took place in the Jewish synagogues. The earliest description of a pre-eucharistic synaxis, that of Justin Martyr (*d* c165), mentions both New and Old Testament readings: 'the memoirs of the Apostles and the writings of the Prophets are read as long as time permits' (*First Apology*, 67). Two other common assumptions about the Epistle, however, have come to be seriously questioned: that Epistles were at first read according to the system of *lectio continua*; and that all ancient liturgies had at least two readings, one each from the Old and New Testaments.

There is little positive evidence to support the belief that *lectio continua* or *scriptura currens* – the resumption of the reading of a text from the point where it had been discontinued at the previous service – was the standard Christian practice before the growth of the liturgical year inspired the development of a Proper cycle of readings. Readings were selected each day at the discretion of the presiding bishop, and it is at best only a plausible hypothesis that the bishop might have made his choice according to some variation of *lectio continua*. Certainly, at a time when the biblical canon had not yet been fixed and Christians tended to think more in terms of individual books or groups of books than a unified Bible, it is less likely that the entire Old or New Testaments would have been read in this way than individual books.

Even less tenable is the assumption that one of two related patterns of readings was standard in all ancient Christian liturgies: either the four-reading system of two Old Testament pericopes, modelled after the Synagogue practice of one reading from the Law (the Pentateuch) and another from the Prophets, along with a symmetrical pair of New Testament readings, one from the epistles of Paul and one from the gospels; or the simplified three-reading system of Old Testament, New Testament and Gospel. The medieval Roman and Byzantine systems of only two readings, an Epistle and a Gospel, came about, according to this view, by a reduction of the ancient plan. Analysis of the 4th- and 5th-century literature has shown that no such rigid patterns prevailed at the time (Martimort, 1984 and 1992). Rather there was variety from place to place in the number and type of readings, and indeed variety within the same location from one liturgical occasion to the next. Most instructive in this respect is the so-called Armenian Lectionary, which provides the early 5th-century readings of Jerusalem (see Renoux). The most common pattern was that of two readings, one each from the Pauline epistles and the gospels; this was employed, for example, in most festivals of the *Temporale*, while Old Testament saints and the Virgin Mary had a three-reading group beginning with one from the Old Testament. St Augustine, another rich source of evidence, usually cited just two readings in his sermons: one from the Old Testament, or more often the 'Apostle', and a second from the gospels; while the contemporary *Apostolic Constitutions* (II, 57.5–9 and VIII, 5.11–12) call for at least four, beginning with 'the Law and the Prophets'.

There is an argument of special interest to music historians that has frequently been invoked to support the position that multiple Epistles prevailed in all the ancient liturgies; it rests on the dual assumption that a psalm in the pre-eucharistic synaxis always served as a lyric response to a reading and that in the early Church there were always two psalms sung during this service. A careful reading of the patristic literature, however, reveals that both aspects of the assumption lack a factual basis. There are occasional references to more than one psalm, but usually one only is mentioned. Never is a psalm described as a response to a reading: rather it is spoken of as an independent reading itself. Augustine's comment in Sermon 165 is typical: 'We heard the Apostle, we heard the Psalm, we heard the Gospel: all the divine readings sound together'.

As Proper Epistles came to be assigned to dates in the expanding Church year, it became necessary to record them in writing. The same roughly three-step process observed with Gospels applies equally to Epistles: markings in the margins of biblical texts; lists (*capitularia*) of Epistle incipits and explicits; and books with fully written out pericopes, that is, epistolaries (see [Gospel](#), §2). The second type, the *capitularium epistolarum*, did not have the benefit of a system of numerical divisions such as the Gospel's Eusebian sections or canons, and simply had to rely on the title of the book with incipit and explicit.

Among the Latin liturgies the quantity of early evidence is substantially greater for Gallican readings than it is for Roman ones. Most of the Gallican evidence conforms to the threefold scheme of Pseudo-Germanus: Prophetia – Apostolus – Evangelium. Gallican lectionaries, however, differ

among themselves as to specific readings, and the Gallican system was supplanted by the Roman in the Carolingian liturgical reforms of the late 8th century. In the Würzburg Epistolary, Roman Epistles appear to have been largely fixed; readings for about 625 are provided: the Epistles of Paschal Time are drawn from the *Acts of the Apostles* and the Catholic Epistles, Lenten Sundays from the Pauline epistles, and Lenten weekdays from the Old Testament; Christmas Time festivals chiefly from the Pauline epistles and the prophet Isaiah. There are no assignments for the Sundays after Pentecost, but these were presumably chosen by the celebrant from the series of 42 unassigned pericopes from the Pauline epistles that appear at the end of the lectionary.

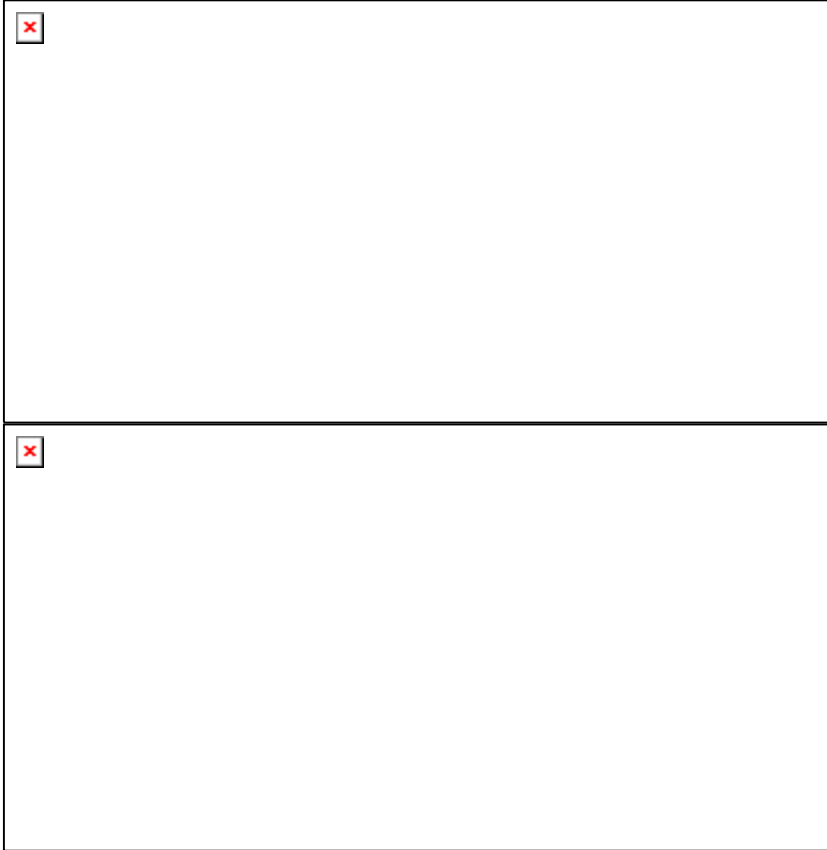
2. The recitation tones.

The recitation tone of the Epistle was often notated in full in later tonaries, or in collections of common tones such as the *Cantorinus* (Venice, 1540) or the *Compendium musices* (Venice, 1509). Older lectionaries and epistolaries sometimes included accents or neumes, in black or red ink, indicating the syllables on which the memorized cadence formulae were to begin. In all these various sources the recitation tone consists of a single reciting note ('tenor') bounded by an intonation formula and a concluding formula. The middle of the period is marked by a colon or semicolon, indicating an intermediate cadence; the end of the period, marked by a full stop, bears the final cadence (*metrum*). If a phrase is interrogative, the cadence is inverted and the melody rises. An ornamented terminal cadence (*finalis*) concludes the recitation. (See [ex.1](#); for regional variants, see *MGG1*.)



The traditional recitation tones were retained in the German Lutheran Church while Latin was still in use. In Luther's *Deutsche Messe* of 1526 (ed. J. Wolf, Berlin, 1934) the normal recitation tones were replaced by a kind of psalm tone whose cadences were chosen according to the

punctuation of the text (ex.2). At the end of the *Deutsche Messe*, however, Luther proposed another recitation formula (ex.3), which, according to a letter he wrote to Justus Jonas on 2 February 1526, he preferred to the other. The first of these tones spread through central Germany and Saxony; the second, less widespread, is found in the lectionary of Brunswick (1620) and in the *Kirchengesänge* (Wittenberg, 1573).



For some time the Anglican Church retained the recitation tone used in the English Church from the reform of the Sarum rite in 1197 by Richard Poore and Edmond Rich. The first Prayer Book, published under Edward VI in 1549, required all the readings to be sung in English to a 'plane tune', with 'distinct reading' so that the people might understand the text. This passage was omitted from the second Prayer Book of 1552, but the previous usage seems nonetheless to have been maintained. In the 19th century, under the influence of the Oxford Movement, unofficial works such as the *Priest Music* proposed a return to the Roman, or to the Sarum, manner of recitation.

3. Troped, farsed and polyphonic Epistles.

From the 12th century but particularly in the 13th, missals, especially French ones, sometimes contain farsed Epistles, that is, Epistles whose text has been expanded with explanatory glosses or commentaries in Latin or, on occasion, in Old French. Such Epistles were generally written out in full because of the difficulty fitting the recitation tone, usually divided between two deacons, to the extra non-biblical text. They solemnized the feasts for which they were prescribed, and the dramatic element they brought to the liturgy may well have influenced the early development of medieval drama. Their most notable occurrence is within the Christmas cycle, which grew more elaborate during the Middle Ages through the

inclusion of popular customs. On Christmas Eve the chant of the Sibyls, *Laudes Deo dicam per secula*, was read (ed. in Blume, 1906, p.173, no.384; see Villetard, pp.111, 168), a practice still found in some churches in Catalonia (see H. Anglès: *La música a Catalunya fins al segle XIII*, Barcelona, 1935/R, p.288) and Portugal (see S. Corbin: *Essai sur la musique religieuse portugaise au Moyen-Age*, Paris, 1952, p.285).

The dramatic element of the farsed Epistles was further developed in polyphonic Epistles, which seem to have originated as a result of dividing up the reading of the Epistle among several readers (e.g. the Christmas genealogy in *F-Pa* 438 from St Martin-des-Champs; see [Gospel, §3\(ii\)](#)). At Christmas, lessons were sung in polyphony both at Matins and during the Mass. The prophetic lesson *Populus gentium*, for example, prescribed for the first nocturn of Matins and, in some areas, also for the midnight Mass (notably in the lectionary of Alcuin), was sung polyphonically particularly in Germany (see Göllner, i, pp.297ff). Other polyphonic Epistles from the Christmas cycle survive uniquely in *I-IV* 71 (see Göllner, i, pp.162, 166, 335); the Epistle *In omnibus requiem quaesivi* for the Assumption (15 August) is set in two-voice polyphony in the St Martial troper and proser *F-Pn* lat.1139 (see Göllner, i, pp.176, 336 and pl.xix). Some other isolated polyphonic Epistles survive, notably for the Dedication of a Church (see Göllner, i, pp.172, 336).

These polyphonic Epistles may seem anomalous, since lessons are normally by definition recitations chanted by a single singer; but polyphony was regarded as a form of ornamentation or enrichment in order to render the monophonic chant (and *a fortiori* the simple liturgical recitative) more solemn.

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For further bibliography see [Gospel](#) and [Mass](#).

MICHEL HUGLO, JAMES W. MCKINNON

Epistle sonata.

Mozart's 17 'epistle sonatas', or variously 'church sonatas', 'organ sonatas', simply 'sonatas' (Mozart's manuscript) and *Sonate all'Epistola* (letter to Martini, 4 September 1776), are all single Allegro movements in sonata form with short development sections, written between about 1772 (k67–9/41*h–k*) and 1780 (k336/336*d*), for strings, organ (solo or continuo) and, latterly, other instruments (e.g. k278/271*e*, probably for Easter Sunday 1777, for two oboes, two trumpets, two violins, cello, double bass, timpani

and organ). At what point in the Mass they were played is uncertain but it was probably between the reading (or intoning) of the Epistle and the Gospel. The particular classical style and form appear to be peculiar to Salzburg Cathedral, where there were small organs in the galleries hanging on the crossing piers suitable for playing such works; but the tradition for instrumental music at this and similar points in the Mass is long and varied. Burney reported at Milan that 'the music was pretty; long and ingenious symphonies to each ... division of the Mass', from which it is a short step to independent miniature sonatas. Other northern Italian churches specifically influencing the architectural and musical character of Salzburg Cathedral (e.g. S Giustina, Padua) had string sonatas forming interludes, from at least about 1650; at S Marco, Venice, solo violinists were expressly employed for playing a solo sonata during the [Elevation](#). This itself reflects the cheaper and therefore more common practice of playing organ interludes during Mass, for example as prescribed in Frescobaldi's *Fiori musicali* (1635). Many of the keyboard toccatas, canzonas and 'sonatas' found in 17th- and 18th-century sources from Catholic Europe were probably intended for this purpose. Traditionally, from at least Banchieri onwards (1611), the moment during Mass when organ or string band was most free to play self-contained works was during the Elevation; but in the large Baroque churches of Habsburg Europe it may have been the pause while the priest moved across from the Epistle side of the choir (south) to the Gospel (north) that occasioned the Epistle sonata.

See also [Organ mass](#).

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PETER WILLIAMS/JOHN CALDWELL

Epistolary

(from Lat. *epistolare*).

A liturgical book of the Western Church containing in the order of the church year the complete texts of the readings from the Epistles and the Old Testament chanted at Mass. See also [Liturgy and liturgical books](#), §II, 2(ii).

Epithalamium

(Lat., from Gk.: 'bride chamber'; It. *epitalamio*).

A marriage song or poem usually in praise of the bride and bridegroom; sometimes an instrumental piece intended to be played at a wedding or evocative of the ceremony. The verses of several epithalamia by Sappho in

the form of choral songs survive. It is thought by some that Psalm xlv was a wedding song for the marriage of Solomon. There are examples of the genre from all periods. Du Fay's *Resvelliés vous, et faites chiere lye* was written in 1423 for the marriage of Carlo Malatesta and Vittoria Colonna. An *epitalamio* begins the *Trionfi di musica* (RISM 1579³) dedicated to the Grand Duchess of Tuscany and consisting of pieces performed at her wedding to Francesco de' Medici; it comprises a sonnet and a sestina, each stanza of the latter being set by a different composer (among them Andrea Gabrieli, Merulo and Vecchi). The most celebrated English poem bearing the title, Spenser's *Epithalamion* (1595), was not set to music by contemporary musicians, nor were the verses for which he coined the title *Prothalamion* (i.e. a song sung before a wedding), published the following year.

Drawn by peacocks, Juno appropriately blessed the marriages of the lovers in the epithalamium 'Thrice happy lovers' in Act 5 of Purcell's *The Fairy-Queen* (1692). In the third of Kuhnau's *Biblische Historien* (1700), *Jacob's Heyrat*, a section mainly in the treble register of the keyboard represents the wedding song of Rachel's companions. Epithalamia, even if not so designated, are not uncommon in operatic contexts: for example, 'Treulich geführt' in Wagner's *Lohengrin* (Act 3 scene i) is one in all but name. The title *Epithalamion* has also been used for orchestral compositions by Fartein Valen (op.19, 1933) and Roberto Gerhard (1966).

MICHAEL TILMOUTH

Eppstein, Hans

(b Mannheim, 25 Feb 1911). Swedish musicologist of German descent. He studied the piano and music theory with Max Sinzheimer in Mannheim and Julius Weismann in Freiburg (teaching diploma 1931), and musicology (1929–34) at the universities of Heidelberg (with Bessler), Freiburg (with Gurlitt) and Berne (with Kurth), taking the doctorate at Berne in 1934 with a dissertation on Nicolas Gombert's motets. After working as a schoolteacher (1934–6) he emigrated to Sweden, where he became an editor (1948) and editor-in-chief (1953–7) of the *Tonkonsten* music dictionary, director of the music department of the Framnäs Folkhögskola in Öjebyn, north Sweden (1957–63), and lecturer in music history at Göteborg Conservatory (1965–6). In 1966 he took a second doctorate at Uppsala University with a dissertation on Bach's sonatas for solo instrument and harpsichord; he was also senior lecturer in musicology there (1966–77). He became editor of the series *Monumenta Musicae Svecicae* in 1972, and a member of the Swedish Royal Academy of Music in 1979. His publications include books on Brahms and Schütz and articles on the works of Bach and Kraus.

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VESLEMÖY HEINTZ

Epstein [née Polacheck], Dena Julia

(b Milwaukee, WI, 30 Nov 1916). American music librarian and musicologist. She graduated from the University of Chicago (BA 1937), then took courses in library science at the University of Illinois (BS 1939, MA 1943). She was art and music cataloguer at the University of Illinois (1939–43), senior music librarian at the Newark Public Library (1943–5) and a music cataloguer and reviser at the Library of Congress (1946–8). She was curator of recordings and assistant music librarian at the University of Chicago from 1964 until her retirement in 1986. Epstein was president of the Music Library Association from 1977 to 1979. She received the citation for distinguished service to music librarianship from the Association in 1986, and in 1996 the organization created the Dena Epstein Award for Archival and Library Research. Her writings have focussed on music in the United States, particularly music publishing and black folk music, and various aspects of music in libraries.

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PAULA MORGAN

Equale.

A piece for equal (i.e. similar) voices or instruments, for example two sopranos or a violin quartet. In the 18th century the form was restricted to pieces of a solemn nature for a quartet of trombones to be played before, during or after a state funeral; this practice was particularly common in Austria. The only familiar examples of the genre are the three short *equali*

that Beethoven wrote for performance in Linz Cathedral on the Feast of All Souls 1812; arranged for male voices with words from the *Miserere*, they were also performed at his funeral in 1827.

See also [Voci pari, voci mutate](#).

MAURICE J.E. BROWN

Equalizer.

See [Filter](#).

Equal temperament

(Fr. *tempérament égal*; Ger. *gleichschwebende Temperatur*; It. *temperamento equabile*).

A tuning of the scale based on a cycle of 12 identical 5ths and with the octave divided into 12 equal semitones, and consequently with 3rds and 6ths tempered, uniformly, much more than 5ths and 4ths (see [Temperaments, §1](#)). Equal temperament is now widely regarded as the normal tuning of the Western, 12-note chromatic scale.

The term has been used in various contexts with slightly different meanings. Ellis used it for a theoretical scheme in which each semitone equals 100 cents, 1200 cents totalling an octave with a frequency ratio of 2:1. But piano tuners systematically depart from this model because their octaves are normally larger than 1200 cents (see [Tuning, Table 1](#)). A piano tuner makes the octaves sound 'right' melodically as well as harmonically – some tuners favour for melodic purposes more 'stretch' in the octave than others, particularly in the high treble and low bass – and makes the rate of beating of the 3rds and 6ths vary as smoothly as possible in the course of going up or down the scale chromatically. Achieving this smoothness, which many pianists take for granted as essential to the proper sound of the instrument, entails departing from the 100-cents-per-semitone model, especially in the tenor-baritone range where differences in string thickness and in timbre between overspun and plain strings must be compensated for. This and the need to camouflage an occasional faulty string accounts for many of the apparently whimsical departures from the 100-cent model (see [illustration](#)), which caused L.S. Lloyd in 1940 to publish an article wryly entitled 'The Myth of Equal Temperament'. Organ Diapason pipes are much less problematical in this respect, and the use of an electronic tuning aid is correspondingly less likely to compromise the quality of the tuning.

Modern industrially produced woodwind instruments are designed to play in equal temperament, but performers can readily inflect the intonation to suit their musical tastes and ensemble requirements. Likewise, players of the lute, guitar or viol may depart considerably from the scheme of equal semitones embodied in the fretting of their instruments (see [Temperaments, §9](#)). For these performers, as for singers and violinists, the

concept of equal temperament provides a simple intellectual model of the chromatic scale rather than a scheme of intonation that is strictly adhered to.

Scholars occasionally confuse equal temperament with late 17th- and 18th-century irregular tuning schemes that provide a circle of 12 good 5ths but, unlike equal temperament, contain a significant element of intonational nuance among various keys (see [Well-tempered clavier](#)).

Occasionally the term 'equal temperament' has been used loosely as a generic term for divisions of the octave into any number of equal parts.

For the history of equal temperament in performing practice and for bibliography see [Temperaments](#), §§5, 8, 9 and [bibliography](#) (esp. Ellis, Barbour and White).

MARK LINDLEY

Equal voices.

See [Voci pari, voci mutate](#).

Eques Auratus Romanus.

See [Lorenzino](#).

Equiluz, Kurt

(b Vienna, 13 June 1929). Austrian tenor. He became alto soloist with the Vienna Boys' Choir, and studied music at the Music Academy. In 1950 he joined the State Opera Chorus and soon became a valued comprimario with Scaramuccio in *Ariadne auf Naxos*, a part he made his own, singing it also at Florence and Salzburg. He was admired for his cameos in *Die Meistersinger* (Balthasar Zorn) and as Pedrillo in *Die Entführung*. His distinctive, well-focussed voice can be heard in several small roles on records (including Scaramuccio in the famous recording with Karajan), but the most memorable part of his legacy is probably his singing of the Evangelist in Bach's Passions and his contributions to the complete cycle of Bach cantatas directed by Harnoncourt and Leonhardt. Equiluz was professor of oratorio at Graz from 1964 to 1981, when he joined the Vienna Music Academy to teach oratorio and lieder. He continued to give recitals well into his 60s.

J.B. STEANE

Erard.

French firm of piano and harp makers and music publishers.

1. [Piano/harp manufacture](#).

2. [Publishing](#).

[BIBLIOGRAPHY](#)

Erard

1. Piano/harp manufacture.

The firm was founded by Sébastien Erard (*b* Strasbourg, 5 April 1752; *d* La Muette, nr Passy, 5 Aug 1831), the fourth son of the church furniture maker Louis-Antoine Erard (*b* Delemond, Switzerland, 1685; *d*1758). As Sébastien Erard was only six years old when his father died, accounts of his having acquired his woodworking skills in his father's workshop cannot be substantiated. He was, however, brought up within a community of skilled artisans, with uncles, cousins, his godfather and older brother all being employed as joiners, cabinetmakers and gilders, for the most part in an ecclesiastical context. He may have known and worked with the younger Strasbourg-based members of the Silbermann dynasty.

Erard most probably arrived in Paris in 1768. The Duchesse de Villeroy (1731–1816) was an early patron, providing him with workshop premises at her mansion in the rue de Bourbon, and in 1777 he made for her an impressive five-octave bichord piano modelled on a Zumpe square. In 1779 he built his only known harpsichord, the *clavecin mécanique* [*clavecin à expression*] (now in the Musée de la Musique, Paris). Thereafter he began to exploit the new market for five-octave pianos, so successfully overcoming the fashionable aristocratic preference for 'pianos anglais' that he was obliged to call on the help of an older brother, Jean-Baptiste Erard (*b* Strasbourg, 7 July 1749; *d* Passy, 10 April 1826). Together they moved first to 109 rue de Bourbon, and in November 1781 to 13 rue de Mail, which remained the headquarters of the firm until its eventual closure. Attempts by the jealously conservative guild of Parisian luthiers to stem the Erard enterprise in 1784 were overcome by the personal intervention of Louis XVI, who awarded Sébastien Erard a special dispensation dated 5 February 1785.

Royal commissions followed. Erard's special transposing piano designed for Marie Antoinette has not survived, but the instrument he made for her in 1786–7 is, without doubt, the finest extant French 18th-century piano (now in the Cobbe Collection, Hatchlands, Surrey). The form and action are exactly those of an English square piano, but the cabinet work is of a sophistication not encountered on any surviving contemporary English instrument. The brothers formed an enormously successful business partnership in January 1788, operating henceforth as Erard Frères, and in January 1791 they became proprietors of the rue du Mail premises they had previously rented. Registers for 1788 and 1789 record 254 and 410 pianos respectively. However, the French Revolution dramatically affected sales, and in 1790 only 76 instruments were produced. Erard's achievements at this time include a *grand forte piano* announced by the *Annonces, affiches et avis divers* on 10 December 1788, and the perfection of a double action (a modified version of Zumpe's improved action) in 1790. He also introduced prototype instruments, which he called *fortepiano en forme de clavecin*, in 1790 (private collection, France) and 1791 (Musée de la Musique, Paris); these did not enter general production until after the Revolution. They had a compass of five and a half octaves (*F*¹–*c*³), with a single escapement action, three strings per note, and four pedals for lute,

forte, *celeste* and *una corda*. Only ten Erard pianos are listed in Bruni's 1795 inventory of musical instruments seized from the homes of the *émigrés et condamnés*, but of all the pianos taken, the most valuable was an Erard model of 1787, estimated at 8000 francs.

Sébastien Erard's achievements in the improvement of the piano are paralleled by those he made in the construction and mechanism of harps. He does not appear to have made many harps before being obliged to leave revolutionary France for London, but he had already observed in a letter that 'the mechanism of this instrument is too complicated; I have changed and much simplified it; this means it doesn't break strings like before. Once I have obtained the right to show my discovery, I will bring out my harps'. Although he probably first visited London as early as 1779 it was not until 1790 or 1791 that he finally settled there, founding an establishment at 18 Great Marlborough Street in 1792. There he concentrated on the manufacture of harps, which previously had almost all been imported from France, and it was there too that in November 1794 he acknowledged the first ever British patent for a harp (*Improvements in Pianofortes and Harps*, patent no.2016). He strengthened the neck by laminating the wood with the grain running in the same direction, and his new rounded soundbox replaced the previous staved construction. The tuning mechanism, instead of being enclosed within the neck, was placed between two brass plates and attached to it, thus giving the instrument additional rigidity. Most remarkable was the new fork mechanism, which, when engaged by the pedal, brought two forked pins into contact with the strings, thus shortening them the degree of a semitone; the sharpened strings remained parallel with the others, causing fewer breakages, and accuracy of intonation was greatly improved (see [Harp, §V, 2\(i\)](#)). The harp was tuned in E \flat and could be played in eight major and five minor keys. Erard introduced his new single-action harp to Paris on his return to France in 1795; his first French harp patent, however, dates only from 1798.

In London the harp had remarkable success. Sales took off from November 1800, when the Princess of Wales paid £75 12s. for harp no.357. The decoration, which appears to have been standardized early, comprised a circle of rams' heads around the capital of the fluted column, and the most popular model of harp, as noted in the London Order Books (RCM, London), was 'noire, bordures etrusques'. The brass plate was engraved with the serial number, address and anglicized form of the maker's forename. Between 2 February 1807 and 24 April 1809 single-action harps amounting to £20,152 14s. 8d. were sold. By September 1810 Erard's London outlet had sold 1374 harps.

In Paris, under the Consulate (1799–1804), pianos continued to be the firm's prime concern. Two main models of grand piano, still known as *forte-pianos en forme de clavecin*, were produced (with compasses of five and a half, and six octaves respectively), in addition to squares. An Erard piano completed in November 1800 was presented to Haydn in 1801, and in 1803 an almost identical one was given to Beethoven (Oberösterreichisches Landesmuseum, Linz). These pianos were trichord, equipped with an English mechanism, and, like the pre-revolutionary ones, had four pedals. The last two movements of Beethoven's Concerto in C

minor op.37 were rewritten for this piano, and it also inspired the Waldstein and Appassionata sonatas.

In 1807 Sébastien Erard returned to London where he spent five years concentrating on developing the harp. By that time its only remaining defect was that it lacked adequate means of modulation, owing to the single-action mechanism. Although Erard took out several successive patents in England and France between 1801 and 1808, it was not until 1810 that he perfected the first double-action mechanism based on the fork principle (patent no.3332). Tuned in C \square , this harp could be played in 15 major keys and 12 minor ones, and with little modification Erard's principles are still used by modern pedal-harp makers. 3500 of the 43-string 'Grecian' model, so-called because of its ornamentation, were sold between 1811 and 1820. (See [Harp](#), §V, 2(ii) for a more detailed technical description).

In the meantime, Sébastien Erard's Paris concern was seriously compromised by the imposition of trade and industrial restrictions due to the Napoleonic wars, and in 1813 it was declared bankrupt; business was allowed to continue, however, and all debts incurred by the Paris enterprise were reimbursed by 1824 thanks to the profits made in England. Direction of the London establishment from May 1814 until 1829 was taken over by the son of Jean-Baptiste, Pierre [Orphée] Erard (*b* 10 March 1794; *d* 15 Aug 1855), who took out his own patent for harp improvements in 1822.

In Paris, Sébastien successfully subjected his inventions to examination by a Commission drawn jointly from the Académie des Sciences and the Académie des Beaux-Arts in April 1815. From 1815 to 1820 he worked at combining the expressive touch of the English-type escapement action with a more facile repetition, and eventually achieved this with his repetition mechanism, for which Pierre took out a London patent on 24 October 1822 (see [Pianoforte](#), §I, 6, fig.20). A seven-octave piano with the new mechanism was awarded a gold medal at the Paris Exposition of 1823, and the 12-year-old Franz Liszt made his sensational Paris début on one of Erard's new instruments, following it up with his first London appearance on 21 June 1824. Liszt was so impressed by the precision, speed, vigour, clarity and sensitivity of touch made possible by the new instrument's repetition action, that he was inspired to compose his *Huit variations* op.1, dedicating them to Sébastien Erard. Sébastien was made a Chevalier of the Légion d'Honneur in 1824, and an Officer in 1827. He continued to direct the Paris establishment after the death of Jean-Baptiste in 1826. Rather than occupy himself with business affairs, however, he retreated to his private workshop; he continued to design and invent new improvements but neglected to supervise their eventual manufacture, a role previously undertaken by Jean-Baptiste. In 1827 he experimented with a new repetition action for his square pianos, and the same year undertook a commission from Charles X for an 'orgue expressif' for the Palais des Tuileries, engaging the help of the Englishman John Abbey (1785–1859) on the project. Sadly, the newly completed organ was damaged in the July revolution of 1830, just after installation, and Erard never received his payment.

An inventory taken at the rue de Mail site on Sébastien's death in 1831 shows that there were 80 specialist workers employed in 19 workshops, of

which 16 were devoted to the piano. At the remaining three harp workshops, four workers were employed for woodwork, one for assembly and one for gilding. The stock included 50 completed pianos and 13 harps. A separate inventory reveals approximately 260 paintings of exceptional quality, many of which are now housed in the world's most famous museums, including Dürer's *Adoration of the Magi* (Galleria degli Uffizi, Florence) and Rembrandt's 1634 portrait of his mother (National Gallery, London). Pierre was obliged to sell his uncle's collection to pay off debts of £15,000, reputedly incurred by Sébastien in setting up the manufacture of the new grand pianos with repetition, in addition to death duties.

After his uncle's death Pierre Erard took charge of business in both Paris and London. In 1834 he returned to Paris, where the improved upright piano he had introduced in 1824 was awarded a gold medal at that year's Exposition, and he himself was made a Chevalier of the Légion d'Honneur. He also continued to make square pianos, still popular as elegant salon instruments. In December 1835 he was granted a seven-year extension of his 1822 patent for the double-escapement action grand piano. Six months later he took out a patent for his 'Gothic' harp, so-called on account of its decoration (see illustration). The soundboard was lengthened by four inches to accommodate 46 strings, which could be more widely spaced. Heavier wire-wound bass strings were introduced from *E'* downwards and the harp's overall compass was *C''* to *f''*. The lower part of the body shell was strengthened so that it was approximately double the usual thickness, and the notches for the pedals were cut into the actual body of the harp.

From 1839 onwards the bulk of the Paris manufactory was turned over to the production of upright pianos; the construction of the grand piano was eventually standardized around 1841, and in 1843 the difficult problem of a successful double-escapement mechanism for the square piano was finally satisfactorily solved. By 1844 there were 300 workers at the rue de Mail site, extra workshops had been established in the rue Saint-Maur-Popincourt, and 25,000 instruments had been produced. In 1850 a new patent was taken out for a metal framing system for the grand, and a new concert grand was constructed. In 1855 the manufacture of pianos and harps was relocated to purpose-built premises at La Villette.

After the death of Pierre Erard in 1855 the business passed into the hands of his widow Camille (1813–89). M. Bruzard was nominated successor in London and Mme Erard appointed her brother-in-law Antoine Eugène Schaffer (1802–73) to direct the Paris enterprise. In 1883 she entered into a business agreement with Amedé Blondel, and the firm operated as Erard et Cie. An illustrated trade pamphlet of 1878 shows four grands, four uprights, and two models of harp, including the ornately carved 'Louis XVI', and a 47-string Gothic model. Harps made in London and Paris were numbered differently, so that the French-built harp no.2344 imported in 1894 bore the English no.6610 (private collection, Wales). Erard's Kensington factory was sold by auction on 9 September 1890, and the business in London gradually declined, though a few harps continued to be made at the rear of the Great Marlborough Street premises until the late 1930s. In 1895, at the request of Louis Diémer and his Société des Instruments Anciens, the Paris branch of the firm produced a harpsichord modelled on a 1769 instrument by Pascal Taskin (now in the Russell

Collection, Edinburgh). Exhibited in Paris and Vienna, this instrument is now in the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung [Preussischer Kulturbesitz], Berlin.

From 1903 until 1959 the firm was known as Blondel et Cie (Maison Erard), from 1935 to 1956 as Guichard et Cie (Maison Erard), and from 1956 onwards as Erard et Cie S.A. It amalgamated with [Gaveau](#) as Gaveau-Erard in 1959, continuing harp manufacture on a small scale until the early 1970s under the name of Erard. In 1978 the premises in the Salle Gaveau and the goodwill of the harp-manufacturing section of Gaveau-Erard were acquired by Victor Salvi.

The effect of the Erard harp was crucial to the development of 19th-century harp writing, with the experiments and innovative techniques introduced by the English virtuoso [Elias Parish Alvars](#) revealing more technical and expressive possibilities for the double-action harp than Sébastien Erard could ever have imagined. Ravel's Introduction *et Allegro* for harp, flute, clarinet and string quartet (1905) – one of the major works of the harp repertory – was the result of an Erard commission. Many illustrious pianists played Erard instruments, including Louise Dulcken, Kalkbrenner, Steibelt, Pixis, Moscheles, Henri Herz, Thalberg (whose *L'art du chant appliqué au piano* owes a great deal to the expressive possibilities of Erard's pianos) and Liszt. Mendelssohn was given an Erard piano in June 1832.

[Erard](#)

2. Publishing.

The firm's publishing activities were in the hands of Marie-Françoise (1777–1851) and Catherine-Barbe (1779–c1815) Marcoux, nieces of Sébastien and Jean-Baptiste. In about 1798 they began trading at 37 rue du Mail, Paris (the same address as Erard frères). From about 1806 their main address is given as no.21 and from about 1818 as no.13 rue du Mail (respectively the *atelier* and shop of Erard frères). In September 1833 Julius Delahante announced that he had taken over the business; until 1840 both he and the Mlles Erard are listed in directories, still at 13 rue du Mail, but not thereafter.

In 1802 the Erards took over the remaining stock of 393 numbers of Bailleux's *Journal d'ariettes italiennes*, originally published by subscription from 1779 to 1795; to this they added three further volumes of their own, probably between 1802 and 1805. It is possible that they also acquired other items from, or even the whole of, the remainder of Bailleux's stock. Their earliest publications included violin concertos by Andreas Romberg and Rodolphe Kreutzer; cello concertos by Bernhard Romberg; piano concertos by Dussek, Cramer and Steibelt; several sets of piano sonatas by Clementi, Cramer, Ferrari and Steibelt; the first printing of John Field in France (op.1 sonatas); and the first French full score of Haydn's *The Creation* (1800). Between 1800 and 1805 the firm published full scores of eight operas, including Spontini's *Milton* and *Julie*, and others by Boieldieu, Dalayrac and Plantade. These were followed in 1807 and 1809 by Spontini's *La vestale* and *Fernand Cortez*, the firm's most important publications; thereafter their output seems to have diminished greatly. They concentrated on instrumental music, making only occasional operatic

excursions, for example Spontini's *Olimpie*, a revised edition of *Fernand Cortez* and Hérold's *L'illusion*. All the firm's publications were engraved.

Erard

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Erart [Erars], Jehan

(*b* 1200–10; *d* ?Arras, 1258 or 1259). French trouvère. He was a commoner employed by wealthy Arras burghers. Since the name Jehan Erart appears twice in the *Registre de la Confrérie des jongleurs et bourgeois d'Arras*, under the dates 1258 and 1259, and since the poems ascribed to Erart in the *Manuscript du Roi (F-Pn fr.844)* are entered in two different sections of the manuscript, it is possible that more than one trouvère of this name existed; there is, however, no substantial evidence for the conjecture. Erart wrote a 'complainte' on the death of one patron, Gherart Aniel, in which he asked Pierre and Wagon Wion to help him obtain the support of Henri and Robert Crespin, members of an Arras banking family. He named two Arras trouvères, Guillaume le Vinier and Jehan Bretel, in his poems, and is himself mentioned by the Arras canon, Guibert Kaukesel.

A total of 25 poems are ascribed to Erart in various manuscripts; only one is extant in more than four sources, and nine are *unica*. In addition to the 'complainte' (designated 'serventois' in the poem), he wrote *chansons courtoises* and *pastourelles*. It is thought that *L'autrier par une valee*, *Mes cuers n'est mie a moi* and *Piec'a c'on dist par mauvais oir* may be motet dupla, although they are not found within motet sources proper. The majority of the *chansons* employ the same line length throughout, whereas all but two of the *pastourelles* are heterometric. *L'autrier chevauchai mon*

chemin and *Lés le breuil* appear to be complex, non-strophic poems, even though music is provided for the first section of text only. The composer shows a definite preference for lines of five to eight syllables; only *Encor sui cil qui a merci s'atent*, *Nus chanters mais le mien* and *Pré ne vergier ne boschage foillu* employ more stately decasyllables. Nine of the pastourelles conclude with refrains, including five with variable refrains.

The melodies associated with Erart's poems are for the most part in fairly simple style. Only the melody of *L'autrier par une vatee* in the *Chansonnier de Noailles* (*F-Pn* fr.12615) exceeds the range of a 9th, and this may not be by Erart; a few tunes remain within the range of a 6th. There is a clear preference for modes with a major 3rd above the final; melodies in seldom used modes also occur, including some with finals on *e*, *b* and *a* (employing *b*̄). When melodies are given for variable refrains, these do not end on the same note. Most melodies follow bar form, the initial segments sometimes being distinguished by *ouvert* and *clos* endings. There is comparatively little reference in concluding sections to material presented earlier. *L'autrier chevauchai*, *L'autrier une pastourelle*, *Lés le breuil*, *Mes cuers* and *Pastorel* employ non-repetitive structures. None of his works survives in mensural notation, but the very regular disposition of ligatures within *Bone amour qui son repaire* and *Puis que d'amours m'estuet chanter* and the stark simplicity of certain of the pastourelles would suggest modal interpretation.

See also [Troubadours, trouvères](#).

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Pré ne vergier ne boscage foillu, R.2055

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

THEODORE KARP

Erasmus, Desiderius

(*b* Rotterdam, 27/28 Oct 1469; *d* Basle, 12 July 1536). North Netherlandish humanist. According to Glarean, Erasmus said that as a boy he sang in the choir at Utrecht under the direction of Jacob Obrecht. There is no archival evidence for this, and no extant documents show that Erasmus had any particular affinity with music. The familiarity with musical terminology implicit in his works may be attributed partly to the teaching of music customary within the framework of humanistic education. Erasmus's text for the *déploration* for Johannes Ockeghem (composed by Johannes Lupi, first published in 1547) suggests from its tone of warm admiration that he was personally acquainted with the composer. Erasmus himself was honoured at his death with a dirge by Benedictus Appenzeller, court composer in Brussels to Queen Mary of Hungary.

As far as can be deduced from the various observations made by Erasmus in his writings (often only in passing) his outlook on music was based

mainly on his own understanding of the world of antiquity. Thus, even in musical matters, Pliny, Plato and Aristotle are cited as his authorities. Another element that influenced his views on music was theological: his puritanism in music must be understood as a combination of his belief in biblical doctrine on the one hand, and his reaction to the abuses of contemporary church music on the other. He condemned the chansons of his day without exception on the grounds that they had obscene texts, and, following from this, the use of secular melodies as *cantus firmi* in sacred polyphony. He deplored the use of the organ in church, and considered that magnificent polyphonic music consorted ill with the monastic ideal of silence with which he was familiar from his student years in the Augustinian monastery at Steyn. He also strongly criticized the manners and behaviour of the singers. He called for 'harmonias sacris dignas', a 'music worthy of holy things'; with this dictum he anticipated the statements on music made by several synods and provincial councils. The spirit of Erasmus's ideas is fully reflected in the musical policy of the Council of Trent.

Erasmus directed his attention principally to Gregorian chant. His preference for certain hymns in the repertory was determined by their place in the liturgy, their provenance and the literary value of their words, but also by their purely musical qualities. Here, too, he made the clearest possible claims: he criticized faulty accentuation of the texts and lengthy melismas, and demanded that the words be clearly understandable. In such ways he showed that his reforming spirit was humanist in character.

Erasmus's international career enabled him to speak of musical practice in many countries. His opinions are thus important for present-day readers, for whom his criticism permits an insight into the practice of both secular and sacred music. This is more illuminating and of greater significance for the study of music history than his speculation concerning the doctrine of intervals and the ethical virtues of the modes, which was based entirely upon medieval theory.

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ALBERT DUNNING

Erasmus of Höritz.

See [Horicius, Erasmus](#).

Erato (i).

The Muse of song and dance and of erotic lyric, sometimes represented with the lyre. See [Muses](#).

Erato (ii).

French record company. Philippe Loury of Editions Costallat launched the Erato label by licensing recordings from Haydn Society in 1952. Charpentier's *Te Deum*, conducted by Louis Martini, was recorded in 1953, followed by his *Magnificat* a year later. Martini, along with Jean-François Paillard, Philippe Caillard, Louis Frémaux, Kurt Redel and Karl Ristenpart, conducted an extensive and innovatory programme of Baroque music, while Marie-Claire Alain began a long association with the label, recording the organ works of Bach more than once, and the Hungarian pianist György Sebök recorded 19th-century solo and ensemble repertory. The mutual exchange with Haydn Society ended in 1955, after which Erato recordings were licensed from Westminster, Epic, Decca and several other US labels. From 1963 the Musical Heritage Society issued virtually the entire catalogue in the USA. There was some limited exchange with Hungaroton, Argo, Supraphon and Hispavox. In Germany Erato recordings were issued on Christophorus from 1962, and from 1966 on EMI's Columbia and, later, Electrola labels.

Erato issued stereo discs from the end of 1958. The label produced a special series in conjunction with the magazine *Jardin des arts*, and in 1965 a Baroque thematic series, Châteaux et Cathédrales. Michel Corboz, Claudio Scimone and Marcel Couraud were added to the roster of conductors, with Theodor Guschlbauer attending to the music of the Classical period; Corboz conducted an extensive Monteverdi series. In the late 1960s the label issued recordings of contemporary French music, conducted by Marius Constant and others, in cooperation with French radio. Standard orchestral repertory was assigned to Charles Dutoit, Jean Martinon and Alain Lombard, while John Eliot Gardiner conducted Baroque music and Joel Cohen performed music of the medieval period. The flautist Jean-Pierre Rampal, who first recorded for Erato in 1955, was a leading soloist from 1966 to 1980, and Maurice André made numerous solo recordings on the trumpet. About 1970 Erato also drew on the Muza catalogue for Chopin's complete works and the Claudius catalogue for Bach's cantatas conducted by Helmuth Rilling. In January 1973 Erato became associated with RCA, which later took a sizable financial interest in the firm, and RCA assumed worldwide distribution of Erato. Since then Erato has engaged leading artists in a broad range of serious music of all periods. At the end of 1989 Warner Records acquired the firm, enhancing Erato's position as a major label.

JEROME F. WEBER

Eratosthenes

(*b* Cyrene [now Shahhāt, Libya], c276 bce; *d* Alexandria, c196 bce). Greek scholar. He was educated at Alexandria by the poet Callimachus and the grammarian Lysanias, and at Athens encountered the philosophers Arcesilaus and Ariston of Chios. In about 246 bce Ptolemy III Euergetes summoned him to Alexandria, where he served as tutor to the royal family and director of the library.

Only fragments of his writings survive, including a work entitled *Katasterismoi* about constellations (although Eratosthenes' authorship of this has been doubted), a didactic poem *Hermes* (which includes discussion of the harmony of the spheres), expositions concerning the measurement of the earth, and, above all, a three-volume *Geography*. He covered a wide range of subjects, including philology, grammar, literary history, chronology, geography, astronomy and mathematics, as well as the mathematical theory of music; the latter was the subject of his dialogue *Platōnikos*, in which he reputedly dealt with the fundamental concepts of mathematics following Plato's *Timaeus*. [Theon of Smyrna](#) (ed. Hiller, 81.17ff) and also [Porphyry](#) in his commentary on Ptolemy's treatise on harmonics (i.5: ed. Düring, 1932/R, 91.14ff) cited a distinction drawn by Eratosthenes in the *Platōnikos* between one calculated arithmetically in the Aristoxenian manner (*diastēma*) and one calculated by ratio; Theon also quoted a definition of proportion from Eratosthenes (Hiller, 82.16ff).

Eratosthenes' calculation of the tuning of the degrees of the tetrachords was reproduced by [Ptolemy](#) (ii.14), Theon and Porphyry and is of particular importance. The intervals are as follows: diatonic tetrachord – 9:8, 9:8, 256:243; chromatic tetrachord – 6:5, 19:18, 20:19; enharmonic tetrachord – 19:15, 39:38, 40:39. According to Ptolemy, Eratosthenes adopted Pythagorean ratios for the diatonic tetrachord: a whole tone is thus equal to a 5th minus a 4th (i.e. 9:8), and a semitone or limma to a 4th minus two whole tones (i.e. 256:243). He then calculated the intervals for the other tetrachords using arithmetical and harmonic means: in the chromatic tetrachord the small whole tone is divided into the two semitones 20:19, 19:18; and in the enharmonic, the semitone 20:19 (90 cents, almost exactly the same as the Pythagorean limma, 256:243) is divided into the quarter-tones 40:39 and 39:38. All these ratios are superparticular (the numerator or antecedent exceeds the denominator or consequent by 1), apart from the limma and the upper interval in the enharmonic tetrachord, a major 3rd (19:15, or 409 cents), whose size approaches the Pythagorean ditonus (81:64, or 408 cents). In the chromatic tetrachord, Eratosthenes included a pure harmonic minor 3rd (6:5), which was subsequently retained by Didymus and Ptolemy, rather than the pure major 3rd (5:4) employed by Archytas in the enharmonic tetrachord.

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LUKAS RICHTER

Erb, Donald (James)

(b Youngstown, OH, 17 Jan 1927). American composer. After service in the US Navy during World War II, he attended Kent State University (BS 1950) and then studied composition with Marcel Dick at the Cleveland Institute of Music (MM 1952), Boulanger in Paris (1953) and Heiden at Indiana University, Bloomington (DMus 1964). He was appointed to the composition and theory faculty (1953–61), was composer-in-residence (1966–81), Distinguished Professor of Composition (1987–96) and became professor emeritus in 1996 at the Cleveland Institute; he was also composer-in-residence with the Dallas SO (1968–9) and professor of composition at Indiana University (1975–6, 1984–7) and Southern Methodist University, Dallas (1981–4). He has been the recipient of numerous awards, prizes, fellowships and commissions.

Erb's approach to composition is mainly intuitive, but is based upon a strong foundation of musical craftsmanship. His conception of form is fundamentally organic: he frequently uses a specific intervallic configuration or cell, melodic or rhythmic motives, and/or sonic gestures as the basis for a whole movement or work. He employs these 'seeds' to generate growth through developmental processes – using varieties of textures and sonorities as well as limited aleatoricism – towards a goal-orientated succession of climaxes, analogues to the concept of variation. Although his works always have a tonal foundation, he uses contemporary means, such as pitch repetition and pedal points, to establish a sequence of fluctuating tonics. His works are analogous to traditional forms and exhibit clear musical structures. His interest in incorporating improvisatory and aleatory elements in his music reflects his great interest and background in jazz.

In the 1960s, he developed his mature style based on exploring the sound capabilities of traditional instruments and electronically synthesized sound, as well as relationships between the two. *Reconnaissance* (1967) was one of the first compositions of its day to utilize the interaction of real-time performance with electronically generated sounds. Such works as *Fallout* (1964), *Kyrie* (1965), *Fission* (1968) and *The Purple-Roofed Ethical Suicide Parlor* (1972) reflect his response to the Cold War and the Vietnam conflict, and contain violent sonorous explosions. In the 1970s he embarked on a series of virtuoso concertos which made increased technical demands on performers.

His works from the 1980s and 90s reveal a greater emphasis on counterpoint and chromaticism than in his earlier works. Furthermore, he has used chorales and hymns in such works as the Concerto for Brass and Orchestra (1986), *Watchman Fantasy* (1988), *Children's Song* (1995) and *Sunlit Peaks and Dark Valleys* (1995). His *Ritual Observances* (1991) for orchestra was written to honour the bicentennial of the death of Mozart; as a basis for this work Erb uses music from the first eight bars of the 'Lachrymosa' of Mozart's Requiem. In all of these works the borrowed passages are seldom clearly audible and fragments are usually used as compositional germs.

WORKS

(selective list)

large ensemble

Mixed-media: *Fission*, s sax, pf, tape, dancers, lighting, 1968; *Souvenir*, insts, tape, lighting, 1970

Orch: *Chbr Conc.*, pf, str, 1958; *Bakersfield Pieces*, tpt, perc, pf, str, 1962; *Sym. of Ovs.*, 1964; *Perc Conc.*, 1966; *Christmasmusic*, 1967; *The Seventh Trumpet*, 1969; *The Purple-Roofed Ethical Suicide Parlor*, wind, tape, 1972; *Autumnmusic*, orch, tape, 1973; *Treasures of the Snow*, 1973; *Music for a Festive Occasion*, orch, elec, 1975; *concs. for trbn*, 1976, *vc*, 1976, *kbds*, 1978, *tpt*, 1980; *Sonneries for Orch*, 1981; *The Devil's Quick Step*, 12 insts, tape, 1983; *Prismatic Variations*, 1983; *Cl Conc.*, 1984; *Cbn Conc.*, 1984; *Dreamtime*, 1984; *Conc. for Orch*, 1985; *Conc. for Brass and Orch*, 1986; *Solstice*, chbr orch, 1988; *Ritual Observances*, 1991; *Vn Conc.*, 1992; *Evensong*, 1993

Band: Compendium, 1962; Spacemusic, 1962; Reticulation, band, tape, 1965; Concert Piece no.1, a sax, band, 1966; Stargazing, band, tape, 1966; Klangfarbenfunk 1, rock band, orch, tape, 1970; Cenotaph for E.V., sym. band, 1979; Sym. for Winds, 1989

Choral: Cummings Cycle, chorus, orch, 1963; Fallout, chorus, nar, str qt, pf, 1964; Kyrie, chorus, pf, perc, tape, 1965; N 1965, chorus, va, vc, db, pf, 1965; God love you now (T. McGrath), chorus, spkr, harmonicas, hand perc, 1971; New England's Prospect, nar, chorus, orch, 1974

chamber and solo instruments

Dialogue, vn, pf, 1958; Correlations, pf, 1958; Music for Vn and Pf, 1960; Music for Brass Choir, 1960; Str Qt no.1, 1960; Qt, fl, ob, a sax, db, 1961; Sonneries, brass, 1961; Four, perc, 1962; Sonata, hpd, str qt, 1962; Concertant, hpd, str, 1963; Dance Pieces, tpt, pf, perc, vn, 1963; Antipodes, str qt, 4 perc, 1963; Hexagon, fl, a sax, tpt, trbn, pf, vc, 1963; VII Miscellaneous, fl, db, 1964; Phantasma, fl, ob, hpd, db, 1965; Andante, pic + fl + a fl, 1966; Diversion for 2, tpt, perc, 1966

Str Trio, vn, vc, elec gui, 1966; Summer Music, pf, 1966; Reconnaissance, vn, db, elec, 1967; In No Strange Land, trbn, db, tape, 1968; 3 Pieces, brass qnt, pf, 1968; Trio for 2, a fl + perc, db, 1968; Basspiece, db, 4-track tape, 1969; Music for Mother Bear, a fl, 1970; And then, Toward the End, trbn, 4-track tape, 1971; Fanfare, 3 tpt, 2 hn, 2 trbn, tuba, timp, perc, 1971; Z miłosci do Warszawy [To Warsaw with Love], cl, trbn, pf, vc, tape, 1971

Harold's Trip to the Sky, va, pf, perc, 1972; The Towers of Silence, elec qt, 1974; Qnt, vc, fl, cl, vn, pf/elec pf, 1976; Mirage, fl, db, tpt, trbn, perc, elec pf, elec hpd, elec org, 1977; Trio, vn, perc, kbds, 1977; The Hawk, jazz ens, 1979; Nightmusic II, pf, 1979; Nebbiolina, org, 8 bell ringers, 1980; Sonata, cl, perc, 1980; Aura, str qnt, 1981; Déjà vu, db, 1981; Hair of the Wolf-Full Moon, str qt, 1981; 3 Pieces for Hp and Perc, 1981; The St Valentine's Day Brass Qnt, 1981; The Last Qnt, fl, ob, cl, hn, bn, 1982; Aura II Fantasy for Cellist and Friends, vc, 2–4 harmonicas, 4–8 perc, 1983; Adieu, 6 cl, 2 perc, 1984; Rainbow Snake, trbn, perc, kbds, tape, 1985

A Book of Fanfares, brass qnt, 1987; 3 Poems, vn, pf, 1987; Views of Space and Time, amp vn, kbds, hp, 2 perc, 1987; The Watchman Fantasy, amp pf with digital delay, vn, synth, 1988; Woody, cl, 1988; 5 Red Hot Duets, 2 cbn, 1989; Str Qt no.2, 1989; 4 Timbre Pieces, vc, db, 1989; Bulgarian Bop, trbn, jazz ens, 1990; Celebration Fanfare, brass, perc, org, 1990; Drawing Down the Moon, pic, perc, 1991; Illawarra Music, bn, pf, 1992; Remembrances, 2 tpt, 1994; Sonata, vn, 1994; Changes, cl, pf, 1995; Children's Song, 2 vn, 1995; Sonata, hp, 1995; Str Qt no.3, 1995; Sunlit Peaks and Dark Valleys, vn, cl, pf, 1995; Suddenly it's Evening, elec vc, 1997; Dance you Monster, tpt, 1998; 3 Pieces for Db Alone, 1999

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JOHN G. SUESS

Erb, Karl

(*b* Ravensburg, 13 July 1877; *d* Ravensburg, 13 July 1958). German tenor. Entirely self-taught (he was a civil servant until his voice was discovered), he made his début in Kienzl's *Der Evangelimann* at Stuttgart on 14 June 1907. From 1908 to 1910 he gained valuable experience at Lübeck before returning to Stuttgart for the seasons 1910–12. In 1913 he joined the Hofoper in Munich, after a successful guest appearance as Lohengrin. His reputation grew rapidly as he matured and increased his repertory, which eventually numbered some 70 parts (including the principal Mozart roles, *Parsifal*, *Euryanthe*, *Der Corregidor*, *Iphigénie en Aulide*). A highpoint in his career was the first performance of Pfitzner's *Palestrina* in 1917, in which he took the title role with great distinction. He left Munich in 1925 but continued to give guest performances in opera until 1930 (his last role was Florestan under Furtwängler in Berlin). From that time he devoted himself entirely to lieder and concert singing, though he had long been admired for his renditions of the songs of Schubert and Wolf in particular; he was also famous for his interpretation of the Evangelist in the Bach Passions. In 1927 he and his wife Maria Ivogün sang the principal roles in *Die Entführung aus dem Serail* at Covent Garden.

Erb continued to sing and record at an advanced age. To fine, natural musicianship he added incomparable diction. His voice was soft-grained yet powerful and from an early age it seems to have had the distinctive nasal quality evident in the recordings of his middle and later years. Though he made all too few recordings in his prime, some notable treasures have been preserved. These include his Evangelist in Günther Ramin's abridged recording of the *St Matthew Passion* (1941) and the title role of Wolf's *Der Corregidor* (made in 1944), as well as sensitive and moving accounts of lieder by Schubert, Schumann, Brahms and Wolf (for the Hugo Wolf Society). Among writers who paid tribute to Karl Erb were Romain Rolland and Thomas Mann – in the latter's novel *Dr Faustus* Erb may be recognized as the model for Erbe, the 'tenor of almost castrato heights', who in masterly fashion sang the role of the narrator in Adrian Leverkühn's oratorio *Apocalipsis cum figuris* under Klemperer in a fictitious ISCM concert at Frankfurt in 1926.

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PETER BRANSCOMBE

Erba, Dionigi

(*d* Milan, 29 Nov 1730). Italian composer. He may have been related to the old noble Erba family originating at Como and thus also to his contemporary, Cardinal Benedetto Erba Odescalchi, Archbishop of Milan. But it is unlikely that he was his brother, as Eitner maintained: in fact he is never mentioned in biographies of Cardinal Benedetto, nor in histories of the family; nor, in the very detailed account of the event, was he said to be present at the festivities organized for the solemn entry of the archbishop into Milan in 1713; and his surname is never referred to as Erba Odescalchi. From 1692 he was *maestro di cappella* of S Francesco, Milan, and from 1697 of S Maria presso S Celso there. The anthology in which his *Cor triumph exulta, respira* appears also contains works by the Milanese composers Alessandro Besozzi (i), G.B. Brevi and Francesco Ballarotti, who collaborated on operas with Erba. His name is remembered mainly because of a *Magnificat* for two choirs, oboe, strings and organ that was once mistakenly attributed (by Robinson) to Handel. It is, however, by Erba, though Handel did make a copy of it (now in *GB-Lbl*) and borrowed copiously from it in his oratorio *Israel in Egypt*, in, for instance, the double chorus 'The depths have covered them'. The question is definitively discussed by Dean.

WORKS

known only from librettos unless otherwise stated

Arione (op, O. d'Arles), Milan, 1694 [recit and some arias only; collab. C. Valtolina, A. Scarlatti, G.B. Brevi, F. Ballarotti and others]

Antemio in Roma (op, A.R. Bella Villa), Novara, 1695 [Act 2 only; collab. Alessandro Besozzi (i), Giacomo Battistini]

La necessità soccorsa dal glorioso Santo di Padoa (orat), Milan, 1725, collab. 12 other composers

Cantate a gloria del santissimo sacramento, Milan, 1710, 1718, 1725, 1729

Magnificat, 2 choirs, ob, str, org, *GB-Lbl* (Handel autograph), *Lcm*; ed. in G.F. Handel: Werke, suppl., i (Leipzig, 1888)

Cor triumph exulta, respira, 1v, bc, 1692¹

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MARIANGELA DONÀ (with DANIELA BORRONI)

Erbach [Erbacher], Christian

(*b* Gausalgesheim, nr Mainz, 1568–73; *d* Augsburg, between 9 June and 7 Sept 1635). German composer, organist and teacher. Three documents from his own time give his age variously as 40 in 1610, 42 in 1615 and 50

in 1619, thus placing his birthdate between 1568 and 1573. He stated in 1609 that he had devoted himself to music from his earliest years. His first published composition appeared in Victorinus's *Thesaurus litaniarum* (RISM 1596²). By this time he may already have entered the service in Augsburg of Marcus Fugger, whose patronage he praised in the dedication of his first book of *Modi sacri* (1600); this collection includes a work written for Fugger's wedding in 1598. In 1602 he was appointed to positions in Augsburg that had previously been held by Hans Leo Hassler: organist at the church of St Moritz (on 27 March) and city organist and head of the Stadtpfeifer (on 11 June). Stating that he had recently recovered from a serious illness, he dedicated his *Mele sive cantiones sacrae* (1603) to Fugger's son Johann and nephews Otto Heinrich and Johann Ernst; he also dedicated all but one of his other printed collections to important citizens of Augsburg or nearby places (only the *Teutsche Lieder* lacks a dedication). His appointment with the city was renewed in 1609, 1614 and 1620. Recommended by the new Kapellmeister, Georg Mezler, as 'the best organist and composer in Germany', he became assistant organist at Augsburg Cathedral in 1614 (he had once played there during a diocesan synod in 1610). He was well received by the cathedral chapter, who paid him for some compositions in 1619. He became principal organist in 1625. His duties in this position included instructing selected pupils from the cathedral choir school in composition and organ playing. (For an illustration possibly of Erbach playing the organ, see [Augsburg](#).)

Erbach had begun to take pupils before 1611. He now enjoyed a wide reputation as a teacher and attracted both Catholic and Protestant pupils from Augsburg and other cities (he himself was a Catholic). Among more than 15 musicians known to have studied with him are Daniel Bollius, Johann Klemm, Johann Aichmiller and Georg Philipp Merz; the last two both did so after becoming Kapellmeister of Augsburg Cathedral (in 1617 and 1627 respectively). According to Philipp Zindelin he expected his pupils 'to have a clavichord or harpsichord on which to practise daily'. His curriculum included the intabulation of music of 'all kinds of eminent composers', for example Lassus. He also earned the respect of his colleagues as a judge of organs – he was called on several times to evaluate the work of organ builders in Augsburg – and as a composer.

The turmoil of the Thirty Years War deeply affected Augsburg during Erbach's last years. In 1631 he became a member of the exclusively Catholic city council for a few months. When the Swedish army occupied the city in April 1632, however, the whole council was replaced with Protestants. Erbach was still employed by the city in September 1634, but a year later, on 7 September 1635, his last quarterly salary payment was received by his widow: he had been dismissed on 9 June 1635 by the cathedral chapter, whose diminished funds could not support an organist at that time. He probably died shortly afterwards, for his successor as city organist, appointed on 27 May 1636, said he had applied for the post a year earlier.

Italian influence is evident in Erbach's keyboard music, which is similar in style to Hassler's, as well as in his vocal music, especially in the large polychoral motets and the smaller sacred canzonettas. The corpus of some 120 keyboard works comprises mostly toccatas, ricercares and canzonas,

though several other forms are represented too. Three pieces that formed the repertory of an automatic organ built in Augsburg in 1617 – the ‘Pommerscher Kunstschränk’, which was destroyed in 1945 – were formerly attributed to Erbach, but his authorship is now questioned. His vocal music is almost entirely sacred. The three books of *Modi sacri tripertiti* (1604–6) contain cantus firmus settings of the introits, alleluia verses and communions for mass at most of the important feasts in the liturgical calendar. The Italian influence in his vocal music is particularly that of Venetian music, which appears to have conditioned many of the textures and the polychoral scoring of the earlier works for large ensembles. Vocal concertos with basso continuo are found in several anthologies.

Erbach had a son, also called Christian (1603–45), who is known as a composer only through two motets printed in collections of the time.

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vocal

Modi sacri sive cantus musici, ad ecclesiae catholicae usum, 4–10vv ... liber primus (Augsburg, 1600); 5 motets in C, 2 in G, 2 in H

Mele sive cantiones sacrae ad modum canzonette ut vocant, 4–6vv (Augsburg, 1603); 1 ptbk lost

Modorum sacrorum sive cantionum, 4–9vv ... Lib. secundus (Augsburg, 1603–4); ed. in Haldeman, 4 motets in G, 3 in H

Modorum sacrorum tripertitorum, 5vv ... pars prima (Dillingen, 1604); 1 ptbk lost

Modorum sacrorum tripertitorum, 5vv ... pars altera (Dillingen, 1606); 1 ptbk lost

Modorum sacrorum tripertitorum, 5vv ... pars tertia (Dillingen, 1606); 1 alleluia verse in G, 1 motet in Haldeman

Sacrarum cantionum, 4–5vv ... liber tertius (Augsburg, 1611); 3 ptbks lost; 4 motets in G

Acht unterschiedliche geistliche teutsche Lieder, 4vv (Augsburg, n.d.); 1 ptbk lost

Compositions in anthologies: 1 in 1596² (ed. in Haldeman), 1 in 1600², 6 in 1603¹, 1 in 1604⁷ (ed. in RRMR, xxiv–xxv, 1977) 3 in 1605¹, 1 in 1609²⁸, 1 in 1611¹, 1 in 1612³, 1 in 1613¹, 1 in 1615², 2 in 1616², 2 in 1617¹, 5 in 1618¹, 1 in 1619¹⁶, 2 in 1621², 4 in 1624¹ (1 in H), 1 in 1626², 3 in 1627¹, 2 in 1629¹, 3 masses in *Missae ad praecipuos dies festos accommodatae* (Erfurt, 1630)

Missa Paschalis (ordinary and proper), 5vv; *Officium pro fidelibus defunctis*, 5vv; 3 Marian ants, 6vv; *Gloria Patri*, 5vv; 2 lits, 5vv (1 in Haldeman); 53 motets, 2 Ger. songs, 4–5vv (some from pubd collections); all *D-As*

Lit, 6vv; *Gloria patri*, 4vv, ed. in CMM xii/8 (1996); 25 motets, 4–6, 8, 10vv, 3 in H (some from pubd collections); Ger. sacred song, 5vv; It. madrigal, 6vv; all *Bsb*

Hymn, 6vv; 2 motets, 4–8vv (some from pubd collections); Ger. sacred song, 5vv; all *Rp*

instrumental

Kbd: 22 canzonas, 4 fantasias, 5 fugas, hymn, 4 Ky, intonation, 11 ints, 5 Mag, 32 ricercares, 35 toccatas; some ed. in W; all ed. in R [with list of 14 doubtful or inc. pieces]

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WILLIAM E. HETTRICK

Erbach, Friedrich Karl, Count of

(*b* Erbach, Odenwald, 21 May 1680; *d* Erbach, 20 Feb 1731). German composer. He was the 15th child in the family. He served as an officer in the Low Countries but had no appetite for military service. After his accession in 1720 he devoted most of his time to his musical and literary interests. He maintained a court Kapelle which was amplified on special occasions by wind instruments from the Darmstadt court Kapelle.

Erbach was a close friend of G.P. Telemann, who was probably his composition teacher, and of the Frankfurt traveller and musical amateur J.F.A. von Uffenbach, who described meetings with the count in his travel diary and celebrated their friendship in two cantata texts to which he set music by Handel. They met at Telemann's weekly concerts in the Frauensteins' house at Frankfurt, at chamber music in the palace and gardens at Erbach and at convivial gatherings and hunts in the Odenwald. In 1727 the count sent his 30 divertimentos to Telemann in Hamburg for correction; soon afterwards (in the autumn) Telemann went to Erbach and stayed there for some time. The count dedicated the divertimentos to the Landgrave Ernst Ludwig of Hesse-Darmstadt, in gratitude for the present of his own orchestral works of 1718. 14 of them are trios in hybrid forms that combine features of the church and chamber sonata. The six duos for cello or bassoon are freer and shorter. Stylistically, the pieces are all modelled on Telemann. There is now no trace of the 'musikalisches Werk von starken Konzerten' which was dedicated to Uffenbach.

WORKS

Divertimenti armonici: 12 sinfonie, 2 vn, b, *D-DS*; 12 sinfonie, 2 fl, b, *DS*; 6 duetti, 2 vc/bn, *DS*, ed. in HM, cxxii (1954)

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ELISABETH NOACK/DOROTHEA SCHRÖDER

Erben, (Johann) Balthasar

(*b* Danzig [now Gdańsk], 1626; *d* Danzig, bur. 3 Oct 1686). German composer. Mattheson stated, probably incorrectly, that he taught Christoph Bernhard, who was only a year younger than himself. When he applied in 1653 for the post of Kapellmeister of the Marienkirche, Danzig, the city council decided instead to give him a grant so that he could travel for the purposes of study. He went to Regensburg where, according to his accounts of his travels, he met Froberger. On the latter's recommendation he considerably extended his journey, not only through the towns of south and west Germany but as far as the Netherlands, England, France and Italy. According to Eitner, Georg Neumark (in RISM 1657³) described him as town organist at Weimar, but this does not seem to be so. The news that the post of Kapellmeister at the Marienkirche, Danzig, had again become vacant reached him in Rome in 1657, whereupon he returned and in 1658 applied for the post for a second time, this time successfully. He held it until his death and was in effect 'Kapellmeister of the City of Danzig', for this was the leading position in the centrally organized musical life of the

city: in addition to the church music at the Marienkirche he was also responsible for the civic music at the Artushof. He carried out his duties with great diligence, as is demonstrated not only by his own reports but also by a choir regulation of 1659 stipulating that the civic musicians must take part in the church hymns. His efforts as both composer and organizer meant that Danzig church music reached new heights. In his later years, however, he had to battle against the unpropitious times, and his ever worsening position is reflected in repeated petitions to the council.

A number of Erben's works must have been lost. In 1688 his widow offered the Danzig city council a 'fair quantity of musical works written in his own hand and most of them his own compositions', but the council declined them. As well as a few instrumental pieces, however, enough of his church music survives to indicate his importance for the development of the genre in Danzig. His inclination towards rich scoring, supported by expressive harmony, affective chromaticism and intensive counterpoint is particularly noticeable. Most of his sacred concertos are settings of biblical texts, in particular from the psalms, while the others use hymn texts; the two types of words are never found in the same work. Chorale variations *per omnes versus*, previously not found in church music, are a speciality of Erben.

WORKS

MS works in S-Uu unless otherwise stated

vocal

Halt auff! grosses Himmelslicht, aria (L. Knaust), lv, 3 va, bc (Königsberg, 1668)
[on the abdication of King Jan Kazimierz of Poland]

8 melodies, 1652⁶, 1657³

Ach, dass ich doch in meinen Augen, lv, 2 vn, va, violetta, 2 va da gamba, bc (tablature); Ante oculos tuos Domine, lv, 3 va, bc (tablature); Audite gentes, 6vv, 2 violettas, bc (tablature); Confitebor tibi Domine, 3vv, 2 vn, bc (tablature); Dixit Dominus, 6vv, 2 vn, 3 violettas, va da gamba, bc; Domine Jesu Christe exaudi, 5vv, bc; Erbarm dich mein, o Herre Gott, 5vv, 4 va, bc, *D-Bsb*; Es woll uns Gott genädig sein, 5vv, 4 insts, bc; Gelobet seist du, Jesu Christ, 5vv, 2 vn, 3 insts, violetta, bn, bc (tablature); Habe deine Lust an dem Herren, 3vv, 2 vn, bc, *Bsb*; Herr Christ, der ein'ge Gottes Sohn, 5vv, 5 insts, bc, ed. F. Kessler, *Danziger Kirchenmusik: Vokalwerke des 16. bis 18. Jahrhunderts* (Neuhausen-Stuttgart, 1973); Ich freue mich im Herrn, 1v, 5 va, bc (tablature); Laudate Dominum, 6vv, 2 vn, 2 va da gamba, bc; Magnificat, 6vv, 2 vn, 3 va, vle, bc (hpd) *Bsb*; Miserere mei Deus, 6vv, 4 va, bc; Nisi Dominus, lv, 6 insts, bc (tablature); O Domine Jesu Christe, adoro te, 4vv, bc; Peccavi super numerum arenae maris, 6vv, 3 va, vle, bc (tablature); Quam dilecta tabernacula tua, 5vv, 2 vn, 2 va da gamba, bc; Salve suavissime Jesu, 1v (later version, 2vv), 2 vn, 2 va, bc; Sei getreu bis in den Tod, 3vv, 2 vn, bc, *Bsb*; Solvite jam grates, 6vv, 2 vn, 2 violettas, vle, bc (tablature); Sustinuimus pacem, 6vv, 4 va, bc (tablature)

For lost works see Seiffert and Rauschnig

instrumental

Passacaglia, courante and sarabande, kbd, *US-NH*

Sonata sopra 'ut re mi fa sol la', 2 vn, bc

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SUSETTE CLAUSING

Erben, Henry

(*b* New York, 10 March 1800; *d* New York, 7 May 1884). American organ builder. He was the son of Peter Erben (1771–1861), who became organist of Trinity Church in New York. In 1816 Erben was apprenticed to his brother-in-law, Thomas Hall, an organ builder who had been previously associated with John Lowe of Philadelphia; the two went into partnership in 1824 under the name of Hall & Erben. The partnership was dissolved in 1827, after which Erben built under his own name. He was an aggressive businessman and, despite early setbacks (including disastrous factory fires in 1835, 1841 and 1849), by mid-century he had become the leading organ builder in New York. An industrial census of 1855 records Erben's firm as employing 45 workmen and having built 110 organs during a 12-month period. His work was to be found throughout the country, and between 1849 and 1863 he operated a branch factory in Baltimore to supply an extensive southern trade. In 1872 Erben suffered another devastating factory fire in which two workmen were killed and, although he rebuilt his works, his production never again achieved its mid-century levels. From 1874 to 1879 he worked in partnership with William M. Wilson under the name of Henry Erben & Co., and from 1880 to 1884 Erben's son Charles was his partner. He was succeeded by a former workman, Lewis C. Harrison (1838–1918).

Erben was a colourful, outspoken individual, often critical of his competitors; a shrewd businessman and an influential politician who was occasionally embroiled in legal battles. His organs are characterized by

sound construction and bright, cohesive chorus-work. Although some of the larger organs of the late period employed the Barker lever action, Erben never experimented with pneumatic or electric actions. His best-known organ was perhaps the large instrument built in 1846 for Trinity Church, New York, for which he was awarded a gold medal by the American Institute. Other notable instruments included those in Second Presbyterian Church, Philadelphia (1838), Christ Church, Mobile, Alabama (1859), St Patrick's Cathedral, New York (1868), and Plymouth Congregational Church, Chicago (1870).

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BARBARA OWEN

Erbse, Heimo

(b Rudolstadt, 27 Feb 1924). German composer, active in Austria. He received his first musical education in Weimar, but had to give up the idea of an instrumental career when he was severely wounded in Russia in 1943. After the war, he studied conducting and opera direction in Weimar. He became assistant director in Jena in 1947 and director in Sondershausen the following year. In 1950 he began composition study with Boris Blacher in Berlin (1950–52); he later worked with Werner Egk and Oscar Fritz Schuh, among others. He wrote several pieces of incidental music for the theatre, as well as film scores. When his opera *Julietta* op.15 (1957), first performed at the Salzburg Festival in 1959, received negative reviews from some critics, he partially retreated from public musical life. Having acquired a farmhouse in Taxenbach in the Austrian Alps in 1957, he became an Austrian citizen in 1964. He relocated to Baden, near Vienna, in 1989. His awards include the Prize of the Bavarian Academy of Art, Munich (1954), the Berlin Arts Prize for Music (1956) and the Appreciation Prize of the Austrian State (1973).

Erbse's works display the influence of Blacher in their transparency, emphasis on linear development, accentuated rhythms, pronounced ostinatos and strongly chromatic tonality. Among his first successful works were the Sonata op.3 for two pianos (1951) and the *Sinfonietta giocosa* op.14 for large orchestra (1956). His first and second symphonies, op.23 (1963–4) and op.29 (1969–70) respectively, can be considered continuations of the Classical-Romantic symphonic tradition. After a break in his output from the late 1970s, Erbse composed the Third Symphony

op.42 in 1990. From that time on, he composed a symphony almost every year. Most adhere to a four-movement pattern, make use of classical formal structures, develop cellular motifs of often conspicuously large intervallic leaps, feature melodic lines with sparing harmonization, and exhibit frequent interplay between sections of the orchestra, or diverse combinations of voices. He has also composed for smaller forces. (LZMÖ)

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Dramatic: Fabel (chbr op, Erbse), C, 1952, Berlin, 1952; Julietta (op semiseria, 4, Erbse, after H. von Kleist: *Die Marquise von O ...*), op.15, 1957, Salzburg, 17 Aug 1959; Ruth (ballet, 2, Bible and G.M. Hoffman), op.16, 1958, Vienna, 1959; Der Herr in Grau (komische op, C. Merz), op.24, 1965–6; Der Deserteur (op, 2, Erbse), 1983; incid music, film scores

Syms.: no.1, op.23, 1963–4; no.2, op.29, 1969–70; no.3, op.42, 1990; no.4, op.48, 1992; no.5, 1993; no.6, 1994; no.7, 1996; no.8, 1997; no.9, 1997–8; nos.10–12, 1998; no.13, 1998

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Vocal: Splitter (C. Sandburg), op.2, medium v, pf, 1951; Hymne, 1v, orch, 1954; 3 Eichendorff-Lieder, op.12, high v, pf, 1954; 3 Mörike-Lieder, op.17, low v, pf, 1959; 3 Lieder (P. Celan), op.21, medium/low v, pf, 1963; Das hohe Lied Salomos, op.26, S, Bar, pf/orch, 1968; 5 Orchestergesänge (G. Trakl), op.27, Bar, orch, 1969; 3 choruses (N. Sachs), op.31, 6vv, 1971; Nachklänge (J. von Eichendorff, H. Gerig), 5 lieder, op.33, high v, gui, 1973; 5 Gesänge (*Anakreontischen Liedern*, trans. E. Mörike), op.35, high v, fl ad lib, hpd, 1976; Eine kleine Heine-Kantate (H. Heine: *Buch der Lieder*), op.36, 4 8-pt choruses, 1976

Chbr and solo inst: Str Qt no.1, op.5, 1951; Pf Trio, op.8, 1953; 12 Aphorismen, op.13, fl, vn, pf, 1954; Allegro – Lento – Allegro, wind, 1956; Qt, op.20, fl, ob, cl, bn, 1961; Sonata, op.25, fl, pf, 1966; Nonet, op.28, ob, cl, bn, hn, str qnt, 1971 [arr. chbr orch]; 3 Studien, op.30, fl, gui, 1972; 7 Skizzen in Form einer alten Suite, op.34a, vc, pf, 1975 [arr. of chbr orch work]; Trio, op.37, ob, A-cl, bn, 1977; Chbr Conc., op.38, ob, A-cl, bn, hn, str qnt, pf, 1978; 4 lyrische Stücke, op.39, bn, pf, 1978 [arr. for various insts, pf]; Trio, op.41, vn, cl, pf, 1978; Divertimento, str trio, 1987–8; Sextet, op.46, wind qnt, pf, 1991; Sonata, op.44, tpt, pf, 1991; 3 Stücke, op.45, trbn, pf, 1991; Sonata, op.47, cl, pf, 1993; Chbr Conc., str qnt, pf, 1995–6 [arr. chbr orch]; Conc., vn, str qnt, 1996

Pf: Sonata op.3, 2 pf, 1951; Sonata, op.6, 1952; Ekstato, rondo scherzando, op.7, 1953; 4 Rhapsodies, op.40, 1979; Scherzo, 2 pf, 1996

MSS in *A-Wn, D-Bda*

Principal publishers: Bote & Bock, Doblinger, Peters

CHRISTIAN HEINDL

Erculeo [Ercoleo, Erculei], Marzio

(*b* Otricoli, nr Terni, 1623; *d* Modena, 5 Aug 1706). Italian writer on music, composer, teacher and singer. He studied music at the Collegio Germanico, Rome. By 1638 he was a soprano in the chapel at the court of Duke Francesco I d'Este at Modena and served as a castrato soprano until the chapel was disbanded by the regent Duchess Laura in July 1662. After petitioning the duchess he was reinstated at court as 'musicus ecclesiasticus di SAS' on a much-reduced stipend. During the regency period (1662–74) he wrote the text of an oratorio, *Il battesimo di San Valeriano martire*, for the Feast of S Cecilia (?1665) and in 1672 applied unsuccessfully for the beneficed post of choral chaplain at Modena Cathedral. When Duke Francesco II came to power in 1674, Erculeo fell from favour at court. For the rest of his life he taught singing to the seminarists at the schools of the Congregazione della Beata Vergine and S Carlo, where Pacchioni had been one of his pupils. His three books of the 1680s derive primarily from his work as a singing teacher, and the last two are specially interesting for the light they throw on the performance of Gregorian chant at the period. His discussion in *Il canto ecclesiastico* is illuminated by a number of pieces of music by him.

WORKS

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ARGIA BERTINI/J. VICTOR CROWTHER

Erdbogen

(Ger.).

An earth bow or [Ground harp](#).

Erdelawer, Hermann.

See [Edlerawer, Hermann](#).

Erdeli, Ksenia (Alexandrovna)

(b Mirolyubovka, Ukraine, 8/20 Feb 1878; d Moscow, 27 May 1971). Russian harpist and teacher. She was trained at the Smoln'iy Institute, St Petersburg, and from 1891 studied the harp under E.A. Walter-Kyune. She was a member of the Bol'shoy Theatre orchestra in Moscow, 1899–1907. In 1908 she played as a soloist in Ziloti's symphony concerts in St Petersburg, and gave the first performance in Russia of Ravel's *Introduction et allegro*. She taught at the Smoln'iy Institute from 1911, and at the St Petersburg Conservatory, 1913–17. She was again with the Bol'shoy, 1918–38, and was a professor at the conservatory until her death. Erdeli's playing had a rare beauty of tone, her technique was brilliant and refined. Her compositions and transcriptions of Russian and foreign works were a valuable contribution to harp literature. The first harpist to give solo concerts in Russia, she was the founder of the Soviet harp school; her pupils included her niece Olga Erdeli and Vera Dulova. She published her memoirs *Arfa v moyey zhizni: memuari* (Moscow, 1967). She was made People's Artist of the USSR in 1966.

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I.M. YAMPOL'SKY

Erding-Swiridoff [née Erding], Susanne

(b Schwäbisch Hall, 16 Nov 1955). German composer. She studied English language and literature at Stuttgart University and, from 1974 to 1979, music at the Stuttgart Musikhochschule, where she was a composition pupil of Milko Kelemen. She also studied composition with Dieter Acker in Munich, Peter Maxwell Davies at Dartington and Agosto Rattenbach in Buenos Aires, and undertook further studies in Oxford, Cambridge, New Haven and Montreal. She became a teacher at the Stuttgart Musikhochschule in 1979. In 1988 she married the writer Paul Swiridoff. In her music, which has received many awards, she synthesizes experimental techniques, involving microtones and variable pitches, with a refined sense of expression and form.

WORKS

(selective list)

Stage: Yellan (ballet), 1981–2 [arr. of orch work]; Joy (chbr opera, R. Kift), 1983; Der Schneemann (op, W. Jens), 1990; see also chbr work, Moment Musical
Orch: Yellan, 1981; Conc., vc, 2 orch groups, 1983; Modi giocosi I, youth chbr orch, 1985; Kassandra, 1986; Tierra Querida, vc, orch, 1986; Modi giocosi II, youth chbr orch, 1990
Chbr and solo inst: Grotesques arabesques, vc, pf, 1980; Cadeau cosmique, pf, 1982; Suite, pf, 1982; Rotor, va qt, 1983; Moment musical, fl, gui, pantomime,

1983–4; Homage to the City of Dresden, org, 1985; Variations sérieuses, sax qt, 1985; Aragonesa, 12 vc, 1987; Delirio, tuba, 1987; Lieder, hn, paintings, 1988; Blumen und Blut, vc, 1988; Maske und Kristall V, perc, 1992

Vocal: Spuren im Spiegellicht (H. Kromer), Bar/Mez, 1984, arr. Bar, chbr ens, 1985; Kein Ort, nirgends (W. Bauer), Mez, pf, 1988; Fröhliche Wehmut (S. Kierkegaard, P. Swiridoff), mixed chorus, 1990

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DETLEF GOJOWY

Erdmann, Eduard

(*b* Wenden, Livonia [now Cēsis, Latvia], 5 March 1896; *d* Hamburg, 21 June 1958). German pianist and composer. He studied composition with Tiessen and the piano with Ansorge in Berlin. From 1925 to 1935 he directed the piano masterclass at the Musikhochschule, Cologne. An international performer, both as a soloist and with the Australian violinist Alma Moodie, Erdmann specialized in the performance of New Music, playing works by Tiessen and Schoenberg on tours of South America. Despite restrictions placed upon musical performance by the Third Reich, he continued his activities as a pianist, turning to music of the Romantic period, particularly the posthumously published sonatas of Schubert. He became a professor of piano in Hamburg in 1950, where his pupils included Paul Baumgartner.

As a composer, Erdmann followed his own stylistic path. A performance of his First Symphony at the 50th Music Festival in Weimar (1920), established his reputation as a pioneering Expressionist. He introduced a work for piano at the Neue Musikgesellschaft, Berlin, and a string quartet at Donaueschingen. Other works received premières at music festivals in Salzburg (1923), Prague (1924) and Vienna (1931). With the rise of the Third Reich, however, his works were banned. It was not until 1946 that they were performed again in public. Later works, such as the *Konzertstück* (1946) for piano and orchestra and *Capricci* (1951), were recognized as late vintages of Expressionism and did not meet with the success of his earlier compositions.

WORKS

Stage: Operette (operetta, G. Specht), 1925

Orch: Am Gardasee, tone poem, orch, 1914; Rondo, 1918; Sym. no.1, 1920; Sym. no.2, 1924; Pf Conc., 1930; Ständchen, small orch, 1930; Konzertstück 'Rhapsodie und Rondo', pf, orch, 1946; Sym. no.3, 1947; Capricci, 1951; Ein kleines Kaleidoskop, 1951; Sym. no.4, 1951; Serenade, orch, 1953

Vocal: Himmel und Erde (after C. Morgenstern), 1v, pf, 1915; 4 Lieder (E. Mörike, E. Geibel), 1921; 6 Lieder (A. Holz, D. von Liliencron), 1921; 5 Lieder, 1921; 2

Lieder (F. Nietzsche and others), 1921

Chbr and solo inst: An den Frühling, vn, pf, 1912; 5 Klavierstücke, 1920; Bagatellen, pf, 1921; Sonata, vn, 1921; Str Qt, 1937; Str Qt, 1952

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KLAUS JUNGK

Erede, Alberto

(b Genoa, 8 Nov 1909). Italian conductor. He studied the piano and cello in Genoa and composition at the Milan Conservatory, then conducting with Weingartner at Basle and with Fritz Busch at Dresden. His début was with the Accademia di S Cecilia at Rome in 1930; he joined Busch on the music staff of the first Glyndebourne Festival (1934), returning each year until 1939 and conducting performances of *Le nozze di Figaro* and *Don Giovanni* there in 1938–9. He was also musical director of the Salzburg Opera Guild (1935–8), with whose ensemble he first toured the USA in 1937, when he made his New York début with the NBC SO. In 1939 he conducted the première of Menotti's *The Old Maid and the Thief*, originally a radio opera, for NBC. The war years were spent conducting opera and concerts in Italy, where he was chief conductor of the RAI SO, Turin (1945–6).

Erede became a familiar figure in London as musical director of the New London Opera Company at the Cambridge Theatre (1946–8). In 1950 he was engaged by Rudolf Bing for the Metropolitan Opera, and he conducted there regularly until 1955. He was general music director of the Deutsche Oper am Rhein from 1958 to 1961, and in 1968 he followed Toscanini and de Sabata as the third Italian to conduct at Bayreuth, in *Lohengrin*. His close ties with West Germany were recognized by the award of the Federal Order of Merit. In 1961 he became chief conductor of the Göteborg SO, and continued to appear widely as a guest conductor, including opera performances at Covent Garden (the first being *Il Trovatore* in 1953) and the Edinburgh Festival (where he conducted performances by the S Carlo company from Naples in 1963). In 1988 he returned to the Rome Opera after a 20-year absence and brought a rare unity of style to *Simon Boccanegra*. He recorded a number of complete operas, mainly in the 1950s, of which those by Verdi, Puccini and others set new standards of performance in the early days of LPs in their characteristic blend of firm rhythm and a sensitive feeling for detail. He was also a sought-after conductor for solo operatic discs by Tebaldi, Gobbi and others.

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HANSPETER KRELLMANN/NOËL GOODWIN

Eredi [Heredi], Francesco

(*b* Ravenna, 10 Oct 1575 or 8 Jan 1581; *d* after 1635). Italian composer. Fabbri (1988) prefers the 1575 birth date. Eredi taught briefly at the seminary in Ravenna in 1599, and his *Il primo libro de madrigali a cinque voci* (Venice, 1600) for five voices is associated with the local nobleman Lodovico Rasponi; it also includes an eight-voice madrigal 'nelle nozze di Cesare Rasponi', Lodovico's brother. In 1623 Eredi was appointed *maestro di cappella* of Ravenna Cathedral: the appointment was directly connected with the dedication to the Archbishop of Ravenna of his *Integra omnium solemnitatum vespertina psalmodia* (Venice, 1623) for five voices and continuo. He seems to have stayed in this post until his death, also working for other institutions in Ravenna. Apart from a five-voice madrigal (in RISM 1604⁸), his only surviving music is *L'Armida del Tasso posta in musica*, op.3 (Venice, 1629), for five voices and continuo, dedicated to Ciro Pantaleone. Eredi provides two cycles setting 19 *ottave rime* from Tasso's *Gerusalemme liberata* (xvi.56–66, omitting 57–8; xx.123–34, omitting 132–3) concerned with the love of the enchantress Armida for Rinaldo. The text is set in the style of the continuo madrigal with different vocal groupings variously representing the 'speaking' characters, although there is some writing for solo voice for dramatic effect. The long dedication plays on the name of the dedicatee (exhorting him to emulate the Persian King Cyrus's love of music) and, inevitably given the subject matter, on music (*canto*) as a most powerful charm (*incanto*).

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TIM CARTER

Eredia, Pietro.

See [Heredia, Pedro](#).

Eremita [Heremita], Giulio

(*b* Ferrara, ?c1550; *d* c1600). Italian organist and composer. He was not a Camaldolese monk, as has been claimed in several biographical notices. Eremita was his family name and he was employed as an organist in Rome by Cardinal Luigi d'Este (Marenzio's employer) from before 1576 until at

least July 1581. He was not employed by the Ferrarese court, but he may have stayed in Ferrara when Cardinal Luigi left there in July 1581. This suggestion is supported by the dedications of his madrigal books of the 1580s, by his inclusion in Ferrarese anthologies (RISM 1591⁹ and 1592¹⁴) and by the publication in Ferrara of two of his madrigal books in 1584 and 1586. He may have been an organist in a Ferrarese church or a virtuoso in a Ferrarese academy.

A sampling of a few of his madrigals from the 1580s indicates that he was a thoroughly conventional madrigalist whose style includes much metrically regular homophony and some quasi-polyphonic play with small motifs over a firm harmonic foundation. He wrote almost exclusively canzonetta-madrigals, a type popular to the exclusion of almost all others in northern Europe and England at that time. Perhaps for this reason, his work was more often included in the anthologies of northern Europe than in those of Italy.

WORKS

Madrigali libro primo, 6vv (Ferrara, 1584)

Madrigali libro primo, 5vv (Ferrara, 1586)

Il secondo libro de' madrigali, 5vv (Venice, 1589); 2 Eng. contrafacts, 1597²⁴

Further madrigals, 5, 6vv: 1583¹², 1591⁹, 1592¹¹, 1592¹⁴

1 motet, Latin contrafact, 8vv: 1603¹, 1609¹⁵

2 madrigals: *D-Mbs, GB-Lcm*

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ANTHONY NEWCOMB

Erfordia, Johannes de.

See [Johannes de Erfordia](#).

Erfurt.

City in Germany, capital of Thuringia. The settlement, situated on the Gera in the Thuringian basin, was designated by St Boniface in 741 as the seat of two monasteries, and quickly developed into an economic and cultural centre. It grew in the Middle Ages, and boasts several fine churches (the Reglerkirche, Barfüsserkirche, Andreaskirche, Predigerkirche, Kaufmannskirche, Neuwerkkirche, St Severikirche and the Augustinian monastery) and secular buildings. The Cathedral of the Blessed Virgin Mary, begun about 1350, with the 'Gloriosa' bell that weighs about 15 tonnes (founded 1497), dominates the town's skyline. The many Kantors and hymnologists who lived in Erfurt have left a rich store of music

manuscripts, treatises and medieval documents. From the time of Meister Eckhart, a 13th-century philosopher, theologian and mystic, Erfurt intellectual life was influenced by strong and occasionally revolutionary movements of a bourgeois or plebeian character. In the university, founded in 1392 and after Cologne the oldest German university, 'Musica Muris' (a course based on the writings of Johannes de Muris) was a fixed discipline. The famous *Amploniana* manuscript collection of the rector Amplonius Rating became the focus of study of the Erfurt circle of humanists which included Mutianus Rufus and Eobanus Hesse. Under their influence the cultivation of secular music by the students and citizens was securely established. The Kalandsbrüderschaft, a medieval body of religious and lay men, and the pre-Reformation boys' choir, founded a strongly traditional style of hymnology (for corpus of musicological documents, see Handschin). Luther received his practical and theoretical education at the Augustinian monastery, as a student from 1501, *magister* from 1505 and monk until 1508; he was a pupil of the composers and theorists Nikolaus Marschalk and Antonius Musa. The city has records relating to folk music and dance music, guild activities, minstrelsy and the Stadtpfeiferei, a corporation which for a long time was directed by the Erfurt Bachs, the forebears of J.S. Bach. The Reformation led to a renewed growth of musical life in Erfurt; this was founded on flourishing traditions of music printing and publishing, and of instrument making which began in Erfurt in the Middle Ages (Castendorfer, Sömmering, Compenius etc.). This pattern of musical life continued despite periods of war and misery. Apart from members of the Bach family, who were organists in almost every church, notable musicians who were active in Erfurt included Hieronymus Praetorius, Johannes Agricola, Johann Meyfarth, Johann Pachelbel, Michael Altenburg and Jakob Adlung.

This bourgeois municipal character also survived the town's periods of greater political significance in the 18th and 19th centuries (it was a congress city in the Napoleonic era and enjoyed splendid performances by the Parisian Ballet). From the Classical period the style of music in Erfurt was determined by the progressive bourgeoisie; the city's notable musicians included J.C. Kittel, the last Bach pupil, J.W. Hässler, Ludwig Meinardus, J.J. Bellermann, A.G. Ritter and M.G. Fischer. The printing of music in Erfurt became famous again through the work of Gotthelf Wilhelm Körner, editor of the organ journal *Urania* and of the *Orgel-Archiv* (begun 1844). The former Ballhaus (ballroom) became a permanent theatre. Erfurt was included as an administrative area of Prussia from 1802 to 1944, with a brief interruption under Napoleon I, and thereafter was part of the province of Thuringia. Civic musical life continued to develop with the founding in 1826 of the Musikverein, to which a Gesangverein with a Gesangschule, a full orchestra and a string quartet were affiliated. The music teaching covered by the university, which was dissolved in 1816, was continued by the conservatory, where Richard Wetz (1875–1935) taught composition and music history between 1911 and 1914. He was also a highly regarded composer. From 1900 he directed an *a cappella* choir that he had founded, and after 1906 he directed the Erfurt Musikverein and the Singakademie. Two Erfurt composers who made their names with major orchestral and chamber works, particularly during the years of the German Democratic Republic, were Johann Cilensek (a lecturer at the Erfurt conservatory from 1945 to 1947 and subsequently

professor of composition at the Musikhochschule in Weimar) and Kurt Kunert, for many years first flute in the Erfurt municipal orchestra.

The musical life of the city today is represented chiefly by the city's theatres and the Philharmonisches Orchestra Erfurt. The opera house received much inspiration from Ude Nissen, Generalmusikdirektor from 1957 to 1988; his successor, Wolfgang Rögner, was appointed in 1989. There are also other musical ensembles, such as the Erfurt Chamber Orchestra and the Andreas Chamber Orchestra, the Sinfonietta Nova, the Singakademie and the Erfurt Männerchor, as well as several church choirs. Two regular music festivals are held in the city: the Thüringer Bach-Wochen and the Musica Rara festival. The Städtische Musikschule has now replaced the conservatory, and there is an Institut für Musik at the Pädagogische Hochschule. The city's academic library, the Wissenschaftliche Allgemeinbibliothek, contains much important source material for musical history.

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G. KRAFT/DIETER HÄRTWIG

Ėrgashev, Anvar Yuldashevich

(b Dushanbe, 19 April 1954). Uzbek composer. He studied at the Tashkent Conservatory with B. Yevlampiyev (piano), M. Tadjiev (composition) and K. Usmanov (conducting). From 1977 he has taught in music schools and colleges in Tashkent and Ferghana. He worked as a conductor at the Uzbek State Theatre of Opera and Ballet (1994–6) before being appointed director of the Uzbek Youth Theatre (1996–8) and then principal conductor of the National SO of Uzbekistan (1998). Epic elements associated with Uzbek folklore are fused into a language also characterized by lyricism and comedy; a number of his works depict folk heroes or other mythical

subjects and often reflect the composer's interest in the sounds and stylistic archetypes of ancient Uzbek ritual. He is equally successful whether writing music for the theatre, concert hall or pop group.

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RAZIA SULTANOVA

Erhard [Erhardi], Laurentius

(*b* Haguenau, Alsace [then in Germany], 5 April 1598; *d* Frankfurt, 6 Nov 1669). German composer. He took his master's degree at Strasbourg, where he was probably a pupil of C.T. Walliser. From 1619 he taught in Saarbrücken, Strasbourg and Haguenau. On 27 January 1625 he became Kantor of the Gymnasium at Frankfurt and became responsible for the music at the choir school at the Katharinenkirche with J.A. Herbst, who exerted a decisive influence on his activities as a music teacher. His duties included the performance of choral music with his school choir at the two leading Frankfurt churches, the Katharinenkirche and the Barfüsserkirche (where Herbst was Kapellmeister). His portrait is reproduced in Valentin. Apart from two funeral pieces (published in 1645 and 1664) only six chorale settings by Erhard have survived. They were included in his *Harmonisches Chor- und Figural Gesang-Buch, Augsburger Confession* (Frankfurt, 1659). This collective volume contains settings by 16 other composers too, of whom Schein (with 65) and Herbst (29) are the most frequently represented. As an appendix, Erhard published his *Compendium musices latino-germanicum* in 1660. It is one of the many musical textbooks for school use dating from this period in Germany and includes an index of musical terms. According to Walther it had already been published separately in 1640 (Fétis mistakenly mentioned another edition of 1669).

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ADAM ADRIO/DOROTHEA SCHRÖDER

Erheben

(Ger.).

A term used by Leopold Mozart (*Versuch*, 1756) to imply a lifted off-the-string bowstroke. See [Bow](#), §II, 2(vii) and [Aufheben](#).

Erhu [Erh-hu].

See [China](#), §III, 3(vii).

Erić, Zoran

(*b* Belgrade, 6 Oct 1950). Serbian composer. A graduate of the Belgrade University of the Arts, he took the master's degree in composition there under Rajičić in 1980. He also studied at the Orff Institute in Salzburg and with Lutosławski in Grožnjan. He has taught at the Mokanjac School of Music and, from 1977, at the music faculty of the University of the Arts. His early works were influenced by contemporary Polish composers, though in works such as *Mirage* (1982) and the ballets *Jelisaveta* and *Medeja* he developed his own personal expression and sound palette using synthesizer and electronic piano. His later, postmodernist works use rock rhythms (e.g. in *Off*, 1982) and repetitive melodic structures, and suggest jazz improvisation in addition to the Polish influence. *Cartoon* for strings and harpsichord and the choral work *Subito* are a play on emotional responses, while *Talea Konzertstück* makes use of paraphrase and irony. His works have received several awards, including the prize of the Association of Serbian Composers (1982) and the Stevan Hristić, BEMUS and Petar Konjović prizes of the City of Belgrade.

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(selective list)

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Inst: *Iza sunčevih vrata* [Behind the Sun's Door], orch, 1973; *Mirage*, pf, synth, orch, 1979; *Off*, db, 12 str, 1982; *Cartoon*, 13 str, hpd, perf. 1984; *Nicht für Elise*, pf, 1989; *Talea Konzertstück*, vn, str, 1989; *Slika Haosa III*, Helijum u majloj kutiji (Images of Chaos III 'Helium in a Small Box'), str, 1991

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ROKSANDA PEJOVIĆ

Ericchelli, Pasquale.

See [Erichelli, Pasquale](#).

Erich, Daniel

(*b* c1649; *d* 30 Oct 1712). German organist and composer. His family probably came from Lübeck, where his father, also Daniel, was a lutenist and maker of stringed instruments. In 1677 St Mary's Church bought a tenor *viola da braccio* from his father for Buxtehude's use in concerted works from the choir loft. In these, the son played continuo on the positive organ from 1675 to 1679, strengthening Gerber's assertion that he was a pupil of the Lübeck master. Erich became organist of the parish church in Güstow, south of Rostock, where he was unsuccessful in persuading the church to have Arp Schnitger rebuild the organ. However, he gave the opening recital on the new organ Schnitger had built for the castle church at Dargun in 1700 and was celebrated in a poem written for the occasion: 'So come then, Master Erich, thou son of Buxtehude in the fair art he has entrusted to you, come and display your fruit from this head of the muses on this organ which here has been built'.

Only a few of his chorale settings survive, each one adopting a different technique. *Allein zu dir* follows Buxtehude's practice of *Vorimitation* while *Christum wir sollen loben schon*, presumably a *pleno* setting, employs the chorale as a bass. *Es ist das Heil* is a three-part *manualiter* setting which dissolves the chorale melody in a much more abstract manner. The six verses to *Von Gott will ich nicht lassen* give ample proof that Erich was not only fluent in the keyboard idioms of his time, but also aware of the variation technique of his northern predecessors such as Scheidt.

WORKS

Allein zu dir, Herr Jesu Christ, org, *CH-W, NL-DHgm*; ed. K. Straube in *Choralvorspiele alter Meister* (Leipzig, 1907) [from an autograph of J.G. Walther's in Königsberg that was destroyed in 1945]

Christum wir sollen loben schon, org, *US-NH*

Es ist das Heil uns kommen her, org, *Plauener Orgelbuch* (1708); ed. F. Dietrich in *Elf Orgelchoräle des siebzehnten Jahrhunderts* (Kassel, 1932)

Von Gott will ich nicht lassen, org, *NL-DHgm*

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HUGH J. McLEAN

Erich [Erichius], Nicolaus

(*b* Andisleben, nr Erfurt, 26 Feb 1588; *d* Jena, 31 Aug 1631). German composer. He was educated at Leipzig University and became a musician at the Weimar court about 1612. In 1614 he succeeded Georg Quitschreiber as Kantor of the town church at Jena and probably held the post until his death. The organist at this church was Caspar Trost, and both the nature and style of the two composers' works are similar. Most of Erich's few surviving pieces are occasional motets for weddings and other celebrations. He also contributed to Burckhard Grossmann's anthology *Angst der Hellen* (RISM 1623¹⁴), which consists of settings of Psalm cxvi by 16 different composers, among them Michael Praetorius and Schütz; the central section of Erich's setting reappeared in another collection (1637³). Erich's musical roots lay in the 16th century, though he was not unaffected by later developments. Several of his works are explicitly based on one of the modes; another feature typical of the 16th century is that he saw the treatment of a musical phrase as more important than a faithful rendering of the words, which led to some awkward accentuation. On the other hand he made definite attempts at word-painting in pieces for few voices, made increasingly frequent use of sequences and short contrasting motifs and adopted the basso continuo.

WORKS

Brautlied Petri Leopoldi, 6vv (Jena, 1615)

3 funeral pieces (Jena, 1616–19); mentioned in Werner (1936)

Canticum gratulatorium, 5vv (Jena, 1617)

1 funeral piece, in *Leichenpredigt auf Petr. Erh. Theodoricus* (Jena, 1619)

Das ist mir lieb (Ps cxvi), 5vv, 1623¹⁴; partly repr. 1637³

Kommt herzu, lasst uns, 6vv (1619); see Werner (1951)

2 motets, 5vv, *D-Bsb*

2 psalms, *LEm, MÜG*; see Fischer

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Erickson, Raymond

(b Minneapolis, 2 Aug 1941). American harpsichordist and musicologist. He graduated from Whittier College, California in 1963 and took the PhD in history of music in 1970 at Yale University, where he worked with Claude Palisca, William G. Waite and Lawrence Gushee. He studied the piano with Nadia Reisenberg and the harpsichord with Ralph Kirkpatrick and Albert Fuller. He also did post-doctoral research at the IBM Systems Research Institute, New York. In 1971 Erickson joined the faculty of Queens College, CUNY. From 1978 to 1981 he was music department chair and oversaw the transformation of the department into the Aaron Copland School of Music, of which he was the first director. In 1993 he was named dean of faculty for the Division of Arts and Humanities; he was also made a member of the doctoral faculty of the Graduate Centre, CUNY, in 1976. His work with Albert Fuller, with whom he studied for three years as a special student without fee, led to association with the Aston Magna Foundation beginning in 1973; he has been instrumental in the development of the Foundation and in organizing its summer programmes.

Erickson's professional work has ranged from writing on computer applications in musicology (particularly on DARMS, an encoding system for programming musical scores) to translating medieval treatises. He has presented concert and radio performances, has helped revive the practice of improvising when performing Baroque and Classical works and has made a number of commercial recordings.

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PAULA MORGAN

Erickson, Robert

(*b* Marquette, MI, 7 March 1917; *d* San Diego, 24 April 1997). American composer. He studied at Michigan State University and Hamline College [now University] (BA 1943, MA 1947). His composition teachers included May Strong, Wesley La Violette, Ernst Krenek and Roger Sessions. After service in the Army (1943–6), he taught at the College of St Catherine, St Paul (1947–53), San Francisco State College (1953–4), the University of California, Berkeley (1956–8), San Francisco Conservatory (1957–66) and the University of California, San Diego (1967–87), whose music department he co-founded with Wilbur Ogden in 1967. He received a Ford Foundation Fellowship (1951) and a Guggenheim Fellowship (1966) in addition to awards from the NEA (1977), the American Academy and Institute of Arts and Letters (1981), the AMC (1984) and the Kennedy Center (1985).

Erickson's early music (until 1957), while rooted in the contrapuntal style of Bach and the Flemish masters, reflects a modernist sensibility influenced by Berg and Schoenberg. Later his compositions became more experimental, making use of technical virtuosity (on both traditional and handmade instruments), taped sound-collages, graphic notation and (limited) improvisation. From 1968 to 1978 natural sounds, including speech-sounds, appeared frequently in his works, often involving or responding to environmental factors. As he became increasingly immobilized by serious illness, his music turned inward, either towards the folk music of his Swedish-American forebears, or towards a simplified musical language characterized by drones, consonance and extended, slow-moving forms. In all four periods clearly articulated structures, colourful instrumental writing, wit and expressivity are common stylistic features. Both his music and his influential writings (on such topics as ancient Greek and Chinese tunings, phonetic influences on music, teaching Mahlerian orchestration and contrapuntal composition) are marked by a directness of address and a frank engagement with performers and audience.

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instrumental

Orch: Introduction and Allegro, 1948; Divertimento, fl, cl, str, 1953; Fantasy, vc, orch, 1953; Variations, 1957; Chbr Conc., 1960; Sirens and Other Flyers III, 1963–5; Rainbow Rising, 1974; White Lady, wind, 1975; Garden, vn, small orch, 1976–7; East of the Beach, 1980; Auroras, 1982, rev. 1985; Corona, 1986

Chbr: Str Qt no.1, 1950; Trio, vn, va, pf, 1953; Str Qt no.2, 1956; Duo, vn, pf, 1957; Conc., pf, 7 insts, 1963; Scapes I–II, 'A Contest for 2 Groups', ens, 1966; Drum Studies, 2/3 tubular drum sets, 1968; Cradle I–II, 1971: 3 tubular drum sets, ens; 4 tubular drum sets, ens; Loops, ens, 1972–3; Perc Loops, 1973; Night Music, tpt, ens, 1978; Taffytime, ens, 1983; Solstice, str qt, 1984–5; Qnt, fl, cl, tpt, va, vc, 1985;

Corfu, str qt, 1986; Trio, cl, vc, hp, 1986; Recent Impressions, ens, 1987; Fives, eng hn, b cl, va, vc, pf, 1988; Music for Tpt, Str and Timp, tpt, str qnt
Solo: Pf Sonata, 1948; Toccata 'Ramus', pf, 1962; General Speech, trbn, 1968; High Flyer, fl, 1969; Kyrl, tpt, 1977; Quog, fl, 1978; The Pleiades, vn, 1981; Dunbar's Delight, timp, 1985

vocal

Choral: Motet 'Song of Songs' (Bible), SATB, 1943; 2 Christmas Choruses, SATB, 1944; The Star Song (R. Herrick), SSA, 1944; Be Still My Soul (A.E. Housman), SATB, 1945; 5 Job Choruses (Bible), SATB, 1946; Pastorale (J. Mayhall), S, T, SATB, str qt, 1953; The End of the Mime of Mick, Nick and the Maggies (J. Joyce), SATB, 1963; Do It (D. Peterson, found material), spkr, 2 choruses, bn, db, gong, 1968; Mountain (Erickson), S, SA, chbr orch, 1983

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electro-acoustic

Tape and insts: Piece, 2 toy pf, tape, 1965; Ricercar à 5, (4 trbn, tape)/5 trbn, 1966; Ricercar à 3, (db, tape)/3 db, 1967; Pacific Sirens, ens, 2-track tape, 1969; Nine and a Half for Henry (and Wilbur and Orville), ens, 2-track tape, 1970; Oceans, tpt, 4-track tape, 1970; Summer Music, vn, tape, 1974

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CHARLES SHERE

Ericourt, Daniel

(*b* Jossigny, Seine-et-Marne, 12 Dec 1903; *d* Greensboro, NC, 21 June 1998). American pianist and teacher of French birth. A child prodigy, he

became a pupil of Roger-Ducasse and at the age of nine entered the Paris Conservatoire, where his teachers were Santiago Riera for piano and Nadia Boulanger for harmony and counterpoint. A fellow-pupil was Copland, whose music Ericourt was the first to play in public. After graduation he decided to pursue studies with Roger-Ducasse and Riera for a further four years. In 1926 Ericourt went to the USA and taught at the Cincinnati Conservatory while continuing to pursue an active career on both sides of the Atlantic. He appeared with conductors such as Monteux, Reiner, Fritz Busch, Celibidache and Markevitch. For many years on the staff of the Peabody Conservatory, Baltimore, he subsequently taught at the University of North Carolina, Greensboro. Ericourt's childhood contact with Debussy had a strong influence on his development, and he was a Debussy interpreter of striking individuality and power, as is borne out in three recordings from the late 1950s. He composed a few piano pieces and made some arrangements of songs by Ravel and Debussy.

JAMES METHUEN-CAMPBELL

Erier, Thomas.

See [Herier, Thomas](#).

Erigena, John Scotus.

See [Johannes Scottus Eriugena](#).

Eritrea.

Country in East Africa. With an area of 93,679 km² and a population of 3.81 million (2000 estimate), it borders the Red Sea to the north and east, Ethiopia to the south and Sudan to the West. There are nine major ethnic groups: Tigrinya-speaking Tigré, Tigré, Saho, Afar, Hadareb (Hedareb), Bilen, Kunama, Nara and Rashaida. The majority are Christian and Muslim and the official language is Tigrinya, but Arabic, Afar and Somali are also spoken. Approximately one million Eritrean refugees live in the Sudan, Ethiopia, Canada, the USA, Sweden, Italy and Saudi Arabia. Eritrea achieved independence from Ethiopia in 1993. Both countries retain close cultural ties, sharing similar musical traditions.

1. The Rashaida.

The Rashaida people are Muslims who live a nomadic life in the Sahel desert. Men and women celebrate life-cycle events separately and privately. However, some celebrations marking the end of Ramadan and Eritrea's independence are performed in the public domain. These songs and dances, accompanied by a one-sided bowl-shaped drum, are performed in a group. Songs are responsorial and antiphonal, and dances are arranged in a large semicircle where women alternate two at a time dancing in the centre while men and other women clap and sing in parallel 4ths and 5ths, interspersed with women's ululation. J. Jenkins recorded brief examples of Rashaida, Bedawi (Beni Amer), Nara (Baria), Tigré, Afar

(Danakil), Asa'orta (Assaorta), Bilen and Kunama music (*Ethiopia III*, 1974).

2. The Tigrinya and Tigré.

The Tigrinya and Tigré peoples live primarily in Seraye, Akele Guzai and Hamasien regions. Their secular songs are influenced partly by Amhara (Ethiopia), Sudanese and Italian musics, and they share *tezetā* and *bāti qeñet* (interval sets of six pitches, including the referent pitch and its octave equivalent) with the Amhara, but they also employ other *qeñet* (or *qəñət*). The form is strophic in responsorial or antiphonal style, with an introduction, postlude or coda section and a refrain. Each verse uses a different text, but melodic phrase groupings are repeated in sequence, i.e. *AABA*, *ABACA* or *AABBCA*. A new song is defined by a different text, not by a new melody. Topics of texts can be personal, but they also often reflect the overall political climate. Melodic phrases are in litanic form, such as that of meditative songs. Skilled performers can modulate to different octaves or *qeñet*. Variations in style may include vocal slides, glissandos, interjections, ornaments, melodic variation and overlapping melodic lines between vocal and/or instrumental accompanying parts. The elements that give the music its special character include improvisation (most prevalent in the text) and rhythmic and metrical interplay. Vocal and instrumental parts often exhibit different metres and melodic variants that are linked by an obvious or implied timeline.

Traditional Tigrinya songs of the early 1960s still popular today include: *Yafreki* ('I love you'), *Fikiri* ('Knowledge'), *Ghize* ('Time'), *Tehagosei Nebsei* ('My Soul rejoices'), *Misganan miftanin* ('Thanks and Encouragement'), *Gruman* ('It is wonderful'), *Adeie* ('My country'), *Asmara*, *Negusse* ('King') and *Kadem modieyo* ('My sorrow is gone'). Songs are accompanied by the *krar*, a six-string lyre plucked with or without a plectrum, or *masēnqo* or *cherawata*, a single-string, bowed spike lute with a diamond-shaped resonating box, and/or *kabaro* or *korobo*, a double-barrelled cylindrical drum. Individuals who pray, meditate and sing praises to God often accompany themselves on the *beganna* (or *bägānna*) 10-string plucked lyre. Among Muslims, males and females perform songs and dances separately, often accompanied by tambourine, *dube* (one-sided, bowl-shaped drum) and *kabaro*.

Morphological, stylistic and distribution variances occur. For example, *krars* found in Eritrea and performed by Tigré- and Tigrinya-speaking peoples have six metal strings rather than five gut, plastic or metal strings used in *krars* among the Amhara in Ethiopia. Eritreans prefer a resonating box consisting of a round metal bowl covered with stretched hide rather than the rectangular wooden box found in northern and central Ethiopia. The diamond-shaped *masēnqo* resonating box of the Tigré and Tigrinya in Eritrea are larger than those of the Amhara and Oromo found in Ethiopia.

The *wāshint*, a hollow, end-blown flute with four finger holes, and *embiltā* (or *əmbilta*), a set of three and five end-blown flutes made of bamboo or thin-walled metal tubing, sometimes accompany dances of which the most notable is the *eskestā* whose trademark is the great variation of shoulder movements that correspond to the accompanying foot movement patterns. Overblowing allows the player to extend the range up to two octaves. More

versatile and talented *wāshint* players own between six and twelve *wāshint* of varying lengths and diameters to accommodate various *qefñet* and pitch ranges. *Embiltā* are made of metal in the north due to proximity to industrial resource, but further south they are made of wood or bamboo. One set is usually played in triple metre using a hocket technique. *Embiltā* are played for social gatherings and wedding celebrations and traditionally not accompanied by other instruments.

3. Recent developments.

Before 1974 there was a plethora of solo vocalist-composers who accompanied themselves on the *krar* or *masēnqo*. After 1991, due to changes in government policy and social restructuring, musical groups and bands with their own soloists appeared with greater frequency and were often affiliated with local and/or regional cultural centres that lent their support to the government. Also, increased recognition of individual ethnic groups was the impetus for documenting and compiling musical traditions of all ethnic groups. Music was understood to influence and change peoples' attitudes, and was believed to be necessary for a community's well-being, as a teaching tool, and as a socially sanctioned form of expression. Political education and cultural presentations, such as performing music for purposes of mobilization for war and maintaining the peoples' morale, were the objectives of the *Keyahti' Embaba* (Red Flowers) cultural troupes during the late 1970s. These troupes consisted of thousand of children recruited by the Eritrean People's Liberation Front (EPLF). Teachers of one group from Dekemhare composed songs and music for the Red Flowers. They participated in public festivities, conferences, mass associations and workers' unions. As they gained public acceptance, they began to correspond with Red Flowers living abroad. During a 16-month period in 1983–4, they toured the front lines in the Sudan and in Eritrea in towns such as Karora, Marafit and Toker.

In the future, traditional music for life-cycle events will no doubt continue alongside burgeoning popular and traditional music groups, plus the growing recognition of the need for repositories of music and other art forms for which the National Museum of Eritrea in Asmara is a major advocate.

4. Research.

Few publications focus specifically on Eritrean musics; those that do include 19th- and early 20th-century Italian sources and occasional remarks in works published by the Red Sea Press. There are also numerous indigenous oral and written chronicles and recordings in local languages available in varying formats, such as orally transmitted stories and song texts, radio and television broadcasts, electronic media, government documents and private educational, political and religious archives. These sources form the core of Eritrean music and are often the only extant references. Harold Courlander commented briefly on Tigrinya music (1944) and Cynthia Tse Kimberlin has written about aspects of Tigrinya and Tigré music (1976; 1980; 1986). Indigenous descriptive information on aspects of music that focus on secular and religious events of various ethnic groups were compiled during the 1980s by the Research Branch of the former EPLF, the Department of Politicization, Education and

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CYNTHIA TSE KIMBERLIN

Erk, Ludwig Christian

(*b* Wetzlar, 6 Jan 1807; *d* Berlin, 25 Nov 1883). German editor of folksongs, teacher, choral director and composer. He received his first musical training from his father, Adam Wilhelm Erk, who was Kantor, cathedral organist and teacher at Wetzlar. In 1813 the family moved to Dreieichenhain in Hesse-Darmstadt where Erk took piano, organ and violin lessons. After his father's death in 1820, he went to Offenbach, where he entered J.B. Spiess's educational institute (at which he taught from 1824). His music teachers at Offenbach were the composer Johann Anton André, the violinist C. Reinwald and the organist J.C.H. Rinck. In 1826 he was offered a temporary appointment at the teachers' seminary at Moers on the lower Rhine; he founded and directed many music festivals in this area (including the Remscheid, Ruhrort and Duisburg festivals), and also performed as a piano soloist and in ensembles. He accepted a teaching appointment at the Royal Seminary in Berlin in 1835 and in 1836 became director of the royal cathedral choir. Soon after his arrival in Berlin, he joined the Singakademie (1836–47); he also taught music to the children of Prince Carl of Prussia (1836–8). In 1843 he founded a men's choral union in Berlin for the purpose of singing folksongs and established a similar organization for mixed chorus in 1852. He became royal musical director in 1857 and professor in 1876.

Erk's major contribution was as an editor of German folksongs, of which he amassed a large private collection. He was inspired by the ideals of the Swiss educationist J.H. Pestalozzi concerning the importance of a sense of folk culture, and the preservation and revival of folksong in schools and choral societies became his main goal, vigorously promoted through numerous publications. Although he never realized his aim of publishing a comprehensive German folksong book, he came near with *Deutscher*

Liederhort (Berlin, 1856), which J. Grimm (see Ledebur) called ‘the richest and most careful collection of our German folksongs’; after Erk’s death F.M. Böhme reorganized and enlarged this work into three volumes (Leipzig, 1893–4). He did not, however, distinguish between authentic folksongs and folklike or popular national songs written by identified composers, and, among others, Brahms bitterly criticized the 1893–4 completion as too all-inclusive and lacking in artistic discrimination. In contrast to Zuccalmaglio, whose collections he attached in 1848, he viewed folksong less from the standpoint of aesthetic value than of type. His model was that of straightforward syllabic melody in the major key to a text of analogous, homely content and he composed many melodies of his own in this ‘volkstümlich’ idiom. This unpretentious tone determined the character of German school song for much of the 19th century and he published many collections with such titles as ‘Liederkranz’, ‘Singvöglein’, ‘Deutsche Liedergarten’, ‘Jugendfreund’, ‘Frische Lieder’. In addition to more than 100 editions of folksongs and school song collections, Erk compiled over 20,000 song entries in 41 manuscript volumes, which are now in the Deutsche Staatsbibliothek, Berlin. His most widely disseminated collection was the three-volume *Deutscher Liederschatz* (1859–72), which went through many editions into the 20th century, was revised by Max Friedlaender, and is still widely known. He divided its contents into four categories: Volks- und Geschäftslieder, Vaterlandslieder, Soldaten- und Jägerlieder, Studentenlieder.

In addition to his folksong collections, Erk edited sacred and secular choral works and Bach’s chorales and arias, made piano transcriptions (including one of Mozart’s Requiem), and contributed to music dictionaries and periodicals. As well as composing melodies he also furnished folksongs with simple harmonizations. Influential as both teacher and choral director, Erk contributed frequently to journals and also produced works of theory in the attempt to raise the standard of school singing and promote his ideas during his years in Berlin, notably *Methodischen Leitfaden für den Gesangunterricht in Volksschulen* (1834) and *Allgemeine Musiklehre*, with O. Tiersch (1885); he also edited the work of others (E.O. Lindner: *Geschichte des deutschen Liedes im XVIII Jahrhundert*, 1871). His own chronological list of his works and writings appeared in 1867. A full list of his collections is given by Salmen in *MGG1* with an example of one of his melodies in his hand.

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GAYNOR G. JONES, MICHAEL MUSGRAVE

Erke.

Onomatopoeic word in the Amerindian language Quechua for an infant or weeping child, used to refer to two forms of instrument. Firstly, it describes an idioglot clarinet formed by inserting a cane (length 10–30 cm), slit to create a reed, into a cow- or goat-horn bell. It is played in many parts of the southern Andes (Bolivia, Argentina and Chile), and is usually confined to the rainy growing season. In Tarija, Bolivia, and northern Argentina the *erke* or *erkenchu* player typically accompanies himself with a small double-skin drum or *Caja*. During Carnival the Jalqas, from near Sucre, Bolivia, combine paired 'male' and 'female' *erkes* (without drums) to perform melodies, which are sometimes pentatonic. Exceptionally, the smaller 'female' size is played by a woman.

Secondly, the *erke* exists as a side-blown trumpet, 2 to 6 metres long, made of cane, with a bell made from the dried skin of a cow's tail, animal horn or metal. It plays impressive fanfare-like figures, rarely moving outside a four-note compass (the major triad and its lower dominant). Performance is usually confined to the dry winter months as its sound is sometimes said to attract frosts. The *erke* or *corneta* trumpet is played in parts of northern Argentina (Jujuy and Salta provinces) and, more usually termed *caña*, in southern Bolivia (Tarija department). It is similar in construction to the *clarín* of Peru and Ecuador (see [Clarín \(3\)](#)).

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HENRY STOBART

Erkel.

Hungarian family of musicians. They played a leading role in the country's musical life in the 19th century.

- (1) Ferenc Erkel
- (2) Gyula Erkel
- (3) Elek Erkel
- (4) László Erkel
- (5) Sándor Erkel

DEZSŐ LEGÁNY

Erkel

(1) Ferenc Erkel

(b Gyula, county of Békés, 7 Nov 1810; d Budapest, 15 June 1893).
Composer, conductor and pianist.

1. 1810–44.

2. 1845–93.

WORKS

Erkel: (1) Ferenc Erkel

1. 1810–44.

Erkel's ancestors lived in Pozsony (now Bratislava), where the name Erkel was recorded as early as the 16th century. His father and grandfather were both accomplished musicians; it was probably this that led to their move in 1806 to Gyula, where the grandfather became steward to the music-loving Count Ferenc Wenckheim and the father held the post of schoolmaster and conductor of the church choir. Erkel's father married Klára Ruttkay, daughter of a farm bailiff also in Count Wenckheim's service, and Ferenc was the second of their ten children. The head of the Gyula county administration, notary public and deputy sheriff, Albert Rosty, had studied in Vienna and developed a love of chamber music, especially Beethoven's. Chamber music evenings were frequently held at Rosty's house, in which Erkel's father and József Wagner, an outstanding cellist also in Count Wenckheim's service, took part; the young Ferenc would often turn the pages for the performers. 20 years later his first compositions were published by József Wagner in Pest, and it was on Rosty's recommendation that he was engaged by the Hungarian Theatre as an opera conductor.

From 1822 to 1825 Erkel attended the Benedictine Gymnasium in Pozsony, and at the same time studied with Heinrich Klein, a well-known music teacher whose activities as composer of church music for the school services presumably inspired Erkel's own first composition, of which only the name, *Litánia* ('Litany'), has survived. At this time Pozsony, not far from Vienna and mainly German in culture, was one of the few Hungarian towns outside Pest with a relatively high standard of musical life. Erkel heard Liszt play in 1823, and also heard the popular Hungarian dance tunes of János Bihari, who gave performances with his orchestra in Pozsony on the occasion of Queen Carolina Augusta's coronation in 1825. Three years later, in Gyula, Erkel had the opportunity for renewed contact with specifically Hungarian music, when a travelling company performed József Ruzitska's *Béla's Escape*, first produced (1822) in Kolozsvár (now Cluj-Napoca, Romania) and the most popular indigenous Singspiel before the appearance of Erkel's own works. It was at about this time that he moved to Kolozsvár, centre of the thoroughly Hungarian cultural and intellectual

life of a large area of the country. The move largely determined the direction of his career, for Kolozsvár was the cradle of Hungarian theatre and, to some extent, of Hungarian opera as well. He taught the piano and became an excellent pianist; there he gave his first concerts, composed his earliest piano pieces and probably in November 1834 began his long career as an opera conductor. In February 1835 the theatre and opera company moved to Nagyvárad (now Oradea, Romania) and soon from there to the capital, where partly from this ensemble was formed the Hungarian theatre company of Buda (forerunner of the Hungarian Theatre in Pest). The Buda company's first performance took place on 2 April 1835, and Erkel, acting as its opera conductor, settled in the capital at about that time. When the company was beset by financial difficulties, he was temporarily employed (from November 1836) by the (German) Municipal Theatre of Pest, but in January 1838 he was engaged by the six-month-old Hungarian Theatre and from then on his name was inseparably bound up with the history of Hungarian opera.

Within a short time of his arrival, Erkel had become the capital's most highly regarded pianist, with a repertory including concertos and other works by Moscheles, Hummel, Herz, Thalberg and Field. Although he was the first to perform a work by Chopin in Pest (the E minor Concerto, in 1835), in his tastes and style at the piano he did not join ranks with the Romantics. As he became older, he turned increasingly to the Viennese Classics, in particular to Mozart. As a composer Erkel also felt the effects of Pest's exceptionally lively musical life, although only some 20 works, in both larger and smaller genres, date from before his 30th year. Most of these are now lost, but from the surviving works (and known titles) it is clear that from the outset of his career he was attempting to create his style from a Hungarian musical language. This led him to produce successive arrangements of the well-known Rákóczi song and Rákóczi march and to use Hungarian dances (*verbunkos*) as themes for sets of variations. Although in his maturity he increasingly incorporated folklike elements in his music, he never, owing to his time's less sophisticated understanding of the folk idiom, absorbed it as intensively as did Bartók and Kodály in the 20th century. Thus in his first published work, the *Duo brillant* for violin and piano (?1838), composed for Vieuxtemps, Erkel was satisfied that its use of 'airs hongrois' was sufficient to constitute a Hungarian national style, and through this duo, it was indeed the Adagio for horn and piano (1838) and the Variations for cello and piano (1839) that Hungarian themes in concert works were heard outside Hungary slightly before Liszt's arrival on the scene. It was after Liszt's brilliant triumph in Pest during the 1839–40 season that Erkel decided not to compete with the great virtuoso on the concert platform; his last notable piano piece is a Capriccio (*Erinnerungen an H.W. Ernst*) composed in 1840, which consists of variations on a Paganini theme performed by the violinist Ernst at a Pest concert.

Erkel composed his first opera, *Bátori Mária*, remarkably quickly considering its advance over earlier experiments in Hungarian opera. From its first performance (8 August 1840), he was acknowledged as a leading composer. Erkel's style in *Bátori Mária* consisted largely of the forms and character types of contemporary Italian and French opera infused with the melodic patterns of the instrumental *verbunkos*, and an attempt to build up the finales as large, coherent concluding scenes. He used a large

contemporary orchestra, with some effective choruses. The overture was first performed much later (11 November 1841); Erkel subsequently added new arias, and in 1858 he rewrote the opera. It was revived in 1860 but did not remain in the repertory.

With the success of his first opera, Erkel devoted his composing efforts exclusively to the stage, and two months after the première a new libretto was in preparation, again by Egressy and based on a play. The new work, *Hunyadi László*, first performed in 1844, became the most successful of his operas in Hungary. From the early 1850s provincial companies began to include it in their repertoires; one of them performed a shortened version of it in Vienna in 1856, two others in Zagreb and Bucharest in 1860. However, Thalberg's attempt in 1846 to introduce the opera to Paris failed, as did Liszt's endeavours to have it performed in Weimar in 1856–7. The only parts to find acceptance outside Hungary during the 19th century were the march, written about 1847, a coloratura aria composed in 1850 for Mme La Grange and the overture, composed in 1845 and Erkel's finest orchestral work, which Liszt conducted in Vienna a year after its composition. Liszt found it convincing proof of the feasibility of treating Hungarian instrumental dance music symphonically. The opera joins Italian and Viennese Classical influences to indigenous ones, evident in the highly developed recitative and the incorporation of features from popular dances. From the *verbunkos* Erkel made use of the 'Hungarian scale' with its two augmented 2nds (ex.1), of certain rhythmic patterns, especially the choriamb (ex.2), of the *bokázó*, a characteristically Hungarian cadential figure which Liszt termed the *cadence magyare* (ex.3), and of the dance's expression, both heroic and (in the slow, minor mode first section) deeply mournful, even tragic. He also made dramatic use of the *verbunkos* tripartite form, each section faster in tempo and having new thematic material, as exemplified in the aria added for Mme La Grange. From the *csárdás* Erkel drew upon the dramatic sectional climaxes and the dance element itself. These features, the use of recurring thematic material and the large, unified finales create *Hunyadi László's* sense of overall dramatic coherence.

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In his perpetual and enthusiastic search for fresh librettos, Erkel was also aiming at a new and native genre, the *népszínmű*, popular plays with musical insertions resembling the English ballad opera. His close imitation of Hungarian melodies of the time, even to the point of taking over some of them unaltered, gave his interpolations of popular songs and original songs composed in the same style an immediate and lasting success. The founder of this new genre was Ede Szigligeti (1814–78), a friend of Erkel's who was a stage manager and a dramatist at the National Theatre. Some of the *népszínmű* became known in the provinces and outside Hungary

more quickly than his operas; *Két pisztoly* ('Two Pistols') and *A rab* ('The Prisoner') were performed in German translation in Vienna with great success. It is regrettable that, from this basis in popular song, Erkel was not to evolve a more ambitious lied style, but without a theatrical stimulus his music lacked lyric inspiration. The Hungarian national anthem (1844), which he composed during the same period as the *népszínmű*, has achieved popularity for its hymn-like qualities, not its lyrical ones.

Erkel: (1) Ferenc Erkel

2. 1845–93.

Although he continued to produce shorter works, it seemed as if Erkel's creative powers had been extinguished or at least temporarily exhausted; after *Hunyadi László* he wrote almost nothing of significance for some time. His composing activities must have suffered partly on account of his numerous other commitments, including his demanding position as conductor at the National Theatre, where he moulded a permanent ensemble and a good orchestra from the opera company. The need to provide for his nine children meant giving private lessons in addition to his work in the theatre, and the censorship introduced after Hungary's defeat in the 1848 wars of liberation and the resulting oppression also caused difficulties for him and for the theatre. Further demands on his energy were made by the Philharmonic Concerts which he founded and, from 1853 to 1874, also conducted and occasionally took part in as piano soloist. In this relatively fallow period, he composed a pantomime *Sakk-játék* ('A Game of Chess') in 1853 for the National Theatre's masked ball (the music of which is unknown), and then an impressive funeral chorus for male voices, *A halálnak éjszakája* ('The Night of Death'), which was sung at the obsequies of the statesmen Széchenyi (1860) and Kossuth (1894), as well as at the burial of the German composer F.R. Volkmann (1883) and of Erkel himself. An orchestral composition from this period, the *Csárdás* (1853), is probably identical with the ballet interlude from the later opera *Bánk bán* (1861), into which Erkel also incorporated the even earlier *Keserű bordal* ('Bitter Drinking-Song', ?1845). In much the same way he used the *Magyar induló* ('Hungarian March') of 1850 in an opera *Erzsébet* (1857), which was hastily assembled in collaboration with the Doppler brothers on the occasion of a visit by the imperial couple; Erkel was responsible for the opera's striking second act.

After the defeat suffered by Austria in the campaign against the Italians, the heavy oppression of Hungary was relaxed, reviving in Erkel the hope he had been fostering ever since the completion of *Hunyadi László* of composing an opera on the censored play *Bánk bán*. Before 1859 there had been no purpose in settling down to serious work on the score, but in order to complete it as quickly as possible he called upon the help of his two most talented sons, (2) Gyula Erkel and (5) Sándor Erkel. From this time on, his opera scores reveal the increasingly important collaboration of these two, especially Gyula. The première in 1861 of *Bánk bán* was enormously successful, and Erkel was at the summit of his career. The story of the 13th-century revolt against the queen's hated foreign court seemed to have set free repressed passions in the composer. He filled his opera with broad, immediately striking melodies whose new flexibility is a direct result of the influence of folksong. *Bánk bán* is the culmination of

Erkel's stylistic procedures in *Bátori Mária* and *Hunyadi László*; in it he succeeded not only in constructing the various numbers in accordance with the formal principles of the *verbunkos*, but also achieved a newly vivid dramatic characterization in the big scenes (especially in the third act) through his handling of recitative and thematic transformation. In the concentration of both plot and music, there is a tendency towards chamber opera; the instrumental writing is chamber-like, both in solos and in ensembles. Erkel was particularly adept at evoking a pastoral nostalgia in instrumental passages composed in folk style; the cimbalom was used for the first time in composed music.

Bánk bán was the fruit of long years of organic growth, and Erkel never again managed in any of his later operas to write with such fire and spontaneity. His subsequent stylistic development followed two different paths. The first involved a simplification of his musical language and an increased realism comparable to that of *Carmen* (which was first performed in Hungary in 1876, conducted by Gyula Erkel), turned not to dramatic opera, but to comic opera peopled with peasants and ordinary townfolk. In *Sarolta* (composed 1861–2) and still more in *Névtelen hősök* ('Unknown Heroes'; 1875–9) there are popular revels, the bride's farewell, drum signals, recruiting dances and the billeting of troops; this employment of folk customs and rustic life is more familiar from Rimsky-Korsakov's operas (though these were unknown in Hungary during Erkel's lifetime) and later from Kodály's *The Transylvanian Spinning Room*; Erkel found appropriate musical expression for it in the transpositions of old Hungarian folksongs, where the third and fourth lines drop by the interval of a 5th from the first two, in the development of vocal polyphony in ensembles and in a further individuation of instruments in the scoring.

Erkel's second path of later development was in nationalistic music drama, represented by *Dózsa György* (1864–6) and *Brankovics György* (1868–72), where he and his two sons pursued their stylistic experiments. Both operas were written on existing historical dramas, each with a tragic hero of strong character whose personal fate culminates in that of his people. In *Brankovics György*, composed to a prose libretto, Serbian and Turkish musical influences appear alongside Hungarian ones. The scale system employed is the major–minor one, although there are also derivations of the Hungarian scale and amalgamations of the different church modes (as in Liszt's late works), offering Erkel an opportunity for fresh melodic and harmonic patterns. The music is mostly continuous in a Wagnerian sense, but with organically inserted set numbers and large finales; the orchestra's role approaches a Wagnerian level of relative importance. The chromaticism and such harmonic elements as the use of 13th chords and chords constructed of superposed 5ths show a marked similarity to the style of Liszt; the treatment of folk music foreshadows that of Bartók.

These later operas had no precedents in Hungarian opera and disconcerted audiences still under the spell of the more accessible *Hunyadi László* and *Bánk bán*. Thus the comic opera *Sarolta*, first performed in 1862, was dropped from the repertory after only six months, and the two ambitious music dramas disappeared within two years of their first performances in 1867 and 1874, partly too because their content was politically unacceptable to official circles. But Erkel's second comic opera,

Névtelen hősök, first performed in 1880, owed its lack of success mainly to its uninteresting plot. As the participation of his two sons increased, Erkel's involvement in his compositions diminished, and, perhaps because Gyula and Sándor did not inherit their father's gift for creating an individual style, brilliant new ideas alternate in the later operas with unsolved musical problems. The last opera, *István király* ('King István'; 1874–84), mainly in Gyula's hand, shows no trace of Erkel's own musical personality, and is almost wholly under the shadow of Wagnerism. The enthusiasm which the public demonstrated at the première of *István király* (1885), reminiscent of the rapturous reception of *Bánk bán* nearly a quarter of a century before, is an indication of the changing times; but Erkel had not changed with them. After his death, however, the opera was staged only a few times.

Erkel's development had been something more than, and different from, an exchange of Italian number opera for Wagnerian continuity; the musical influences to which his style was exposed should not be discounted, but they were not its prime cause and merely gave it support or some particular nuance. His growth was determined partly by an inner organic evolution whose musical expression became more and more imbued with Hungarian melodic and formal elements, and partly by the requirements of the new spirit of the librettos he chose to suit his changing style. Except for the two comic operas, all his librettos were versions of Hungarian historical dramas which themselves show a development from the tragedy of individuals towards a popular theatre whose characters, often heroic, represent human fate within the framework of a great national drama or everyday village life. With *Hunyadi László* and *Bánk bán* in particular, Erkel created a native operatic style; they have never left the repertory of the Budapest Opera and have always been successful there. In the mid-20th century they have been taken into the repertoires of several foreign opera houses, from Belgium to Finland and Moscow. *Brankovics György*, considered Erkel's masterpiece during his lifetime, was added to the repertory of the Budapest State Opera in the version by Rezső Kókai (1962).

As he approached old age, Erkel turned away from opera and once more to the needs of the provincial society in which he had been brought up, and especially, from the 1850s, to the increasingly active choral singing movement. From 1868 to 1881 he was principal conductor of the National Hungarian Choral Association (founded in 1867), and he directed festival concerts in Pest and in the provinces. Occasional works like the *Dalárinduló* ('Choral Society March') from 1872, a chorus to words by the poet and national hero Petőfi, 1892, and the *Tattoo* from *Névtelen hősök*, established Erkel as the leading early Hungarian composer for male choir. When he left the National Theatre in 1874, with the title of general music director, he was succeeded by Hans Richter. After this time, Erkel conducted only his own operas. He retained the title of general music director at the new Magyar Királyi Operaház (Royal Hungarian Opera House), whose company was formed from members of the National Theatre's opera division, but he seldom appeared there as conductor. When he finally gave up his regular appearances on the podium, he accepted the directorship of the Academy of Music, founded in 1875 with Liszt at its head, and remained there, also teaching the piano, until his retirement in 1887. He appeared as a pianist in public for the last time in 1890, playing Mozart's D minor Concerto with one of his own cadenzas, at

a concert celebrating his 80th birthday. In 1892 he led a performance of his *Magyar király-himnusz* ('Second Royal Anthem') for men's choir and orchestra at a concert marking the 25th anniversary of the founding of the National Association of Choral Societies; it was his conducting farewell. His long and productive career ensured him a secure place in Hungarian music history, and his name is still linked to all his country's important musical institutions.

Erkel: (1) Ferenc Erkel

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Hunyadi László (4, Egressy, after L. Tóth), 27 Jan 1844, vs (1896), ov., 1845 (1846), arr. pf (1846)

Sakk-játék [A Game of Chess], ballet, J. Szén and Erkel, 2 Feb 1853; lost

Erzsébet [Elizabeth] (3, J. Czanyuga), 6 May 1857; collab. F. and K. Doppler

Bánk bán (3, Egressy, after J. Katona), 9 March 1861, vs (1957); orchd with G. and S. Erkel

Sarolta (comic op, 3, Czanyuga), 26 June 1862, ov. and excerpts arr. pf (1862); mainly orchd G. Erkel

Dózsa György (folk music drama, 5, later 4, E. Szigligeti, after M. Jókai), 6 April 1867, Hymnusz [Hymn] vs (1865), Rózsa végbúcsuja [Rózsa's Farewell] arr. pf (1867); collab. G. and S. Erkel

Brankovics György (folk music drama, 4, L. Odry and F. Ormai, after K. Obernyik), 20 May 1874; collab. G. and S. Erkel

Névtelen hősök [Unknown Heroes] (comic op, 4, E. Tóth), 30 Nov 1880, Takarodó [Tattoo] vs (1882); collab. G., S., E. and L. Erkel

István király [King István] (4, A. Váradi, after L. Dobsa), Budapest, Royal Hungarian Opera, 14 March 1885, Budapest, Opera; mainly G. Erkel

incidental music

Velencei csajkás [Boatman of Venice], 7 insts, ?1834–6; lost

Alpenunschuld (J.N. Vogl), 1836, copy *H-Bami*; song

Kegyenc [Minion] (L. Teleki), 1841; lost

A kalandor [The Adventurer] (F. Ney), 1844

Két pisztoly [Two Pistols] (Szigligeti), 1844, vs (1844); collab. F. Doppler

A zsidó [The Jew] (Szigligeti), 1844

Nemesek hadnagya [The Squire's Lieutenant] (P. Kovács), 1844

Debreczeni rüpök [A Bounder from Debrecen] (Szigligeti), 1845; lost

A rab [The Prisoner] (Szigligeti), 1845, copy only *Bn*

Egy szekrény rejtelvei [The Secrets of a Wardrobe] (Szigligeti), 1846

Székely leány Pesten [A Székely Girl in Pest] (N. Pajor), 1855; collab. K. Huber, lost
Salvator Rosa, melodrama (A. Degré), 1855; collab. F. and K. Doppler
Késő ősznek hideg szele [Cold Wind in Late Autumn], song (E. Tóth), 1876 (1876);
? by G. Erkel

choral

Litánia, chorus, orch, ?1825; lost

Hymnusz [National Anthem] (F. Kölcsey), chorus, orch, 1844 (1953); arrs. by Erkel:
chorus, pf/org (1844); male vv (?1884)

Köri kördal [Song of the Circle] (J. Garay), unacc., 1844; in *Uj zenei szemle*, iv
(1953)

Kar Ének Pestalozzi Emlékünnepére (Chorus for Pestalozzi's Commemoration),
mixed chorus, org/hmn acc., 1846, E

A halálnak éjszakája [The Night of Death] (author unknown), male vv, unacc.,
?1856 (?1884)

Magyar Cantate [Hungarian Cant.] (Szigligeti), solo vv, chorus, orch, 1867, copy in
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Kiért ürítsem e pohárt? [Raise my Glass to Whom?], male vv, unacc., 1869–70, E

Dalár-induló [Choral Society March] (E. Ábrányi), male vv, unacc., 1872, E

Hymnus (First Royal Anthem) (Szigligeti), mixed chorus, orch, 1873, E; collab. S.
Erkel

Buzgó kebellem [With Devout Bosom] (B. Göndöcs), male vv, org, 1875, *GYm*; ? by
S. Erkel

Üdvözlő dal [Welcoming Song] (K. Szász), male vv, unacc., 1881; inc.

Magyar király-himnusz (Second Royal Anthem) (M. Jókai), male vv, orch, 1892; arr.
female/mixed vv, pf by G. Erkel (1893)

2 songs (S. Petőfi), male vv, unacc., ?1892 (1892): 1 Elvinnélek én, csak adnának
[I should marry you if I caught you], 2 A faluban utcahosszat [Along the Street in the
Village]

orchestral

Phantasia és változatok Rákóczynak erdélyies nótájára [Fantasy and Variations on
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(?1847)

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?1852 (1852)

Csárdás, 1853, ? incl. in op Bánk bán]; lost

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Ünnepi nyitány [Festival Ov.], 1887 (1960); mainly by G. Erkel

chamber

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(Mainz, ?1838); collab. Vieuxtemps

Adagio Bartay Endre 'Csel' című operájából vett témára [Adagio on a Theme from
the opera 'Artifice' of E. Bartay], hn, pf, 1838; lost

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[Variations on the Hungarian Recruiting Music from the opera 'Artifice' of E. Bartay],
vc, pf, 1839; collab. J. Menter, lost

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songs

with piano accompaniment unless otherwise stated

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Szózat [National Anthem] (M. Vörösmarty), 1843 (1847)

Méhkashoz [Beehive] (J. Garay), children's song, 1845; lost

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Bánk bán, acc. arr. pf (?1861)

A magyarok istene [God of the Hungarians] (S. Petőfi), pf, hp, 1863 (1880)

Erdei madárka [Little Bird of the Forest] (Vörösmarty), 1870; acc. inc.

Románcz (M. Jókai), female v, 1887 (1887); from projected op, Kemény Simon

piano

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?1840 (1840)

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arrangements for orchestra

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Nemzeti dal (National Song) (Egressy), Budapest, Opera

Erkel

(2) Gyula Erkel

(*b* Pest, 4 July 1842, *d* Újpest, 22 March 1909). Composer, conductor and pianist, son of (1) Ferenc Erkel. From 1863 to 1889 he was third (later second) conductor of the National Theatre and of the Royal Hungarian Opera House, which opened in 1884; he appeared as a pianist in chamber concerts. He also taught the piano (and later singing) at the Academy of Music (1878–1908). From 1860 he was his father's main collaborator in composition. The opera *István király* and the much praised *Ünnepi nyitány* (Festival Overture) at least were their common work, or perhaps predominantly Gyula's. He also composed many *népszínmű*, a genre similar to the English ballad operas, incidental music, a ballet suite for orchestra, piano music, choruses and songs.

Erkel

(3) Elek Erkel

(*b* Pest, 2 Nov 1843; *d* Budapest, 10 June 1893). Composer and conductor, son of (1) Ferenc Erkel. From 1860 he was the bass-drum player of the National Theatre, and from 1875 to 1893 conductor of the People's Theatre, where he compiled and composed many *népszínmű* and some successful operettas.

Erkel

(4) László Erkel

(*b* Pest, 9 April 1844; *d* Pozsony [now Bratislava], 3 Dec 1896). Choral conductor and piano teacher, son of (1) Ferenc Erkel. Bartók was his piano pupil as a child in Pozsony (1892–3, 1894–6).

Erkel

(5) Sándor Erkel

(*b* Pest, 2 Jan 1846; *d* Békéscsaba, 14 Oct 1900). Conductor and composer, son of (1) Ferenc Erkel. He was timpanist at the National Theatre from 1861 but also began to conduct operas there in 1868. When Richter succeeded Ferenc Erkel as musical director of the National Theatre in 1874, Sándor became his excellent first conductor and later, after Richter's departure, musical director (1876–86). At the same time, under his directorship (1875–90), the concerts of the Philharmonic Society achieved a high artistic standard. As a composer he was only moderately gifted, but he helped his father in completing his opera scores.

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Erkin, Ulvi Cemal

(*b* Istanbul, 14 March 1906; *d*Ankara, 15 Sept 1972). Turkish composer, pianist and conductor. In 1925 he won a competition enabling him to study at the Paris Conservatoire and at the Ecole Normale de Musique, where he took composition and piano classes with Jean and Noël Gallon and Nadia Boulanger. Returning to Turkey in 1930, he became a lecturer at the Ankara School for Music Teachers. In 1949 he was appointed director at the Ankara State Conservatory, where he had taught the piano for some time. In 1951 he became head of the piano department of Ankara State Conservatory, but continued to compose and conduct concerts in Turkey and elsewhere. One of the Turkish Five, Erkin made skilful use of traditional Turkish music, particularly its rhythm. His compositions at first reflected the influence of Impressionism, but as he matured Erkin displayed a colourful, more individual expression coupled with rich and varied orchestration. (*KdG*, M. Greve)

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Principal publishers: Ankara State Conservatory, Schott, Universal (Vienna)

FARUK YENER

Erkomaishvili.

Georgian family of folksingers. They came from the region of Guria (western Georgia).

- (1) Gigo Erkomaishvili
- (2) Artem Erkomaishvili
- (3) Anzor Erkomaishvili

JOSEPH JORDANIA

Erkomaishvili

(1) Gigo Erkomaishvili

(*b* Makvaneti, nr Ozurgeti, 1839; *d* Makvaneti, 7 May 1947). Son of Ivane Erkomaishvili, the brilliant *krimanchuli* (yodeller) and singer. Gigo became the leader of the famous Ensemble of Gigo Erkomaishvili which also included the excellent yodeller Giorgi Babilodze. In Tbilisi in 1907 this ensemble made one of the first recordings in Georgia of 42 songs, organized by the English company Gramophone. The ensemble made appearances throughout Georgia and in Leningrad (now St Petersburg), with recording sessions in 1929 in Leningrad. Gigo had ten children, three of whom, Artem, Anania and Vladimer, became famous folksingers.

Erkomaishvili

(2) Artem Erkomaishvili

(*b* Makvaneti, 22 Oct 1887; *d* Ozurgeti, 2 Feb 1967). Son of (1) Gigo Erkomaishvili. He was an expert in church-singing tradition and a songwriter. He sang a traditional repertory acquired from his family. From 1904 he studied a repertory of approximately 2000 church songs of western Georgia (Guria) with Melkisedek Nakashidze, himself a student of Anton Dumbadze. From 1909 he taught church singing in the town of Senaki in Samegrelo (western Georgia). After the establishment of the communist regime in Georgia in 1921 he taught only folksinging, leading choirs in Batumi (Achara) and Ozurgeti (Guria). During the milder political period of the early 1960s he recorded all three parts of several hundred church songs at Tbilisi Conservatory, material which remains mostly unpublished. He made appearances throughout Georgia, and also in Moscow and Leningrad in 1929, in addition to recording sessions. The trio formed by the Erkomaishvili brothers (Artem, Anania and Vladimer) was one of the most outstanding ensembles in Georgia during the 1940s–50s. Some of their versions of songs, particularly *Shavi shashvi* (Blackbird)

remain very popular. Artem mostly sang the bass part, his singing style based on a deep knowledge of traditional singing and a feeling for its peculiar dissonant harmonies.

[Erkomaishvili](#)

(3) Anzor Erkomaishvili

(*b* Batumi, 10 Aug 1940). Ethnomusicologist, writer, publisher, the grandson of (2) Artem Erkomaishvili. He acquired his traditional repertory from his family. He graduated from the Tbilisi Conservatory as a choir conductor in 1969 and was a member of the Gordela ensemble which started performing church songs in the milder political climate of the early 1960s. In 1969 he became the leader of the Rustavi choir, the best-known Georgian folk ensemble, with numerous appearances in most Western countries, extensive recordings, international radio and TV appearances and awards (in Bulgaria, 1968; France, 1970; USSR, 1971; Georgia, 1982). During the 1970s and 80s he restored and republished early recordings of Georgian folksongs. He is the author of various articles and a book *Shavi shashvi chioda* (The Blackbird) about Georgian (Gurian) traditional singing.

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Erlanger, Camille

(*b* Paris, 25 May 1863; *d* Paris, 24 April 1919). French composer. His family, originally from Alsace, had settled in Paris where his father kept a milliner's shop. Although he showed talent for music quite early, he complied with his father's wishes and entered an industrial firm as a trainee accountant. However, several people who had noticed his musical gifts eventually persuaded his father to let him study at the Paris Conservatoire, which he entered in 1879, attending the classes of Georges Mathias (piano), Emile Durand and Antoine Taudou (harmony) and most notably Léo Delibes (composition). After winning second prize in the Prix de Rome competition in 1887, he won first prize the following year with his cantata *Velleda*, and stayed at the Villa Medici until 1891. The most important work he composed there was his *Saint Julien l'hospitalier*.

Erlanger was attracted to the stage rather than the concert hall, and his first dramatic work, *Kermaria*, was produced in 1897. It was coolly received by

both the public and the critics, but he was more fortunate with *Le juif polonais* (1900), a great success which remained in the repertory of French opera houses until the 1930s. His only other opera to make its mark was *Aphrodite* (1906), from the novel by Pierre Louÿs. This work, tinged with an eroticism that was rather daring for its time, had a huge success at its première (with Mary Garden), and was performed 182 times in Paris up to 1926. Erlanger died suddenly from an attack of angina, leaving three works finished or almost completed: *Hannele Mattern*, *Forfaiture* and *Faublas*.

Erlanger was one of a generation of French operatic composers including such musicians as Bruneau, Hùe and Leroux on whom the influence of Wagner and Massenet weighed heavily. He had a solid technique, and his works bear witness to an assured sense of musical scene-setting and remarkable qualities of orchestration, most obvious in the large crowd scenes in *Le fils de l'étoile* and *Aphrodite*. However, despite these virtues and a harmonic language that did not shrink from surprisingly bold effects, he was handicapped by a lack of melodic inspiration which made it impossible for him to provide a wholly satisfying musical depiction of emotion or of his characters' psychology and state of mind. To compensate for this failing he devoted himself to working on complex thematic structures based on leitmotifs, which he called 'sujets musicaux'. They often produce no conspicuous musical outline but are indefinitely repeated, transposed and varied, thereby pointing up the often laboured quality of his music and emphasizing its lack of spontaneity.

Erlanger always chose librettos of a dramatic or tragic character, and tried his hand at subjects deriving from naturalism (*Le juif polonais*, *L'aube rouge*), symbolism (*Hannele Mattern*), themes of classical antiquity (*Le fils de l'étoile*, *Aphrodite*) and extreme *verismo* (*Forfaiture*, adapted from a film script), although he never truly succeeded in any of these genres. His best work is undoubtedly his 'légende lyrique', *Saint Julien l'hospitalier*, which deserves revival.

WORKS

(selective list)

stage

Kermaria (idylle d'Armorique, 3, P.-B. Gheusi), Paris, OC (Lyrique), 8 Feb 1897

Le Juif polonais (conte populaire d'Alsace, 3, H. Cain and Gheusi, after Erckmann-Chatrian), Paris, OC (Favart), 11 April 1900

Le fils de l'étoile (drame musical, 5, C. Mendès), Paris, Opéra, 20 April 1904

Aphrodite (drame musical, 6, L.-F. de Gramont, after P. Louÿs), Paris, OC (Favart), 27 March 1906

Bacchus triomphant (poème lyrique, 3, Cain), Bordeaux, Place des Quinquonces, 11 Sept 1909

L'aube rouge (drame lyrique, 4, A. Bernède and P. de Choudens), Rouen, Arts, 29 Dec 1911

Hannele Mattern (rêve lyrique, 5, J. Thorel and de Gramont, after G. Hauptmann: *Hanneles Himmelfahrt*), 1911, Strasbourg, 28 Jan 1950

La sorcière (drame musical, 4, A. Sardou after V. Sardou), Paris, OC (Favart), 18 Dec 1912

Faublas (comédie musicale, 6 tableaux), c1919, unperfd

Forfaiture (comédie musicale, 5, P. Milliet and A. de Lorde, after H. Turnbull: *The Cheat* [film], c1919, Paris, OC (Favart), 11 Feb 1921

Imroulcaïs le roi errant (incid music, E. Doutté and F. Nozière), 1919, Paris, Alliés, March 1919

La reine Wanda (incid music, A. Legrand), Paris, Gymnase, 30 June 1919

La suprême épopée (film music, Legrand and H. Desfontaine), 1919, Paris, Salle Marivaux, spring 1919

other works

Vocal-orch: Didon (scène dramatique, L. Augé de Lassus), 3 solo vv, orch, 1887; Velleda (scène lyrique, F. Beissier), 3 solo vv, orch, 1888; Saint Julien l'hospitalier (légende dramatique, 3, tableaux 7 (M. Luguet, after G. Flaubert), 10 solo vv, chorus, orch (1894) Inst: Au Rosenberg, valse styrienne, pf, (1893); La chasse fantastique, sym. poem (1893) [from vocal work St Julien l'hospitalier]; Sérénade carnavalesque, orch (1895); Kermaria, suite, orch (1897); Solo, F-tpt, pf (1901); Maître et serviteur, sym. poem after L. Tolstoy, c1911; Corcia, march, pf (1912) Song cycles: 6 poèmes russes (A. Fête and others) (1892); Les caresses (J. Richepin) (1893); 2 mélodies (C. Delacour, Richepin) (1893); 2 mélodies (E. Guinand; Mendès) (1898); Mélodies (L. Fortolis and others) (1910); 3 mélodies (A. Glatigny, Richepin) (1910); Poèmes et chansons (P. Verlaine, Sully-Prudhomme, V. Hugo) (1911); 2 petits poèmes de guerre (P. Déroulède, Hugo) (1915); several individual songs

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A. Jullien: 'Le fils de l'étoile', *Le théâtre*, no.133 (1904) 12–18

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H. de Curzon: 'La Sorcière', *Le théâtre*, no.337 (1913), 3–7

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H. Bidou: 'Camille Erlanger', *Le théâtre lyrique en France depuis les origines jusqu'à nos jours* (Paris, 1937–9) [pubn of Poste National/Radio Paris], iii, 182–7

JACQUES TCHAMKERTEN

Erlanger, Baron François Rodolphe d'

(*b* Boulogne-sur-Seine, 7 June 1872; *d* Sidi bou Said, Tunisia, 29 Oct 1932). French ethnomusicologist and composer. He settled in Tunis in 1910 and from 1924, assisted by Carra de Vaux and the Arab scholars 'Abd al-'Azīz Bakkush and Muhammad al-Mannubi, he made an intensive study of Arabian music history, translating many major theoretical tracts. The Arab Congress (Cairo 1932) was convened at his suggestion. His major work, the source collection *La musique arabe*, was intended to serve as a renaissance of Arab music and its study rather than exist as an end in itself; the first four volumes contain French translations of writings from the 10th century to the 16th including treatises by al-Fārābī, Ibn Sīnā and Safī al-Dīn, while the last two are essays codifying contemporary theory. The book was prepared with the help of leading oriental musicians and d'Erlanger provided many transcriptions of melodies. His own compositions were written according to Arab principles.

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'La musique arabe', *ReM*, nos.127–30 (1932), 118–23

ed.: *Mélodies tunisiennes: hispano-arabes, arabo-berbères, juive, nègre* (Paris, 1937) [incl. transcriptions]

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MGG1 (J.F. Ravet) [incl. complete list of contents of *La musique arabe*]

JEAN GRIBENSKI

Erlanger, Baron Frédéric d'

(*b* Paris, 29 May 1868; *d* London, 23 April 1943). British composer and banker of German-American parentage. Taking British nationality in his early 20s, he studied music in Paris with Ehmant and first came to attention with an opera, *Jehan de Saintré*, produced at Aix-les-Bains in 1893. *Ines Mendo*, composed under the pseudonym Frédéric Régnal, appeared at Covent Garden in 1897, and later as *Das Erbe* in Hamburg, Frankfurt and Moscow. These show the influence of Massenet, but the verismo *Tess*, after Thomas Hardy, is very much Italian in its vocal style. First seen in Naples in 1906, where two recordings appeared of Angel Clare's aria, London saw it in 1909 with Zenatello and Destinn. Repeated there in 1910 it was subsequently given in Chemnitz and Budapest, and revived by the BBC in 1929.

D'Erlanger was not prolific, but new works appeared regularly throughout his life, almost always with leading performers of the day, a *Suite symphonique* at the Proms in 1895, the Violin Concerto with Kreisler in 1903. There are two striking choral works, the *Messe de Requiem* which Sir Adrian Boult thought had 'great beauty' and an eight-part setting of The Lord's Prayer recorded by the BBC Chorus. In the 1930s d'Erlanger returned to the stage with two ballets *Les cent baisers* and *Cendrillon*, the former recorded by the LSO and Dorati.

WORKS

Operas: Jehan de Saintré (2, J. and P. Barbier), Aix-les-Bains, 1 Aug 1893; Inès Mendoza (3, P. Decourcelle, A. Liorat, after Mérimée), Covent Garden, 10 July 1897; Tess (4, L. Illica, after Hardy), Naples, S Carlo, 10 April 1906; Noël (J. and P. Ferrier), Paris, Opéra-Comique, 28 Dec 1910

Choral: Messe de Requiem, S, Mez, T, B, chorus, orch (1931); The Lord's Prayer (1932)

Orch: Andante symphonique, vc, orch; Suite symphonique, 1895; Vn Conc., op.17 (1903); Conc. symphonique, pf, orch (1921); Sursum Corda! (1923); Ballad, vc, orch (1926); Midnight Rose, waltz (1934); Les cent baisers, ballet, Covent Garden, 1935; Cendrillon, ballet (1940)

Chbr: Prelude, vn, pf, 1895; Str Qt, 1900; Pf Qt, 1901; Sonata, vn, pf (1910); Poeme, vn, pf (1918); Tarantelle, vn, pf, 1925

Songs, piano music

Principal publishers: Ricordi, Schott, Willcocks

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LEWIS FOREMAN

Erlebach, Philipp Heinrich

(*b* Esens, East Friesland, bap. 25 July 1657; *d* Rudolstadt, Thuringia, 17 April 1714). German composer. He was one of the leading composers of his time in central Germany, especially of church music and more particularly of cantatas, of which he wrote several hundred.

1. Life.

Erlebach probably received his earliest musical training at the East Friesian court. Through the family connections of the ruling house he was sent with a recommendation to Thuringia, where he was employed from 1678 to 1679, first as musician and valet and then, from 1681, as Kapellmeister, at the court of Count Albert Anton von Schwarzburg-Rudolstadt. At Rudolstadt he entered a lively musical environment. During his 33 years as Kapellmeister he not only succeeded in making this small establishment into a main centre of musical activity in Thuringia but also made a considerable name for himself in central Germany as a composer. He enjoyed both musical and personal relations with J.P. Krieger, Kapellmeister of the court at Weissenfels, and he paid visits to the ducal court of Brunswick-Wolfenbüttel and to Nuremberg, where several of his works were printed. In 1705 he took part, as a member of Albert Anton's retinue, in a ceremony of homage to the Emperor Joseph I at Mühlhausen, where, with the Rudolstadt court orchestra, he directed a large-scale ceremonial work, which he had composed for the occasion and which is his only music to survive in an autograph copy. He wrote several pieces for the funerals of Albert Anton (1710) and of his consort (1707). When Albert Anton's son Ludwig Friedrich came to the throne in 1711, the event was celebrated with a number of festival cantatas, all of which Erlebach also composed. In his last years he was revered and sought out above all as a

teacher; Johann Caspar Vogler, who also studied with Bach, was one of the many musicians who learnt the rudiments of their craft from him. After his death the Rudolstadt court bought his collection of music from his widow; it included many sacred and secular works that were destroyed by fire in 1735 and are known now only from two extensive catalogues.

2. Works.

Erlebach composed in nearly all the forms common at the time and was equally successful in instrumental and vocal works. Of his 120 or so instrumental works there survive only six suites, six trio sonatas and a march. The suites show the influence of French orchestral suites, and the trio sonatas that of the Italian *sonata da camera*; in all these works Erlebach succeeded in uniting foreign formal elements with German features, which can be seen above all in the distinctly folklike nature of some of the melodic material and which also produces sonorities reminiscent of those of vocal music.

Several arias from Erlebach's two principal operas – the otherwise lost *Die Plejades* and *Die siegende Unschuld* – were printed in the two volumes of *Harmonische Freude*, but of his other dramatic music only librettos survive. In his operatic output a preference for comic mythological subjects (e.g. *Die Plejades*) gave way to a deliberate choice of national, historical subjects, with an emphasis on local colour. This trend is found not only in *Die siegende Unschuld* and *Der wahrsagende Wunderbrunnen* but also in smaller-scale ballets and pastorals: in contrast, therefore, to the Italianate *opera seria* of the more important German courts, these works contained a pronounced element of popular realism. The da capo aria appears as a mature form, and Erlebach adopted many other devices and techniques customary in operas at the time – for example ostinatos and quasi-ostinatos, contrasting tempos and textures for structural purposes and the through-composition of individual scenes – in order to avoid the danger of too repetitive and stereotyped a structure. He also involved the orchestra in the interpretation of the text, taking advantage of the specific tone-colours of individual instruments. It is important to stress that the two parts of *Harmonische Freude* are essentially collections of operatic arias (some to parodied texts): many writers have treated them simply as collections of songs and have mistakenly referred to Erlebach as the last important German songwriter of the 17th century.

Erlebach was most prolific as a composer of church music, which was the field in which he began his career as a composer about 1680. His sacred music embraces *a cappella* motets for four or more voices, concertato psalms and hymns, masses, oratorios (the Christmas, Easter, Resurrection and Whitsuntide stories and pieces for the New Year) and various kinds of cantata. All the oratorios are lost, and only some of their texts are extant. But his best works in the other genres bear witness to his mastery as a composer of church music. His psalm settings, which adhere to the style of the sacred concerto for large forces, are interesting particularly for their colourful harmonies, precisely indicated contrasts of tempo and dynamics and free use of madrigalian motifs: such features, following in the wake of Schütz's achievements, helped to enhance the importance of works of this type, at least in central Germany. Erlebach soon began to specialize as a

composer of cantatas. Most of them are lost, but their texts show a logical development from those closely adhering to Gospel passages, through those containing arias and concerto-like textures conceived on soloistic lines, to cantatas based on free texts with recitative and da capo arias, and to solo cantatas with an obbligato instrument. Besides several hundred separate pieces, he wrote, in accordance with Lutheran tradition, six cycles of cantatas for the church's year: one of these cycles was to words by Count Albert Anton's wife, Aemilie Juliane; another, the so-called 'Epistle Cycle' (*Geistlicher Chor- und Kirchen-Schmuck*, 1707), was to texts by the court Kantor, Christoph Helm; and the cycle of 1708, *Das Wort Christi in Psalmen*, had words by Erdmann Neumeister. The 12 pieces of the *Gott geheiligte Sing-Stunde* (Rudolstadt, 1704) are cantatas to texts by Helm for one or two solo voices with instruments consisting of an introductory symphony, two arias for each voice and a final four-part chorus. In the Neumeister cycle Erlebach introduced the structural techniques that he used in his operas to further the transition to a new expressive kind of cantata, in which the music was as closely integrated with the text as it had been in madrigals and in the development of which he played a leading role among composers of liturgical music. He himself regarded the innovation of the 'oratorio cantata' – a term already in use in Rudolstadt from about 1706 to 1710 as a result of his influence – as his most important achievement as a cantata composer and it does indeed represent the final stage in the evolution of the form.

WORKS

sacred vocal

cantatas, S, A, T, B, unless otherwise indicated

- Ach, dass ich Wassers genug hätte, 4vv, 2 ob, 2 vn, 2 va, bn, bc, 1699, *D-Bsb, DI*
 Ach Herr, strafe mich nicht, 4vv, 2 vn, 3 va, bn, bc, 1699, *DI*
 Christus ist mein Leben, 4vv, 2 vn, 2 va, bc, *LEm, WRh*
 Da dieser Elende rief, 4vv, 2 vn, 2 va, bn, bc, 1701, *DI*
 Da ich ein wenig vorüber kam, A/B, 2 vn, 2 va, bn, bc, *WRh*
 Das ist das ewige Leben, 4vv, 2 vn, 2 va, bn, bc, *F-Ssp*
 Das ist je gewisslich wahr, motet, 5vv, *D-DI*
 Das weiss ich fürwahr, 4vv, 2 vn, 3 va, bn, bc, *LEm*
 Das Wort ward Fleisch, 4vv, 2 tpt, 2 vn, 2 va, bn, bc, 1698, *F*
 Der Gerechte wird grünen, 4vv, 2 vn, 2 va, bc, *WRh*
 Der Herr belohnet die wohl, 4vv, 2 vn, 2 va, bn, bc, 1701, *DI*
 Der Herr erhöere dich, 4vv, 2 tpt, 2 vn, 3 va, timp, bc, *Bsb*
 Der Herr hat offenbaret, 4vv, 2 vn, 2 va, bn, bc, 1700, *F, DI*; ed. in *Organum*, i/33 (Leipzig, 1962)
 Der Herr hat offenbaret sein Wort, 4vv, 2 vn, 2 va, bn, bc, *WRh*
 Der Herr ist nahe allen, 4vv, 2 vn, 2 va, bc, 1701, *Bsb*; ed. O. von Steuber (Stuttgart, 1966)
 Der Herr weiss die Gottseligen, 4vv, 2 vn, 2 va, bn, bc, 1701, *DI*
 Der Name des Herrn ist ein festes Schloss, 4vv, 2 vn, 3 va, bc, *Bsb*
 Der Ruhm der Gottlosen stehet nicht lang, 4vv, 2 vn, 2 va, bn, bc, 1701, *Bsb* (inst parts lost)
 Die Liebe Gottes ist ausgegossen, 5vv, 2 vn, 3 va, bn, bc, 1699, *DI*
 Die mit Tränen säen, 4vv, 2 vn, 2 va, bn, bc, 1701, *Bsb, DI*
 Dies ist der Tag, motet, 4vv, *RUS-KA*; ed. in *DDT*, xlix-I (1915/R)

Die Welt will nur die Frommen hassen, 4vv, 2 vn, bn, bc, 1700, *D-F*
Die Zeit ist aus, 4vv, 2 vn, bn, bc, 1700, *DI*
Er bricht herfür, 4vv, 2 tpt, 2 vn, 2 va, bn, bc, 1701, *F*
Exultemus, gaudeamus, laetemur, 4vv, chorus 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, 1705, *MLHr*
Fürchtet euch nicht, 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, 1700, *F, LUC*
Gelobet sei der Herr täglich, 4vv, 2 vn, 2 va, bn, bc, 1701, *DI*
Gelobet sei Gott der Herr, 4vv, 2 vn, bn, bc (frag.), 1700, *DI*
Gott-geheiligte Sing-Stunde (C. Helm), 12 cants., 4vv, 2 vn, bc (Rudolstadt, 1704):
Mein Herz bleibt Jesu stets getreu, A, T; Unruhige Gedanken, T; Betrübtes Herz,
erfreue dich, A, B; Himmel, dir will ich vertrauen, S; Kehre wieder, armes Herz, S,
A; Mein Geist ist nunmehr ganz genesen, A; Seele, lass endlich den Kummer
verschwinden, T, B; Nun kann mich weder Kreuz noch Leiden, S; Ach mehr als
zentnerschwere Last, S, A; Auf, mein Herz, entreisse dich, S; Ihr Augen, lasst euch
nicht erschrecken, T, B; Lobe den Herrn meine Seele, T: *RUI*
Gott man lobet dich in der Stille, 4vv, 2 tpt, 3 vn, 2 va, bn, bc, *Bsb*
Gott will für alle seine Gaben (E. Neumeister), 4vv, 2 vn, 2 va, bn, bc, 1708, *WRh*
Gratias agimus, 5vv, 2 vn, 3 va, vc, bc, *F-Ssp*
Held, du hast den Feind gebunden, 4vv, 3 ob, bn, 2 vn, 2 va, db, harp, bc, 1700, *D-DI*
Herr, ich rufe zu dir, 4vv, 2 vn, 2 va, bn, bc, *DI*
Herr unser Herrscher, 4vv, tpt, 2 vn, 2 va, db, bc, *Bsb*
Herr, wenn Trübsal da ist, 4vv, 2 vn, 2 va, bn, bc, 1699, *DI*
Herr, wer ist dir gleich, 4vv, 2 vn, 2 va, bn, bc, 1701, *Bsb, DI*
Hütet euch, dass eure Herzen nicht beschweret werden, 4vv, 2 vn, 2 va, bn, bc, 1700, *F, DI*
Ich bin mit meinem Gott zufrieden (Aemilie Juliane), 4vv, 2 vn, 3 va, bn, bc, *DI*
Ich hebe meine Augen auf, 4vv, 2 vn, 2 va, bn, bc, *Bsb*
Ich will euch wiedersehen, 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, 1701, *Bsb, DI, F*
Ich will ihnen einen einigen Hirten erwecken, 4vv, 2 vn, 2 va, db, bc, 1701, *Bsb*
Ich will ihre Speise segnen, 4vv, 2 vn, 2 va, bn, bc, 1701, *DI*
Ich will mit Brandopfer gehen, 4vv, 2 vn, 2 va, bc, *Bsb*
Ich will Wasser giessen, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; ed. O. von Steuber (Stuttgart, 1960)
Itzt sind angenehme Zeiten, 4vv, 2 vn, 2 va, bc, 1700, *Bsb*
Jesu amabilis, 4vv, 2 vn, 3 va, bn, bc, 1697, *Bsb*
Jesu segne du dies Jahr (Neumeister), 4vv, 2 vn, bc, 1708, *Bsb*
Missa: Kyrie eleison, 4vv, 2 vn, 2 va, bn, bc, *Bsb*
Lobe den Herrn meine Seele, 4vv, 2 vn, 2 va, bc, *Bsb*; ed. O. von Steuber (Kassel, 1960)
Lobe, lobe den Herrn, 4vv, tpt, 2 vn, 2 va, bc, *MÜG*
Lobt Gott in seinem Heiligtum, chorale, 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, *UDa*
Mein Herz ist bereit, T, 2 vn, 2 va, bc, *Bsb*
Nun danket alle Gott, chorale, 4vv, 2 vn, 3 va, bn, bc (frag.), *WRh*
Scrutabor legem tuam, 5vv, 2 vn, 4 va, bc, *Bsb*
Seid barmherzig wie auch euer Vater, 4vv, 2 vn, 2 va, bn, bc, 1701, *DI*
Selig sind die Friedfertigen, 4vv, 2 vn, 2 va, bn, bc, 1699, *DI*
Siehe, ich verkündige euch grosse Freude, 4vv, 2 tpt, 2 vn, 2 va, bn, bc, 1698, *Bsb*;
ed. O. von Steuber (Stuttgart, 1960)
Siehe, lobet den Herrn alle Knechte, 5vv, 2 tpt, 2 vn, 3 va, bn, bc, *Bsb*
Siehe, um Trost war uns sehr bange, 4vv, 2 vn, 2 va, bn, bc, 1699, *Bsb, DI*
Unsere Missetat drücket uns hart, 4vv, 2 vn, bn, bc, 1699, *DI*

Viderunt omnes fines terrae, motet, 5vv, F, MÜp

Was erhebet sich die arme Erde, 4vv, 2 vn, 2 va, bn, bc, 1699, DI

Wer bin ich, Herr, motet, 5vv, RUS-KA; ed. in DDT, xlix–I (1915/R)

Wer sind diese mit weissen Kleidern, 4vv, 4 va, bc, 1688, D-DI

Wie lieblich sind deine Wohnungen, 4vv, 3 vn, 2 va, bc, Bsb

Wohlan alle, die ihr durstig seid, 4vv, 2 vn, 2 va, bn, bc, 1699, DI

secular vocal

Harmonische Freude musicalischer Freunde, vol.i (50 arias), 4vv, 2 vn, bc (Nuremberg, 1697, 2/1710); vol.ii (25 arias), 4vv, 2 vn, 2 va, 3 ob, bn, bc (Nuremberg, 1710); both vols. ed. in DDT, xlvi–xlvii (1914/R), 12 arias ed. in Organum, ii/8 (Leipzig, 1929), 7 in Friedlaender, others in Thomas, GMB, HAM, ii

Josephs neuer Kaiserthron: Serenade from Musicalia bei dem Actu homagiali Mulhusino, 28 Oct 1705, 4vv, 2 tpt, 2 vn, 2 va, timp, bc, holograph, D-MLHr

instrumental

VI Ouvertures begleitet mit ... Airs nach französischer Art, a 5, 6 (Nuremberg, 1693/R); 2 ed. in Organum, iii/15–16 (Leipzig, 1926)

VI Sonate, vn, va da gamba/vn, bc (Nuremberg, 1694); 1 ed. in Organum, iii/5 (Leipzig, 1924), 2 ed. in HM, cxvii–cxviii (1954)

March from Musicalia bei dem Actu homagiali Mulhusino, 1705, 2 tpt, 2 ob, 2 vn, 2 va, bc, holograph, D-MLHr

lost works

Sacred vocal: 24 masses; Historia nativitatis; Historia Passionis; Historia Resurrectionis; Actus Pentecostalis; Rudolstädter Neujahrsabend; 6 cantata cycles; Wohlausgearbeitete ... Chor-Arien, 5vv, 1708; Chorus symphonicus oder ... Chorarien, 4vv, 1708; c300 single pieces

Ops: Die Plejades oder Das Siebengestirne (F.C. Bressand), 1693; Die erfreute Schäfer-Gesellschaft, 1702; Die siegende Unschuld unter dem Beispiele Hunonis, Grafen zu Oldenburg, 1702; Der wahrsagende Wunderbrunnen, 1704

Other secular vocal: Streit der Famae und Verschwiegenheit über die Liebe, serenade, 1696; Der entthronte Winter, serenade, 1699; Das durch Gottes Gnade ... beglückte Ratsfeld, ballet, 1700; Das vierfache Alter, serenade, 1700; Ballett, 1701; Der mit Segen umwundene ... Erntekranz, ballet, 1703; Das schwarzburgische Brunnenfest, serenade, 1705; Die schwarzburgische Glücks- und Freudenernte, serenade, 1705; incidental music to Der durch Heirat wohlberatene Armenische Prinz Philotheus, 1692, Schauspiel von dem Leben und Tod Kaiser Günthers, 1696, Dettlieb und Caramine, 1704; 184 further cants. and arias

Instrumental: c120 ovs., sonatas, etc., 1–13 insts

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A. Kappelhoff: 'Musikpflege in Ostfriesland', *Jb der Gesellschaft für bildende Kunst und vaterländische Altertümer zu Emden*, xxiv (1936)

E. vom Lehn: *The Sacred Cantatas of Philipp Heinrich Erlebach (1657–1714)* (diss., U. of North Carolina, 1958)

B. Baselt: *Der Rudolstädter Hofkapellmeister Philipp Heinrich Erlebach* (diss., U. of Halle, 1963)

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- P. Gülke:** *Musik und Musiker in Rudolstadt* (Rudolstadt, 1963)
- R.H. Thomas:** *Poetry and Song in the German Baroque* (Oxford, 1963)
- R. Brockpähler:** *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)
- K.-H. Wiechers:** *Philipp Heinrich Erlebach* (Aurich, 1964)
- A. Kappelhoff:** 'Der Rudolstädter Hofkapellmeister Philipp Heinrich Erlebach, seine ostfriesische Verwandtschaft und sein Werdegang', *Jb der Gesellschaft für bildende Kunst und vaterländische Altertümer zu Emden*, xlv (1965), 148–73
- F. Krummacher:** *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965)
- M. Fensterer:** 'Zu Unrecht vergessen: Anmerkungen zur Ostermusik von Philipp Heinrich Erlebach (1657–1714)', *Musica*, xl (1986), 316–19
- M. Fensterer:** 'Philipp Heinrich Erlebach, Vorbild für Johann Sebastian Bach: Versuch einer vergleichenden Formanalyse', *Musik und Kirche*, lix (1989), 23–30
- B. Baselt:** 'Die frühdeutsche Oper am Schwarzburg-Rudolstädtischen Hofe unter Philipp Heinrich Erlebach (1657–1714)', *Musiktheatralische Formen in kleinen Residenzen*, ed. F. Brusniak (Cologne, 1993), 32–54

BERND BASELT/DOROTHEA SCHRÖDER

Erler, Hermann.

German publisher. See under [Ries & Erler](#).

Ermler, Mark

(b Leningrad [now St Petersburg], 5 May 1932). Russian conductor. At the Leningrad Conservatory he studied conducting with Boris Khaikin. He made his conducting début, with the Leningrad PO, in 1952, and the following year, also in Leningrad, he conducted his first opera, Mozart's *Die Entführung*. In 1955 he joined the staff at the Bol'shoy Opera and in 1964 he conducted his first ballets, *The Firebird* and *Petrushka*. He toured extensively with the Bol'shoy, making his British début in 1974 with the Bol'shoy Ballet at the London Coliseum. Ermler made his Covent Garden opera début in 1986, conducting *Carmen*, and has appeared as a guest conductor throughout Europe, North America and Japan. He has recorded over 20 operas and orchestral works by Liszt, Prokofiev, Shostakovich and others. Although his repertory is eclectic, Ermler's interpretations of Russian operas and ballets, as exemplified by his Bol'shoy recordings and his outstanding series of Tchaikovsky ballets with the Covent Garden Orchestra, are especially esteemed.

DAVID MERMELSTEIN

Ernesaks, Gustav

(*b* Perila, Harjumaa, 12 Dec 1908; *d* Tallinn, 24 Jan 1993). Estonian choral conductor and composer. He studied music pedagogy and composition at the Tallinn Conservatory, where his teachers included Juhan Aavik (1884–1982) and Artur Kapp. In 1944 he formed the State Academic Men's Choir (now the Estonian National Men's Choir), the first professional concert choir in Estonia. Under his direction (until his retirement in 1975), the ensemble became one of the best Soviet choral groups and a true representative of Estonian music. As reviver of the Estonian choral movement under the Soviet regime and as a long-time leader in Estonian music, Ernesaks also served as chief conductor at the Song Festival in Tallinn, an event held every five years. Several of his own songs, such as *Mu isamaa on minu arm* ('My Fatherland, My Love'), have become popular and his more complex choral works are often performed. His operatic compositions take the form of realistic number operas featuring simple music, often based on folk elements. During the last decades of his life, when failing health forced him to give up conducting, he remained active as an authority on Estonian musical life.

WORKS

(selective list)

Dramatic: Pühajärv [The Sacred Lake] (op, 3, J. Sütiste), Tallinn, 19 July 1946; Tormide rand [The Coast of Storms] (op, 3, J. Smuul), Tallinn, 29 Sept 1949; Käsikäes [Hand in Hand] (comic op, 3, P. Rummo and K. Merilaas), Tallinn, 14 March 1955 [rev. as Mari ja Mihkel [Mari and Mihkel] (Merilaas, A. Sang, and A. Liives), Tartu, 1965]; Tuleristsed [The Baptism of Fire] (op, 3, epilogue, K. Ird and Merilaas), Tallinn, 31 Oct 1957; Kosilased Mulgimaalt [The Suitors from Mulgimaa] (comic op, Merilaas, after E. Vilde: *Vigased pruudid* [The Handicapped Brides]), 1959, Tartu, 16 May 1960; incid music and film scores

Vocal: Sõjasarv [The Military Horn] (cant.), male chorus, orch, 1943; Laula, vaba rahvas [Sing, the Free Nation] (cant., D. Vaarandi), chorus, 1948; Kuidas kalamehed elavad [How the Fishermen Live] (J. Smuul), suite, male chorus, 1953; Tuhandeist südameist [From Thousands of Hearts] (cant., P. Rummo), chorus, 1955; Jaanipäeva laulud [The Songs of St Johannes' Day] (K. Merilaas), suite, chorus, 1957; Rannapääsuke [The Coastal Swallow] (Merilaas), female chorus, 1961; Tütarlaps ja surm [The Maiden and the Death] (M. Gorki), male chorus, 1961; Kanneldaja müüridel [The Psaltrist on the Walls] (Merilaas), male chorus, 1963; Laul, ava tiivad [The Song, Open the Wings] (cant., E. Vetemaa), chorus, 1963; Salapärane pasunapuhuja [The Mysterious Trumpeter] (W. Whitman), male chorus, 1963; Puhuge, sarved [Blow ye, the Horns] (cant., Merilaas, K.J. Peterson), chorus, 1965; Laululavalt lahkuvatele kooridele [For the Choirs Leaving the Song Festival Stage] (cant., M. Raud), chorus, 1967; Tuhandeaastane Lenin [The Millennial Lenin] (J. Becher), male chorus, 1969; many other choral works, solo vocal songs and songs for children

Principal publishers: Eesti Raamat, Musfond

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- A. Vahter:** *Gustav Ernesaks* (Tallinn, 1959; Russ. trans., 1961)
V. Viires: *Gustav Ernesaks* (Tallinn, 1983)

Ernoul [Ernous] le vielle de Gastinois

(fl late 13th century). French trouvère. He was perhaps from the Gâtinais. It is unclear whether the 'vielle' in his name means 'old' or 'vielle-player'. His lais appear uniquely in the Noailles Chansonnier (*F-Pn* fr.12615) and his pastourelles uniquely in the Chansonnier du Roi (*Pn* fr.844). Even though only three of the surviving works are ascribed to Ernoul, the others on the list have been convincingly attributed to him on the basis of their appearance together with the authentic pieces. Only *En avril, au tens novel* raises questions, for it is attributed on the basis only of two concurring text lines found also in *Pensis, chief enclin*, and its melodic style is slightly more expansive than the severely economical lines otherwise associated with Ernoul's poetry. The language of the poems is *francien* with a trace of Picard dialect. His two lais are among the most unusual in the entire monophonic repertory, astonishingly long with complex repetition schemes and elaborate motivic structure.

WORKS

Edition: *Lais et chansons d'Ernoul de Gastinois*, ed. J. Maillard, MSD, xv (1964) [complete edn and commentary] *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

lais

'Lai de notre-dame', *En entente curieuse*, R.1017, T xiv, L9

'Lai de l'ancien et du nouveau testament', *S'onques hom en lui s'asist*, R.1642 (anon., attrib. by Jeanroy), T xiv, L10

pastourelles

En avril, au tens novel, R.575 (anon.; attrib. by Beck but rejected by Maillard; attrib. Thibaut de Blaison by Pinguet), T iv, 332

Pensis, chief enclin, R.1365 [inc.; text used again in the motet *Pensis, chief enclin/Flos filius eius*, *F-MO* 196, f.263v], T ix, 770

Por conforter mon corage, R.19 [material used again in motet *Por conforter*, *D-WO* 1206, f.240v; melody alone used in motet *Crescens incredulitas/Go*, *I-FI* 29.1, f.402v], T i, 14

Quant voi le tans avrilier, R.1258 (inc.; anon.)

Tres pensant d'une amourete, R.973 (inc.; anon.)

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J. and L. Beck, eds.: *Le manuscrit du roi: fonds français no.844 de la Bibliothèque nationale*, *Corpus cantilenarum medii aevi*, 1st ser., ii (London and Philadelphia, 1938/R) [facs], ii, 72, 89

A. Buckley: 'The Lyric Lai: Musicological, Philological and Cultural Questions', *Medieval Studies: Skara 1988*, 189–234 [incl. study of edn of *S'onques hom*]

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

DAVID FALLOWS

Ernst II, Duke of Saxe-Coburg-Gotha

(*b* Coburg, 21 June 1818; *d* Schloss Reinhardsbrunn, nr Friedrichroda, 22 Aug 1893). German composer. He studied with H.C. Breidenstein in Bonn and Reissiger in Dresden. His music includes vocal, chamber and piano works and five operas, the last all composed between 1846 and 1858. *Zaire* (1846), on Voltaire's tragedy, was followed by *Tony, oder Die Vergeltung* (1848) and *Casilda* (1851), which were all given in Coburg. The most successful of his operas was *Santa Chiara*, of which the première was conducted by Liszt at the Hoftheater in Gotha on 2 April 1854. Within five years it had been staged in most large German theatres as well as abroad; more than 60 performances were given at the Paris Opéra. Essentially a grand opera, though through-composed, *Santa Chiara* shows the influence of Bellini and Donizetti on the one hand and of the German lied tradition on the other. Ernst's last opera was the five-act *Diana von Solange* (1858).

See also [Gotha](#).

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- E. Müller:** 'Die herzogliche Oper "Santa Chiara"', *Rund um den Friedenstein: Blätter für Thüringer Geschichte und Heimatgeschehen*, iv/11 (1929), 2
- H. Bachmann:** 'Ernst II. von Sachsen-Coburg und Gotha', *Fränkische Lebensbilder*, v (Würzburg, 1973), 253–81

BARRY MILLINGTON

Ernst, Alfred

(*b* Périgueux, 9 April 1860; *d* Paris, 15 May 1898). French music critic and translator, son of [Heinrich Wilhelm Ernst](#). He studied the violin with Böhm in Vienna, and with Joseph Joachim, but enrolled as a science student at the Ecole Polytechnique before turning to a musical career. Fascinated by the work of Richard Wagner, he made eight journeys to Bayreuth between 1886 and 1897 (Lavignac), hearing the *Ring* cycle twice, in 1894 and 1897. He translated the *Ring*, *Die Meistersinger*, *Parsifal* (for Schott) and *Tristan* (for Peters) and his versions were performed in Paris and Monte Carlo. According to E. Eugène, his translation principle was to 'submit the French version to all the demands of duration and accent imposed by the score'

(Eugène, p.122). The result was a French text far removed from the original. After writing a work on Berlioz (*L'oeuvre dramatique de Berlioz*, 1884) he devoted himself to several works on his hero: *Richard Wagner et le drame contemporain* (1884–7), *L'oeuvre poétique de Wagner* (1893) and a study of *Tannhäuser* (1895) in collaboration with F.E. Poirée. He contributed articles to various music journals, and was the first music critic for *La revue blanche*, founded in 1891.

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E. Eugène: *Les dées politiques de Richard Wagner: et leur influence sur l'idéologie allemande, 1870–1945* (Paris, 1978)

BRIGITTE MASSIN

Ernst, Heinrich Wilhelm

(*b* Brno, 6 May 1814; *d* Nice, 8 Oct 1865). Moravian violinist and composer. He played in public when he was nine, and in October 1825 entered the Vienna Conservatory, where he studied the violin with Joseph Boehm and composition with Seyfried. Paganini's appearance in Vienna in 1828 made a profound impression on him, and in 1829 he began following Paganini on tour, playing several of his unpublished works by ear with a degree of fidelity that amazed the composer. After a début in Paris (1831) he withdrew from concert life for three years of further study. In 1837 he and Paganini appeared together in Marseilles, after which Ernst wrote in a letter, 'The consensus of opinion was that I play with more sentiment, while he conquers more difficulties'. Travels through Europe and Russia followed, bringing him acclaim as one of the outstanding violinists of his time. His most enduring success came in London, where he was first heard on 18 July 1843 in the Hanover Square Rooms; the *Musical World* described him as the most accomplished living violinist (his immediate rivals were Sivori and Vieuxtemps). He became a regular visitor to London and settled there in 1855. In 1859 he appeared as leader of the Beethoven Society string quartet with Joachim, Wieniawski and Piatti. During his last years illness prevented him from giving performances in public.

Among Paganini's successors, Ernst alone reached (and occasionally even surpassed) his technical wizardry; despite his moodiness and unevenness as a performer, he was also a master of the French classical style of playing. Contemporary critics stressed his soulful, touching cantilena: Berlioz, under whose baton he played *Harold en Italie* in Brussels (1842), Vienna (1846), Moscow, St Petersburg and Riga (1847) and London (1855), called him a great musician as well as a great violinist. Joachim declared that 'Ernst was the greatest violinist I have ever heard; he towered above all others', and Mendelssohn showed his admiration by accompanying him on several occasions. As a composer Ernst had true Romantic élan, exemplified in his *Concerto pathétique* op.23 or the famous *Élégie* op.10; his compositions represent the pinnacle of violin technique, and such works for unaccompanied violin as the Six Polyphonic Studies and the arrangement of Schubert's *Erkönig* show his imagination and

ingenuity. He maintained good taste even in his most virtuoso pieces (e.g. the *Airs hongrois variés* op.22 and the fantasia on Rossini's *Otello* op.11); his *Carnaval de Venise* op.18 is not so much an imitation of Paganini as a clever set of original variations based on the same tune.

WORKS

(selective list)

opus number 18 used twice

For vn, orch: *Elégie (sur la mort d'un objet cheri)*, op.10 (Vienna, 1840) [also for vn, pf and other insts]; *Fantaisie brillante ... sur Otello de Rossini*, op.11 (Mainz, 1839); *Concertino, D*, op.12 (Brunswick, 1839); *Adagio sentimental, Rondino*, op.13 nos. 1 and 2 (Brunswick, 1841); *Boléro*, op.16 (Hamburg, 1843); *Polonaise, D*, op.17 (Hamburg, 1842); *Variations sur l'air national hollandais*, op.18 (Vienna, c1842); *Le carnaval de Venise (Variations burlesques sur la canzonetta 'Cara mia mamma')*, op.18 (Leipzig, 1844); *Introduction, caprice et finale sur ... Il pirata de Bellini*, op.19 (London, 1845); *Rondo Papageno*, op.21 (London, 1846); *Airs hongrois variés*, op.22 (London, c1850); *Concerto pathétique, f*; op.23 (Leipzig, 1851)

For vn, pf: *Pensées fugitives (Les gages d'amitié)* (London, 1843) [collab. S. Heller]; *Feuillet d'album* (London, 1844); *Variations on 'I tuoi frequenti palpiti'* (London, n.d.) [collab. G. Osborne]

For vn unacc.: *Le roi des aulnes*, op.26 (Hamburg, 1854) [after Schubert: *Erlkönig*]; *6 mehrstimmige Studien* (Hamburg, 1865)

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MGG1 (B. Schwarz)

A. Heller: *H.W. Ernst im Urteile seiner Zeitgenossen* (Vienna, 1905; Eng. trans., 1986)

BORIS SCHWARZ

Ernst, Siegrid

(b Ludwigshafen, 3 March 1929). German composer. She studied the piano, followed by the violin and music theory. Upon leaving school she studied music pedagogy in Heidelberg and Mannheim, composition with Gerhard Frommel in Heidelberg and the piano with August Leopolder in Frankfurt and Richard Hauser in Vienna. In 1978 she joined the newly formed 'working group' *Frau und Musik*, which she chaired for many years. She has also served on the governing boards of the *Deutscher Musikrat*, where she was concerned with promoting women composers. In 1981 she won a fellowship to visit the *Cité Internationale des Arts* in Paris.

Chamber music, orchestral and vocal works are predominant in her output; there are also song cycles, cantatas, a children's opera, and improvisational and performance art compositions. Although she adopted contemporary techniques, her stylistic development always remained independent. In the 1950s she began with polytonal motivic work and also included 12-note techniques. Later she used graphic notation, aleatory principles and cluster techniques together with a combination of free-tonal

motivic, improvisatory and experimental elements, including percussive effects and avant-garde instrumental techniques. She has not shirked from writing for amateur players and for children and is convinced that many women are generally more communicative in the way they compose than men.

WORKS

Orch: Variationen, large orch, 1965; Bachanal und Huldigung, 1983; 3 Stücke, 1984 [orch version of Kleine Suite]; Facetten, 1984; Recitativo appassionata e salto, str orch, 1985; Jaga und der kleine Mann mit der Flöte, orch suite, 1989–90; Peace now, 1996; Triade, 10 insts/chbr orch, 1993–4; Wieder-Ver-Einigung, female v, 2 actors, chbr orch, 1995

Solo inst: Kleine Suite, pf, 1963; Quattro mani dentro e fuori, pf duet, 1975; Spiel für Pedal und register, org, 1980; e ... staremo freschi!, t sax, 1992

Chbr: Sextett, ww, 1956; Mutabile, 11 recs (3 players), 1977; Wege ..., v, sax, vc, Klangsäule, 1988; Concertantes Duo, rec, perc, 1991; Spaltung, pf, elec, 1998; Trio, fl, va, gui, 1998–9

Song cycles and cants.: 7 Miniaturen nach japanischen Haiku, low v, va/vc, pf, 1961; Kleine Hand in meiner Hand, 6 Lieder, S, pf; Wohin, 3 groups (A, str qt; B, org; choir, str orch), 1972; Damit es anders anfängt zwischen uns allen (H. Domin), choir, org, 1982; Kreisgerade (musical scene, I. Looock), v, sax, vc, Klangsäule, dance performance, 1991; Hommage (Bible), S, trbn, perc, org, 1992; Noch sind die Wege offen (orat, K. Meyer-Bernitz: *Die Rückkehr*), S, T, Bar, choral groups, 2 tpt, 2 trbn, tuba, org, 1995–6; Spirale, 10 Humoresken, S, 1997

Music for children: Fünfzehn neue Weisen von A- und andren Meisen, children's choir, various inst players incl. the public, 1983; Jaga und der kleine Mann mit der Flöte (children's op, after I. Korschunow), 5 solo vv, choral groups, orch, 1989–90; Wie singt uns Sprache, was spricht Musik, radio and interactive play, v, cl, vc, perc, 1992

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EVA RIEGER

Ernst Ludwig, Landgrave of Hesse-Darmstadt

(*b* Schloss Friedenstein, Gotha, 15 Dec 1667; *d* Jägersburg, 12 Nov 1739). German composer. He was the son of Landgrave Ludwig VI by his second marriage, to Elisabeth Dorothea, daughter of the Prince of Saxe-Gotha. After the death of his father and two elder brothers, Ernst Ludwig was named Landgrave in 1678, his mother acting as regent until 15 February 1688. His musical education and that of his younger brother Georg was supervised by W.C. Briegel, his mother's former teacher, whom she had called to Darmstadt as Kapellmeister in 1671; in addition to composition Ernst Ludwig also studied the lute with J.V. Strobel. A journey in 1685–6 took both princes to southern France by way of Basle. They spent half a year in Paris, attending performances at the Opéra and the Comédie-Française, as well as private performances at court; in January 1686 they

heard the first performance of Lully's *Acis et Galatée*, which was performed the following year at Darmstadt to celebrate Ernst Ludwig's wedding with Dorothea Charlotte of Brandenburg-Ansbach.

Because of the destruction of the Rhineland Palatinate in the wars with France, the court fled to Giessen from 1688 to 1694; on his return Ernst Ludwig undertook an extensive rebuilding programme and Darmstadt became a haven for Huguenot and Waldensian refugees. From 1707 until 1709 he travelled extensively among European courts, especially those which showed an interest in Italian and German opera; he even took a house in Hamburg for a year in order to visit the opera, becoming acquainted with Mattheson, Keiser, Handel and J.C. Graupner. With his return in 1709 began the most brilliant period for music in Darmstadt. Graupner became Kapellmeister, the opera house was rebuilt and the performance of elaborate church music was reintroduced; this latter continued even after the opera was closed for economic reasons in 1719. The Hofkapelle performed on Sundays and feast days, and presented chamber music on Sunday afternoons and during the week. The repertory consisted primarily of compositions by Graupner and his vice-Kapellmeister from after 1713, Gottfried Grunewald. Other musicians at Darmstadt during this period included the gamba virtuoso Ernst Christian Hesse and the singers Johanna Elizabeth Hesse (née Döbricht) and Anna Maria Schober.

Ernst Ludwig's one extant printed work, *Partition de douze suites et symphonies* (Darmstadt, 1718), contains 12 orchestral suites, each beginning with an *ouverture* followed by 11 or 12 dance movements. The music, apparently written in the second decade of the 18th century, shows the predominant influence of Lully, but also a knowledge of the works of Keiser, Telemann and Graupner. Ernst Ludwig also wrote an overture to Graupner's opera *La costanza vince l'inganno* of 1715, and another overture and ballet music for a revival of the opera in 1719.

WORKS

Partition de 12 suites et symphonies, 2 vn, va, bc (Darmstadt, 1718)

Ballet 'La Hessoise' (Darmstadt, 1718), ?lost

Ov. and ballet movts to 2nd version of *La costanza vince l'inganno* [op by C. Graupner], 1719, *D-W*

Partie, e, str orch, 1712, *DS* according to Eitner, ?lost

Ov., d, str orch, 1713; ov., F, to 1st version of *La costanza vince l'inganno* [op by Graupner], 1715, *DS*

Der Himmel pflanzt sein Glücke, aria, S, 2 vn, va, bc, to *Berenice e Lucilla* [op by Graupner], 1710/12

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H. Kaiser: *Barocktheater in Darmstadt* (Darmstadt, 1951)

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ELISABETH NOACK/DOROTHEA SCHRÖDER

Eröd, Iván

(b Budapest, 2 Jan 1936). Austrian composer and pianist of Hungarian birth. He studied with Pál Kadosa (piano) and Ferenc Szabó (composition) at the Liszt Academy of Music. After emigrating to Austria in 1956, he resumed his studies at the Vienna Music Academy with Richard Hauser (piano) and Karl Schiske (composition), and attended several summer courses at Darmstadt. He began a career as a pianist in 1960, also working as a répétiteur at the Vienna Staatsoper and as director of studies at the Vienna Festival (1962–8). He taught composition and theory at the Graz Musikhochschule (1967–89) before becoming professor of harmony and counterpoint at the Vienna Musikhochschule. His numerous honours include the Bartók-Pásztory Foundation award (1993).

As a youth, Eröd was strongly influenced by Bartók, Kodály and Hungarian folk music. On his arrival in Vienna, he began to employ serial techniques in chamber works and the short opera *La doncella, el marinero y el estudiante* (1959–60). His full-length opera *Die Seidenraupen* (1964–8), marks a stylistic turning-point. While starting from a dodecaphonic basis, the opera also exhibits tonal relationships. The compositions that followed return even more strongly to tonality and reassert Hungarian influences. References to American music are also present, most clearly in the *Minnesota Sinfonietta* (1985–6). The song cycle *Über der Asche zu singen* (1994) contains some autobiographical elements concerning his persecution during World War II.

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(selective list)

MSS in A-Wn

Principal publishers: Doblinger, Edition Modern, Boosey & Hawkes, Eirich, Universal

dramatic

La doncella, el marinero y el estudiante (op. 1, F.G. Lorca), op.9, 1959–60; *Die Seidenraupen* (op. 3, R. Bletschacher), op.10, 1964–8, unpubd; *Orpheus ex Machina* (op. 2, P.D. Wolfkind), op.25, 1977–8; *Der Füssener Totentanz* (op. 1, Bletschacher), op.60, 1991–2

vocal

Unacc. choral: 3 Gedichte (J.W. von Goethe: *Der west-östliche Divan*), SATB,

1976–81; Viva la musica!, op.43, SATB, 1982

With orch: Michzahnlieder (R. Bletschacher), op.17, S/(T, children's chorus), chbr orch/(pf, chbr ens), 1969–73; Krokodilslieder (Bletschacher), op.28, Bar, chbr orch, 1979 [arr. 1v, pf, 1980]; Schwarzerde (O. Mandelstam, trans. R. Dutli), 5 songs, op.49, Bar, orch, 1984–5; Das Sein ist ewig (cant., Goethe, H. Hesse), op.50, SATB, org, orch, 1985; Vox lucis (cant., T.S. Eliot, P. Claudel, Mandelstam, R.M. Rilke, G. Ungaretti, S. Weöres), op.56, Bar, ob, orch, 1988–9

With pf: Über der Asche zu singen (Bletschacher), 5 songs, op.65, Mez, pf, 1994; 5 other vocal pieces with pf

With chbr or solo inst: Tutto ho perduto (G. Ungaretti), op.12, S, vn, 1965, rev. 1992, unpubd; Canti di Ungaretti, op.55, Bar, fl, cl, vib, va, vc, 1987–8

instrumental

Orch: Sonata no.1, op.5, 1957; 3 Sätze, op.7, vc, chbr orch, 1958; 4 Stücke, op.6a, str, 1965; Vn Conc., op.15, 1973; Sonata no.2, op.16, 1974; Pf Conc., op.19, 1975; Divertimento, op.20, brass, perc, 1976; Va Conc., op.30, 1979–80; Konzertante fantasie, va, str, op.35, 1980–81; Studien, op.33, str, 1980; Soirées imaginaires, op.38, 1981; Réjouissance, op.48, 1984; Minnesota Sinfonietta, op.51, 1985–6; Sym. no.1 'Aus der Alten Welt', op.67, 1995; 4 other orch works

Chbr (3 or more insts): Wind Trio, op.4, 1957, rev. 1987; Ricercare ed aria S.C.H.E., op.11, fl, ob, hn, b cl, 1965; Str Qt no.1, op.18, 1974–5; Capriccio, op.23, 10 wind, 1976–7; Pf Trio no.1, op.21, 1976; Str Qt no.2, op.26, 1978; Pf Trio no.2, op.42, 1981–2; Serenade 'Kleine sinnliche Abendmusik', op.45, str sextet, 1983; Schnappschüsse (5 Portraits), op.52, fl, wind octet, 1986; Pf Qt, op.54, 1987; Quintetto ungherese, op.58, wind qnt, 1990; Bukolika, op.64, ens, 1994; Str Sextet no.2, op.68, 1996; 8 other chbr works

Chbr (1–2 insts): Sonata no.1, vn, pf, 1969–70; Hommage à Beethoven, rhapsody, op.24, vc, 1977 [based on Beethoven: Sonata op.102/1]; 3 Stücke, op.27, vn, 1978–9; Enjoying Life, op.29, tpt, pf, 1979; Sonata 'milanese', op.47, bn, pf, 1984

Pf: 4 kleine Klavierstücke, op.8, 1957–8; Brahms-Variationen, op.57, 1990 [based on Brahms: Intermezzo op.116/6]; 3 other pf works

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CHRISTIAN HEINDL

Erpf, Hermann (Robert)

(*b* Pforzheim, 23 April 1891; *d* Stuttgart, 17 Oct 1969). German musicologist, teacher and composer. He studied under Philipp Wolfrum at Heidelberg (1909–11) and under Riemann at Leipzig (1911–13), where he took the doctorate in 1913 with a dissertation on musical form. In 1914 he studied composition with Bodanzki in Mannheim, and after war service he taught at the Röhmeier Conservatory, Pforzheim (1919–23). He was lecturer in music theory at Gurlitt's musicology institute at Freiburg University (1923–5), deputy director of the Academy for Speech and Music,

Münster (1925–7), director of the music department of the Folkwang-Schule at Essen (1927–35) and director of the Folkwangschulen for Speech, Dance and Music (1935–43). His final post was as director of the Staatliche Hochschule für Musik, Stuttgart (1943–5, 1952–6), where he taught composition. His works include several large-scale choral pieces, folksong cantatas, string quartets, violin sonatas, songs and choruses. His writings, mostly designed for teaching purposes, have had a more lasting influence and show, in his dissertation as in his final book, a penetrating understanding of form. His practical gifts, which he was able to develop in Münster, are reflected in his textbooks on harmony and orchestration.

WRITINGS

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FRIEDRICH BASER

Errichelli [Ericchelli, Enrichelli], Pasquale

(*b* ? Naples, 1730; *d* after 1775). Italian composer. According to de Rosa he studied at the Pietà dei Turchini conservatory. In 1747 he was an organist at the Cappella del Tesoro in S Gennaro, Naples and in 1763 he became organist of the first choir there. He composed several operas for Naples and Rome in 1753–8; his first *opera seria*, *Issipile* (1754), was described by the architect Luigi Vanvitelli as 'most beautiful in the style of the Saxon [Hasse]'. In 1771, when Gianfrancesco di Majò died after having

composed only Act 1 of *Eumene*, Errichelli and Insanguine completed the opera. In 1775 he was *maestro di cappella* at Sulmona in the Abruzzi.

WORKS

operas

La serva astuta (ob), Naples, Fiorentini, 1753, collab. G. Cocchi

Il finto turco (ob, A. Palomba), Naples, Fiorentini, wint. 1753, collab. Cocchi

Issipile (os, P. Metastasio), Naples, S Carlo, 18 Dec 1754; *I-MC*, *Nc*, *P-La* (2 copies)

La finta 'mbreana (comedia, 3, G. Bisceglia), Naples, Nuovo, wint. 1756, collab. Logroscino

Solimano (os, A. Migliavacca), Rome, Argentina, 13 Jan 1757; *I-MC*, *P-La*, arias *I-Nc*

Siroe (os, Metastasio), Naples, S Carlo, 26 Dec 1758; *P-La*, *S-Skma*, arias *I-Nc*, *US-BEm*

Eumene [Act 3] (os, A. Zeno), Naples, S Carlo, 20 Jan 1771, *Nc*, *P-La* [Act 1 by Majo, Act 2 by Insanguine]

other works

Other vocal: Mass (Ky, Gl), D, 4vv, orch, *CH-E*, *GB-Ob*; Gerosolima protetta (orat), 5vv, Chieti, 1778; music lost, libretto *I-Fc*; Cantata spirituale, 3vv, orch, *D-MÜs**; Eccomi solo al fine (cant.), 2vv, inst *I-Nc*; Misero pargoletto, aria, S, str, *D-F*; Saprei morir costante, aria, S, orch, *US-BEm*; other arias, *E-Mp*, *I-Mc*, 1 in La muse lyrique italienne (Paris, 1773); Solfeggi, S, hpd, 1757, *Nc*

Inst: Sinfonia, D, orch, *S-Skma*; 2 trio sonatas, D, F, 2 fl, bc, *US-BEm*; Sonata, C, vn, bc, *BEm*

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Erskine, Thomas Alexander.

See [Kelly](#).

Ertl [Ertel, Erthel, Ertelius], Sebastian

(*b* Mariazell, Styria, 1550–60; *d* Garsten, Upper Austria, 13 July 1618).

Austrian composer. As a young man he served as a soldier in the war against the Turks. Soon after 1589 he entered the monastery at Garsten, near Steyr. Some sources state that he had lived before this at the monastery of Weihenstephan at Freising, near Munich, and that he was admitted to the Benedictine order there as a composer. In 1598 he took over temporarily the parish of Gafrenz, near Garsten, and in 1599, when his abbot was summoned to St Lambrecht, Styria, he followed him there as instructor in music to the choirboys. He is also heard of briefly in 1601 and

1603 at Mariazell and Admont, where he was a musician and *regens chori*. In 1605 he returned to Garsten and was choirmaster there when he died.

Ertl was admired in his lifetime as an excellent composer. His surviving output consists entirely of vocal works intended for use at the monastery at Garsten; nearly all are for six to ten voices, and the vast majority for eight. Most of those in six and seven parts are in the traditional polyphonic style. Those in eight parts are homophonic works for double choir including a good deal of antiphonal writing. The mainly syllabic treatment of the text and the precise rhythms (the frequent use of dotted crotchets is striking) are typical of such music at the time. Syllabic setting is abandoned only when important words in the text demand melismas, some of which are quite extensive, to emphasize them. These works in particular show Ertl's debt to the music of Giovanni Gabrieli and his school. The *Symphoniae sacrae* are old-fashioned in that they were written for either vocal or instrumental performance. On the other hand, by adding an organ part to his masses published two years later Ertl became one of the first Austrian or south German composers to adopt the continuo. Such contrasting practices show that he was one of the many transitional composers of the early 17th century who, while ready to adopt certain modern elements from a period of great stylistic change, were yet unable to alter their basically conservative attitudes.

WORKS

Symphoniae sacrae, 6–10vv (Munich, 1611)

Missarum, 6–10vv, bc (org) (Munich, 1613)

Sacrosanctum magnae et intemeratae virginis canticum, 8vv, bc (org) (Munich, 1615); *Canticum Beatae Virginis Mariae*, 8vv, insts, bc (org) (Munich, 1615); lost

Hymnus B. Jacoboni Tudertini, 4vv (Munich, 1616); lost

Psalmodiae Vespertinae, 8vv, insts, bc (org) (Munich, 1617)

Falsobordoni, 8vv, *Psalmodia*, 8vv, *D-Mbs*

Antiphonae Vespertinae, 4vv, *A-KR*

3 masses, 5 Magnificat, 9 motets, formerly in *PL-WRu*

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W. Suppan: *Steirisches Musiklexikon* (Graz, 1962–6)

RENATE MUTSCHLECHNER

Ertmann [née Graumann], (Catharina) Dorothea von

(b Frankfurt, 3 May 1781; d Vienna, 16 March 1849). German pianist. She was already known as an excellent pianist before her marriage in 1798 to an infantry officer, Stephan von Ertmann, himself an amateur musician. Moving to Vienna with him, in 1804 she came to know Beethoven, who greatly admired her playing and gave her lessons: she closely followed his own style of playing his works. They became warm friends, and Beethoven dedicated his Piano Sonata op.101 to her; he wrote to her as 'Dorothea-Cäcilia', and it has been conjectured that she may have been the addressee of the 'immortal beloved' letters. Though by then she no longer gave public concerts, she played privately among the composer's friends, especially in performances of his chamber music. On the death of her child, Beethoven invited her to his house and without speaking played to her for over an hour. Her husband was posted to Milan in 1820, but she made occasional return visits to Vienna, settling there again after his death in 1835. The sensitivity of her playing was much admired. Schindler described her as 'unequaled', adding, in the course of a detailed appraisal, 'She grasped intuitively even the most hidden subtleties of Beethoven's works with as much certainty as if they had been written out before her eyes'. J.F. Reichardt, who heard her in 1809–10, declared of her performance of op.27 no.2, 'I do not recall ever having heard anything greater or more consummate' (letter of 7 February 1809). She and her husband also made a great impression on Mendelssohn, who visited her in Milan in 1831 and admired her playing, though he found the flexibility of tempo which Schindler had praised somewhat exaggerated (letter of 14 July 1831). The singer Mathilde Marchesi was her niece.

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JOHN WARRACK

Erythräus, Gotthart

(*b* ?Strasbourg, c1560; *d* Altdorf, nr Nuremberg, 1617). German music teacher and composer. He probably lived in Altdorf from 1575, when his father, Valentin, became the first rector of the university. In 1587 he was awarded the master's degree at Altdorf, became Kantor in 1595, and in 1609 or 1610 was appointed rector of the Lateinschule. In 1598 he received recognition from the court of the Elector Palatine at Heidelberg for some motets. It has not been possible to determine whether these pieces are from his only extant work *Psalmos et cantica varia notas s. tonum musicum adstrictos ... Herrn D. Martini Lutheri und anderer gottesfürchtiger Männer Psalmen und geistliche Lieder, welche man als die fürnehmsten durch das ganze Jahr in der christlichen Gemeinde pflaget zu singen ... in vier Stimmen gebracht* (Nuremberg, 1608); in the preface he referred to an earlier edition of psalms and songs which has not survived. The 1608 publication belongs to a type of hymnal (Kantional) established by Lucas Osiander in 1586 in which the pieces are entirely homophonic with the cantus firmus in the top part; the purpose was to encourage congregational participation. Erythräus's compositions are, however, by no means as strictly homophonic as Osiander's originals. Apparently Erythräus's work did attract some attention, because in 1610 Michael Praetorius took a section from it for the seventh part of his *Musae Sioniae*.

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WALTER BLANKENBURG

Erzähler

(Ger.: 'narrator').

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

Erzlaute

(Ger.).

See [Archlute](#).

Es

(Ger.).  See [Pitch nomenclature](#).

Esaulov, Andrey Petrovich

(b c1800; d Ryazan, c1850). Russian composer, mainly of songs. During the 1820s he resigned from the army, where he had been military Kapellmeister, and went to live in Moscow. Here he lodged with P.V. Nashchokin, who introduced him to Pushkin. Esaulov played the viola in an orchestra, and also composed several songs, including two to French texts, *Ton regard* and *Chant guerrier, dédié à l'armée russe*, both written in 1828. The following year he published *Utsheniye* ('Consolation'), a song with words by Zhukovsky, and in 1830 *Pevets uslad* ('The Singer of Pleasures') to a text by P.A. Katenin. Esaulov composed two songs to poems by Pushkin, *Proshchaniye* ('Farewell') in 1831 and *Gishpanskaya pesnya* ('Spanish Song') in 1834. Through Nashchokin's friendship with the director of theatres in Moscow, Esaulov was offered a post as répétiteur in 1830, but he seems to have refused this, and left Moscow for St Petersburg in 1833. Still aided by Nashchokin, he obtained a post in a theatre orchestra there, but was again unemployed early in 1834. Hungry and penniless, Esaulov was given financial assistance by Pushkin, and later in the 1830s moved to Ryazhsk, in the Ryazan government, and then to Ryazan itself, giving piano lessons and directing a church choir. About this time he composed his only known work for full orchestra, a powerful Tragic Overture in three principal sections, the first and last in C major, the middle one in C minor. During the final period of his life he composed a number of large-scale sacred works and continued to write miniatures for piano. Esaulov drowned in the river Trubezh.

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GEOFFREY NORRIS

Escapement

(Fr. *échappement*; Ger. *Auslösung*; It. *scappamento*).

The part of a piano action that permits the hammer to become disengaged from the mechanism that carries it towards the string just before the moment of impact (see *Pianoforte*, §1, 10, figs.32 and 33). The escapement enables the hammer to rebound an appreciable distance from the string after striking it, even though the distance that it travels towards the string under its own momentum is quite small, and even though the key remains held down. Although a number of early piano actions did not include an escapement it has been a feature of all sophisticated and sensitive actions, including that devised by Cristofori by 1709.

EDWIN M. RIPIN

Escatefer.

See [Cousin, Jean Escatefer dit.](#)

Eschaquer (Sp.; Fr. *eschaquier, eschiquier*).

See [Chekker](#).

Eschelletes

(Fr.).

An early [Xylophone](#), illustrated and described by Mersenne.

Eschenbach, Christoph

(*b* Breslau [now Wrocław], 20 Feb 1940). German pianist and conductor. He studied in Cologne and Hamburg with Hans Schmidt-Neuhaus and Eliza Hansen, and in 1962 won a prize in the international competition in Munich. In 1965 he was awarded first prize in the first Concours Clara Haskil in Switzerland, launching him on a successful concert career that has taken him to most parts of the world. As a pianist he plays a wide repertory ranging from the Baroque period to the 20th century; but it is for his carefully worked and poetic performances of Beethoven, Mozart and Schubert that he is most highly regarded. He is a noted lieder accompanist and has performed frequently in a piano duo with Justus Frantz, with whom he has made distinguished recordings of works by Mozart and Schubert. In November 1966 he made his recital and concert débuts in London, and in 1968 he gave the première in Bielefeld of Henze's Second Piano Concerto, written for him. Eschenbach made his conducting début in 1973. He was general music director of the Rheinland-Pflaz State PO from 1979 to 1981; with the Tonhalle Orchestra, Zürich, he was permanent guest conductor (1981–2), then chief conductor (1982–5). He made his Covent Garden début with *Così fan tutte* in 1984. In 1988 he became music director of the Houston SO, with whom he has recorded works by Dvořák, Bruckner, Tchaikovsky and Schoenberg.

DOMINIC GILL/JESSICA DUCHEN

Eschenburg, Johann Joachim

(*b* Hamburg, 7 Dec 1743; *d* Brunswick, 29 Feb 1820). German classicist, poet, translator and civil servant. As a professor and lecturer on literature, philosophy, archaeology and mythology he served at the Carolinum in Brunswick from 1767 until his death. He was best known for his *Handbuch der klassischen Literatur*, which saw six editions during his lifetime and several more thereafter, and was translated into English, French and Russian. As an enthusiast of music he organized concerts in Brunswick and corresponded with C.P.E. and W.F. Bach, but his most important contributions to music were his translations of stage pieces and of scholarly writings. Among the seven operas he translated into German were Monsigny's *Le déserteur* (1772), Grétry's *Silvain* (as *Erast und Lucinde*, 1773) and Gluck's *Orfeo*; he also provided German texts for two oratorios

and, with Karsch, the text for C.P.E. Bach's Passion cantata *Die letzten Leiden des Erlösers* and wrote 19 lieder and a motet of his own. He translated books on music and poetry from the English of Avison, Brown, Burney and Webb and wrote articles on musical subjects for German periodicals. He was also Lessing's literary executor.

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only those on music

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C.G.W. Schiller: *Braunschweig's schöne Literatur in den Jahren 1745 bis 1800* (Wolfenbüttel, 1845)

M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)

M. Falck: *Wilhelm Friedemann Bach, sein Leben und seine Werke, mit thematischem Verzeichnis und zwei Bildern* (Leipzig, 1913R, 2/1919)

K. Steinacker: *Abklang der Aufklärung und Wiederhall der Romantik in Braunschweig* (Brunswick, 1939)

F. Meyen: *Johann Joachim Eschenburg 1743–1820* (Brunswick, 1957) [incl. list of works]

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HOWARD SERWER

Escher, Rudolf (George)

(*b* Amsterdam, 8 Jan 1912; *d* De Koog, Texel, 17 Mar 1980). Dutch composer. From 1916 to 1921 he lived with his parents on Java, where his father worked as a geologist and mineralogist. Back in the Netherlands he studied the piano, the violin and harmony privately. At the Rotterdam Conservatory he studied the piano (1931–7) and composition (with Pijper, 1934–7). Until 1940 he lived in Rotterdam, where most of his scores were destroyed during the bombing by the Germans in May of that year.

During World War II Escher composed *Musique pour l'esprit en deuil* (1941–3), which was first performed in 1947 by the Concertgebouw Orchestra under van Beinum and which made him overnight the most important composer in the Netherlands. From 1945 until his death he lived in Amsterdam. After a short study at the Electronic Studio of the Delft Technical University he taught (1960–61) at the Amsterdam Conservatory. From 1964 to 1977 he taught theory of contemporary music at the University of Utrecht. The result of his teaching is to be found in many studies in the field of music theory and audiology. He was also a talented writer and painter, continuing to publish poetry in literary magazines until well into the 1950s. From 1945–6 he wrote on music and art for the *Groene Amsterdammer*.

Escher's music is lyrical, expressive and elegiac, with a great propulsive force, more French than German in its orientation (the main influences being Ravel, Debussy and Mahler). It is always basically tonal, and mostly

cast in a strictly contrapuntal frame with chains of variations. Everything he wrote can be clearly discerned by the ear. In 1938 he wrote: 'The miracles of a piece of music will never be revealed, unless in a natural way, through sounding and hearing. That means sounding *well* and hearing *well*. The latter condition is *a priori* impossible if the former one cannot be fulfilled'. (*Toscanini en Debussy*). Apart from this technical aspect of composing, Escher discerned a psychic one: 'The technique of a composer is intimately related to his spiritual and intellectual self, his psyche'. This can be seen in his war compositions, such as *Musique pour l'esprit en deuil*, the *Sonate concertante* (1943) for cello and piano, *Arcana* (1944) for piano (originally called *Arcana Musae Dona*), and the first two movements of the Sonata for cello solo (1945; the third movement was completed in 1948). Each of these compositions is in a way an impressive 'document humain'. The works written immediately after 1945 do not reflect the war in the same way, but Escher's longing for peace is reflected in the 'Arcadian' choral works such as *Songs of Love and Eternity* (1955) and *Ciel, air et vents* (1957).

As a theorist, Escher analysed many 20th-century scores from Debussy to Boulez, explaining the latter on the basis of Escher's own analysis of the former's music. As a composer, however, he preferred to remain true to the music of Debussy and Ravel without denying the technical implications of the music of the serialists, as in his Second Symphony (1958, revised in 1980), Wind Quintet (1967) and *Monologue* for flute solo (1969).

Escher's major orchestral scores are *Musique pour l'esprit en deuil* and *Hymne du grand Meaulnes* (1951). Both show his mastery of orchestration, harmonic detail and melodic and chordal contrapuntal and variation techniques. *Musique pour l'esprit en deuil* gives voice to the composer's grief at the loss of freedom and 'the destructive violence of a depraved political system and its mechanisms of military terror'. Musically Escher resolves this juxtaposition of cultures by combining a march which swells to apocalyptic intensity with a quasi-Latin American trumpet melody. The technique of variation is mainly based, as with most of Escher's compositions, on a generative process of intervallic manipulation, a constructive means which the composer derived from his analysis of Debussy's music. The melismatic technique of *Musique pour l'esprit en deuil* is brilliantly orchestrated. This vein can be found in most of Escher's works, such as *Arcana*, the Sonata for flute solo (1949), the Violin Sonata (1950), the Sonatina for piano (1951), the *Hymne du grand Meaulnes* (1951), *Le tombeau de Ravel* (1952), the cycles for chamber choir *Le vrai visage de la paix* (1953), *Songs of Love and Eternity* (1955), *Ciel, air et vents ...* (1957), *Three poems by W.H. Auden* (1975), the Second Symphony (1958, revised 1980), the String Trio (1959), *Univers de Rimbaud* (1970) and the *Sinfonia per dieci strumenti* (1975).

In the early sixties Escher tried to extend his technique towards electronic music and serialism, but after several crises he was unable to find a technique which would allow him at the same time to remain true to his psyche. The results of this search are nevertheless interesting, and the brilliant Wind Quintet (1967) and *Summer Rites at Noon* for two orchestras (1971) are examples of Escher's technical and emotional powers. The sound of the Wind Quintet is dominated by the timbres of alto flute, oboe

d'amore and bass clarinet. Only at the end is the alto flute replaced by a normal flute for a brilliant and exciting 'lark solo'. Here Escher combines Debussian intervallic manipulations with Boulezian structural formulae. Kernels of intervals grow into motifs and melodies through rhythmical development. The main structure consists of three movements (A1–B–A2), which are linked by two short bridges (Z1 and Z2). Each movement consists again of three segments (a–x–a), which results in six 'a' segments accelerating from *Largo* to *Prestissimo*, while at the same time the 'x' segments slow down from *Moderato* to *Largo*. The *Prestissimo* combines the flute's 'lark solo' with the other instruments playing *Largo* underneath.

The Flute Sonata (1978) is one of Escher's last compositions (together with the Trio for clarinet, viola and piano of 1979). The three-movement plan of the sonata is again highly effective, with a flute solo (*Lento*) forming a transition from the more 'objective' *Comodo* and the dramatic finale (*In moto ostinato, con violenza*). As in the Wind Quintet and the *Monologue* for flute (1969), the overall plan is determined by continuous variation of various structures, with no exact repeats. Change and variation represent the true inner life of Escher's musical organism, supported by a continuous alternation of chromatic and diatonic harmonies in a curve of increasing tension. Each structure evolves from the previous one, each one beginning afresh like a wave in constant transformation. The *Lento* is a beautiful demonstration of Escher's technique of intervallic variation.

Escher received several prizes for his compositions, including the van der Leeuw Prize (1959) for *Le tombeau de Ravel*, the Visser-Neerlandia Prize (1961 and 1968) for *Nostalgies* and the Wind Quintet, the Willem Pijper prize (1966) for the *Sonata concertante* for cello and piano and the Johan Wagenaar prize for his total output.

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(selective list)

orchestral

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Chbr and solo inst: *Sonata no.1*, pf, 1935; *Passacaglia*, org, 1937, rev. 1946; *Trio d'anches*, 1939, rev. 1942; *Sonate concertante*, vc, pf, 1943; *Arcana*, pf, 1944 [orig. title *Arcana musae dona*]; *Sonata*, 2 fl, 1944; *Habanera*, pf, 1945; *Sonata*, vc, 1945–8; *Non troppo* [10 pieces], pf, 1949; *Sonata*, fl, 1949; *Sonatina*, pf, 1951; *Le tombeau de Ravel*, fl, ob, hpd, vn, va, vc, 1952, rev. 1959; *Air pour charmer un lézard*, fl, 1953; *Str Trio*, 1959; *Ww Qnt*, 1967; *Monologue*, fl, 1970; *Sonata*, cl, 1973; *Sinfonia*, wind qnt, str qt, db, 1976; *Sonata*, fl, pf, 1979; *Trio*, cl, va, pf, 1979

vocal

Vocal: *3 poèmes de Tristan Corbière*, S, pf, 1936, rev. 1947; *Horcajo* (M. Legrand), Mez, pf, 1941; *Lettre du Mexique* (Corbière), Bar, pf, 1942; *Aria van de kleine zeemeermin* (M. Vasalis), S, orch, 1949; *Chants du désir* (L. Labé), 1v, pf, 1951; *Nostalgies* (J.-M. Levet), T, orch, 1951; *Strange Meeting* (W. Owen), Bar, pf, 1952; *Le vrai visage de la paix* (P. Eluard), chorus, 1953; *Songs of Love and Eternity* (E.

Dickinson), chorus, 1955; Ciel, air et vents (P. de Ronsard), chorus, 1957; Univers de Rimbaud, T, orch, 1970, rev. 1977; 3 Poems (W.H. Auden), chbr chorus, 1975

Principal publisher: Donemus

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'Debussy and the Musical Epigram', *Key Notes*, no.10 (1979), 59–63
Debussy: actueel verleden, ed. D. Hamoen and E. Schönberger (Buren, 1985)
with M.C. Escher: *Beweging en metamorfosen: een briefwisseling* (Amsterdam, 1985)
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T. de Vries: 'The Varieties of Imagination: Remembering Rudolf Escher', *Key Notes*, no.21 (1985), 8–11
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LEO SAMAMA

Eschig, Max(imilian)

(*b* Troppau [now Opava], 27 May 1872; *d* Paris, 3 Sept 1927). French music publisher of Czech birth. After an association with Schott in Mainz, he founded a music-publishing house in 1907 in Paris and provided a large outlet for foreign works in France. Formerly the representative of several foreign publishers, Eschig is currently the agent solely for the hire catalogue of Carisch, Milan. Eschig's production was many-faceted and included French language versions of much of the Viennese operetta repertory, but he was particularly devoted to 20th-century music. The catalogue contains works of Falla, Koechlin, Martinů, Milhaud, Poulenc, Ravel, Satie, Szymanowski, Tansman, Tournemire and Villa-Lobos. Other composers represented include Auric, Charpentier, Delannoy, Halffter, Harsányi, Honegger, Inghelbrecht, Mihalovici, Nin and a considerable

number of Latin-American composers, including Brouwer and Ricardo Castillo. More recent arrivals include Béchara El-Khoury, Joshua Fineberg, Juan Guinjoán, Sukhi Kang, Antoine Tisné, Ezequiel Viñao and Adrian Williams. Eschig's notable publications for guitar include Emilio Pujol's *Bibliothèque de musique ancienne et moderne* and numerous transcriptions, classics and original 20th-century works. By 1996 the firm had published 9300 titles and had acquired an additional 10,000 by purchasing the catalogues of Demets, Broussan & Cie, Jeanne Vieu, La Sirène Musicale (which included Paul Dupont) and George Sporck.

After Eschig's death, the firm became a 'société anonyme', directed by Eugène Cools (*d* 1936), and then a 'société à responsabilité limitée' (Editions Max Eschig). From 1936 it was directed by Jean Marietti (*b* Bastia, Corsica, 10 Nov 1900; *d* 1977) and his brother, Philippe Marietti (*b* Bastia, 21 Aug 1905; *d* 1993). After the death of Jean Marietti in 1977 his widow Simone became managing director, Philippe Marietti retiring in 1984. Eschig was bought by Durand in 1987, since when the director has been Thierry Mobillion. Under this new management, the international character and autonomy of the catalogue have been maintained and developed. (*DEMF*, ii)

ROBERT S. NICHOLS/JEREMY DRAKE

Eschmann, Johann Carl

(*b* Winterthur, 12 April 1826; *d* Zürich, 27 Oct 1882). Swiss composer. He received his first piano lessons in Zürich from Richard Wagner's friend Alexander Müller, then studied at the Leipzig Conservatory with Felix Mendelssohn from 1845 to 1847. From 1847 to 1850 Eschmann was active as a teacher of piano and composition in Zürich, then from 1850 to 1859 in nearby Winterthur. He appeared occasionally as solo pianist in the concerts of Allgemeine Musikgesellschaft in Zürich. In Winterthur, Eschmann's livelihood suffered increasingly from the greater popularity of Theodor Kirchner, so he moved to Schaffhausen in 1859, where he conducted choirs and taught piano and singing. He returned to Zürich in 1866, and continued teaching until his death in 1882. Eschmann's admirers included Brahms, who recommended him successfully to his publisher Simrock.

Eschmann's musical language is perhaps closer to Schumann than to Mendelssohn, though early works such as the *Lebensbilder* display a harmonic inventiveness that is occasionally reminiscent of Wagner's music of the time. As early as the Fantasy Pieces for Clarinet op.9, Eschmann was experimenting with cyclical structures. Later, he wrote many short pedagogical pieces for the piano, and also a guide to the piano literature, *Wegweiser durch die Klavierliteratur* (Zürich, 1871), which enjoyed several editions after his death.

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(selective list)

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Voice and pf: 2 Gedichte, op.2, c1850; 4 Lieder, op.5, c1850; 5 songs (J. Eichendorff, Geibel, Müller), op.7, ?c1852; Aus dem Liederbuch eines Malers (A. Corrodi), 6 songs, op.34, ?c1860; Aus glücklichen Tagen (Corrodi), op.48, ?c1863

Pf: Concert-Etude, op.13, 1852; Frühlingsblüthen, op.14, 1852; Lebensbilder, op.17, 12 lyrical pieces, 1852; Rosen und Dornen, op.25, 9 character pieces, c1855; Grillenfang, op.35, ?c1860; Musikalisches Jugendbrevier, opp.40–44, c1860–63; Licht und Schatten, op.62, c1878; Erinnerungsblätter, op.63, c1878; Jahreszeiten, op.72, c1879

Chbr: Str Qt, c1848; 6 fantasy pieces, vc, pf, op.3, c1849; Im Herbst, fantasy piece, hn, pf, op.6, c1849; Fantasy pieces, cl, pf, op.9, 1850–51; 3 Sonatines, vn, pf, op.58, c1870

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R. Münster: 'Eine Serenade von Richard Wagner: Marginalien zu Johann Karl Eschmann, einem Schweizer Freund von Wagner und Brahms', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher* (Kassel, 1995), 614–21

CHRIS WALTON

Eschstruth, Hans Adolph Friedrich von

(*b* Homberg, nr Kassel, 28 Jan 1756; *d* Kassel, 30 April 1792). German composer and writer on music. In his youth he studied with the organist J.G. Vierling in Schmalkalden, and later studied law at the universities in Rinteln (1771–5) and Göttingen (1775–6). As a lawyer he held various administrative positions in Marburg (1776–86), where he pursued further musical studies with the university's Konzertmeister Bernhard Hupfeld, and Kassel (from 1786). Although he was not a professional musician, Eschstruth displayed an adequate technical competence in his compositions. Stylistically, his lieder are similar to those of C.P.E. Bach: strophic form predominates and the accompaniment is subordinate to the voice. The *Lieder, Oden und Chöre* (op.3, 1783) and the variations on 'Mein Leipzig ... lebewohl' specify the use of the clavichord. The reviews and essays in his *Musicalische Bibliothek* (i–ii, 1784–5/*R*; iii, ?unpubd, see *GerberL*) reveal him to be an astute music critic; he also contributed reviews to Cramer's *Magazin der Musik* and several other periodicals. Among his unpublished works are a biography of C.P.E. Bach, a few translations of French theoretical works (see Engel, Mendel and Reissmann) and several compositions.

WORKS

published works printed in Kassel, or Marburg and Kassel

Vocal: Liederbuch für die Casseler Cadetten (c1780), cited in Engel; Versuch in Sing-Compositionen, kbd acc. [op.1] (1781); Glücklich ist, wer mit Auroren, song, S, T, acc. 2 vn, va, vc, pf, op.2 (1782); Lieder, Oden und Chöre, clvd acc., op.3, i–ii

(1783), iii (1789) [ii and iii lost]; Miller's [53] Lieder in Musik gesetzt (1788); Miller's Lieder mit Musik und einer Einleitung (Marburg, 1788), mentioned in Miller's [53] Lieder, reviewed in *Musikalische Realzeitung*, ed. H.P.C. Bossler (Speyer, 1789), col.129; Sammlung religiöser Gesänge, c1790, cited in *GerberL*

Inst: 12 marches, 2 ob, cl, 2 bn, 2 hn, bc, op.4, 24 Veränderungen ... über Mein Leipzig ... lebwohl, clvd, op.5, both advertised in Cramer's *Magazin der Musik*, i (1783), 811, 1133; 6 sonatas, clvd (1787), cited by Strieder; 6 kbd sonatas, c1790, ?unpubd, cited in *GerberL*

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F.W. Strieder: 'von Eschstruth (Hans Adolph Friedrich)', *Grundlage zu einer hessischen Gelehrten- und Schriftsteller-Geschichte*, xviii, ed. K.W. Justi (Marburg, 1819), 144–8 [incl. list of works and reviews]

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M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)

C. Auerbach: *Die deutsche Clavichordkunst des 18. Jahrhunderts* (Kassel, 1930, 2/1959)

H. Engel: *Die Musikpflege der Philipps-Universität zu Marburg seit 1527* (Marburg, 1957), 35–7 [incl. list of works, 79–80]

DAVID OSSENKOP

Esclamazione

(It.).

See Ornaments, §§4 and 8.

Escobar, André de

(fl 1540–80). Portuguese shawm player (*charameleiro*). He went to India as a youth; on his return he served as an instrumentalist in Évora Cathedral, and later became Master of the Shawms at Coimbra Cathedral and the University of Coimbra (according to a document dated 4 February 1579 in the city archives). He wrote a method for his instrument, *Arte musica para tanger o instrumento da charamelinha*, which does not survive.

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J. de Vasconcellos: *Os musicos portugueses*, i (Oporto, 1870), 95

R.V. Nery: *A música no ciclo da 'Biblioteca Lusitana'* (Lisbon, 1984), 90–91

ALBERT T. LUPER/OWEN REES

Escobar, Cristóbal

(fl late 15th century). Spanish theorist. He was the author of a treatise, *Introducción muy breve de canto llano* (Salamanca, c1496/R). It is heavily dependent on earlier sources and is of an elementary nature, like most Iberian chant manuals. Escobar went further than some theorists in allowing accidentals in performance.

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F.J. LEÓN TELLO

Escobar, Luis Antonio

(b Villapinzón, 14 July 1925; d Miami, 11 Sept 1993). Colombian composer and writer on music. After two years at the Bogotá Conservatory, in 1947 he became a pupil of Nabokov at the Peabody Conservatory, Baltimore, then attended the Mozarteum in Salzburg and then studied with Blacher at the Hochschule für Musik in Berlin (1951–3). He served the Colombian government as consul in Bonn (1967–70) and was cultural attaché to the Consulate in Miami (1993).

In 1973 he and the poet Andres Holguín co-founded El Muro Blanco, a private cultural institute in Bogotá in which both taught. In 1974 he was awarded the national music prize by the Banco de Colombia. He visited the USA on a Guggenheim grant in 1975. Eight albums of his works were recorded by Colombian companies between 1956 and 1967.

Escobar cited the music of Blacher and Nabokov as influences on his style, and also the traditional rural music of Cundinamarca, his native region. His particular idiom combines a strong rhythmic presence with ingenious counterpoint, chromatic harmonies and traditional melodic patterns. The series of *Bambuquerías* is a clear example of his style.

WORKS

(selective list: see also catalogue, 1982)

Stage: Avirama (ballet, Escobar), 1955; La princesa y la arveja (children's op), 1957; Los hampones (op, 3, J. Gaitán Durán), 1961

Vocal: Juramento a Bolívar (sym. poem with choral interludes, J. Rojas), TTBB, orch, 1964; 4 décimas (Rojas), 1v, pf, 1980; 8 poemas (G. Quessep), 1v, pf, 1981; Cant. campesina no.3 (trad. texts), chorus, orch, 1982; Arrullo (A. Holguín), SATB; 29 cánticas, chorus; La luna (L. de Greiff), SATB; Poema al General Santander (J. Rojas), T, chorus, orch

Inst: 40 bambuquerías, pf, 1927–82; Concertino, fl, orch, 1951; Sonatina, pf, 1952; 2 str qts, 1952, 1953; Sonatina no.3, pf, 1955; Sinfonía 0, orch, 1955; Sinfonía X, orch, 1955; Sonatina no.2, pf, 1955; Sonata, fl, pf, 1956; Sonatina, pf, 1956; Concertino, hpd, str, 1958; pf Conc. no.1, 1958; Sonatina no.4, pf, 1959; Wind Qnt 'De la curuba', 1959; Divertimento no.1, orch, 1960; Pequeña sinfonía no.1, orch, 1960; pf Conc. no.2, 1974; Vn Conc., 1979; Cl Conc., 1980; Preludes, perc, 1980; 8

imágenes de Picasso, pf, 1981; pf Conc. no.3, 1981; Bambuquería, fl, pf; 5 bambuquerías, ob, pf; Sonatina no.1, pf; Suite de danzas en el sentimiento andino, orch

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La música en Cartagena de Indias (Bogotá, 1985)

La música precolombina (Bogotá, 1985)

La música en Santafé de Bogotá (Bogotá, 1987)

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ROBERT STEVENSON/ELLIE ANNE DUQUE

Escobar, Pedro de [Pedro del Puerto; Pedro do Porto]

(*b* Oporto, *c*1465; *d* ?Évora, after 1535). Portuguese composer, active in Spain. He was a singer in the chapel choir at the court of Isabella I from 1489 to 1499, and was the only member described as 'Portuguese'. He composed a Lady Mass in collaboration with Juan de Anchieta, also a member of Isabella's choir, and one with Peñalosa, Hernández and Alva. Escobar returned to Portugal, perhaps among the musicians accompanying the daughter of Ferdinand and Isabella (see Knighton), but on 19 May 1507 he was invited back to Spain as master of the choirboys of Seville Cathedral; the chapter sent a courier to Portugal at the cathedral's expense 'calling Escobar to come and take charge of the choirboys'. Peñalosa, since 1505 a canon at Seville, may have taken part in this decision. As *magister puerorum* Escobar was obliged to teach polyphonic music to the choirboys and also to feed, clothe and board them. Unsuccessful attempts in 1510 to augment his salary through the addition of two cathedral chaplaincies led to his resignation in 1514 (his successor, Pedro Fernández, was appointed on 13 August 1514).

Assuming that Pedro do Porto (mentioned by Sousa Viterbo and Barbosa Machado) and Escobar were the same person, Escobar was *mestre da capela* to Cardinal Dom Affonso, son of Manuel I, in 1521. In August of that year Gil Vicente described Pedro do Porto in his *Côrtes de Jupiter*, performed to celebrate the imminent wedding of King Manuel's daughter, as the leader of a band of 'tiples', 'contras altas', 'tenores' and 'contrabaxas'. Escobar's four-part wedding tribute may well be *Ninha era la infanta*, copied anonymously in *P-Ln CIC 60* (see Rees, 1994–5). In 1535 Escobar still survived precariously in Évora.

Escobar's masses and motets show him to have been a composer of uncommon contrapuntal skill and sensitivity to text. Vicente's *Auto da Cananea* of 1534 claims Escobar's fine four-voice motet *Clamabat autem*

mulier Cananea as its inspiration; the piece was to be sung at the end of the *auto*. It was intabulated by Gonzalo de Baena in his *Arte nouamente inuentada pera aprender a tanger* (Lisbon, 1540), again by Mudarra (ed. in MME, vii, 1949) in 1546 and praised by João de Barros in his *Libro das antiguidades* (*P-Ln* 216). The enormous vogue that it enjoyed is further attested to by its transmission in two manuscripts copied by indigenous scribes in north-east Guatemala (in *US-BLI*). So individual are its characteristics that the anonymous four-voice *Fatigatus Jesus*, which shares all its individualities, must also be by him (see Rees, 1995). Escobar's 18 secular songs in the Cancionero Musical de Palacio have a marked popular flavour. Three of them are in the Cancionero Musical e Poético da Biblioteca Pública Hôrtesia (*P-Em* 11793), which together with *P-Ln* CIC 60, ranks among Portugal's earliest collections of secular polyphonic music.

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Missa pro defunctis, 4vv, *E-TZ* 3

Kyrie 'Rex virginum', 4vv, *TZ* 3 (for Missa de beata virgine, collab. Peñalosa, Hernández and Alva)

Sanctus, Agnus, 4vv, *TZ* 3, ed. in MME, i (1941) (for Missa de beata virgine, Ky, Gl, Cr by Anchieta)

Magnificat, 3vv, *TZ* 2 (attrib. 'Porto')

7 motets, 3, 4vv, *Bbc* 454, *Sc* 5-5-20, *Opuscula varia* Tom.4, *TZ* 2, 3, *P-Cug* M.M.12, 32, *US-BLI*

4 antiphons, 3, 4vv, *E-TZ* 2, 3

2 alleluias, 3vv, *TZ* 3

8 hymns, 4vv, *TZ* 2, ed. in *Cw*, lx (1957)

18 villancicos, *Mp*, *P-Em*, ed. in MME, v (1947), x (1951)

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F.M. de Sousa Viterbo: 'Os mestres da capella do Príncipe D. João, depois D. João III', *Arte musical*, iii (1901), 87–8

J. Sevillano: 'Catálogo musical del Archivo capitular de Tarazona', *AnM*, xvi (1961), 149–76

R. Stevenson: 'European Music in 16th-Century Guatemala', *MQ*, I (1964), 341–52, esp. 345

R. Stevenson: 'Portuguese Music and Musicians Abroad to 1650', *Portugal and Brazil in Transition*, ed. R.S. Sayers (Minneapolis, 1968), 310–17

R. Stevenson: 'Pedro de Escobar: Earliest Composer in New World Colonial Music Manuscripts', *Inter-American Music Review*, xi/1 (1990), 3–24

I. Moody: '¿Una obra desconocida de Escobar? algunas observaciones sobre el motete *Fatigatus Iesus* en el manuscrito musical No 12 de la Biblioteca General de la Universidad de Coimbra', *AnM*, xlix (1994), 37–45

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- O. Rees:** *Polyphony in Portugal c.1530–c.1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995)
- T. Knighton:** 'A Newly Discovered Keyboard Source (Gonzalo de Baena's *Arte nouamente inuentada pera aprender a tanger*, Lisbon, 1540): a Preliminary Report', *PMM*, v/1 (1996), 81–112
- R. Stevenson:** 'Pedro de Escobar among Spanish Musicologists', *Inter-American Music Review*, xv/1 (1996), 53–147 [incl. edns]

ROBERT STEVENSON

Escobar (Budge), Roberto

(b Santiago, 11 May 1926). Chilean composer. In 1943 he entered the National Conservatory, where he studied conducting with Carvajal and the organ with Eliana O'Scanlan. At the Modern School of Music in Santiago he studied composition with René Amengual and Alfonso Letelier. He helped to establish several artistic bodies in Concepción (1949–70) and was music critic for the newspaper *El Sur*. He was president of Chile's Asociación Nacional de Compositores (1974–8) and founded and directed several musical ensembles. He was appointed a professor at the Institute of Political Sciences of the University of Chile.

His catalogue comprises nearly 90 works in almost all genres. The stylistic evolution of his work can be divided into three stages. The first (1946–59), one of training, embraces a kind of Impressionist nationalism, and its most prominent products are the choral works *Villancicos 1* (1946) and *Ecce sacerdos* (1959). The second period (1960–70) is one of experimentation and impending serialism, for example *Los bisontes* (1964) and the *Cuarteto estructural* (1965). The third period (from 1970) is of consolidation, and its most outstanding products are *Prometheus* (1982) and the *Sinfonía Andrés Bello* (1992).

WORKS

(selective list)

dramatic and vocal

Stage: Oda: América el camino no es el camino, 1970; Laberinto (R. Irarrázaval, T.S. Eliot, Petrarch, E. Heine), 1970; Arauco (ballet), 1974

Incid music: Un millón de toneladas (film score, dir. F. Balmaceda), 1967; Crisol (musique concrète for industrial exhibition), 1972

Choral: Villancico I, 1946; La lluvia lenta (G. Mistral), TTBB, 1959; Ecce sacerdos, 1959; Cant. del Laja (R. Cruchaga, Mistral, G. de la Vega, J.R. Jiménez), S, chorus, str orch, timp, org, 1963; Prometheus (J.W. von Goethe), chorus, eng hn, hp, timp, perc, 1982; Sinfonía de Fluminis (P. Neruda, Eliot), chorus, orch, 1987; Sinfonía Andrés Bello (J. Barrenechea), chorus, orch, 1992

Solo vocal: Tren (Cruchaga), 1v, perc, 1964; Elegía (J. Manrique), A, pf, timp, 1969

instrumental

La paloma, fl, ob, cl, bn, tpt, 1958; Los bisontes, orch, 1964; Cuarteto estructural,

str qt, 1965; Sinfonía Valparaíso, orch, 1966; Cuarteto emocional, str qt, 1990; Aire de Castilla, orch, 1991

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SANTIAGO VERA-RIVERA

Escobedo, Bartolomé de

(*b* diocese of Zamora, c1505; *d* between 21 March and 11 Aug 1563). Spanish singer and composer. He studied at Salamanca and was a cathedral singer there until admitted to the papal choir in Rome on 23 August 1536. The French singers resented the admission of yet another Spaniard to the choir, but he quickly won respect for his learning and his compositions.

On 6 November 1538 Antonio Capello, a fellow singer, sent Duke Ercole II of Ferrara a six-voice motet by Escobedo. Although Capello was one of the first to circulate Escobedo's music, the testy Spaniard once called him an ass at Vespers, for which affront he was fined ten julii. His constant suffering from gout perhaps explains his short temper then and on a previous occasion when he had called Leonardo Barré, another singer, a fat pig. He remained in the choir until 5 June 1541 and was again a member from 1 May 1545 to 25 October 1554; throughout his service he was frequently excused because of illness.

Escobedo was chosen along with Ghiselin Danckerts as one of two judges of the debate on the chromatic and enharmonic genera between Vicentino and Lusitano in Rome in 1551. He retired from the papal choir on 25 October 1554 and returned to Spain, enjoying a nonresident benefice at Segovia Cathedral. He did not, as has sometimes been claimed, serve as *maestro de capilla* to Princess Juana. During a stopover in Toledo on 22 March 1555, his opinion on a musical matter was sought in a debate between the Cardinal-Archbishop of Toledo, Martínez Siliceo, and the chapter; on 21 March 1563 he auditioned three Spanish sopranos for the papal choir, one of whom, Juan Figueroa, was admitted at Rome on 17 April 1563. Francisco de Salinas (*De musica libri septem*, 1577/*R*) attested to Escobedo's erudition and also described him as a 'very dear personal friend'.

WORKS

Missa 'Ad te levavi', 5vv, *I-Rvat* C.S.13

Missa Philippus Rex Hispaniae, SSATTB, *Rvat* C.S.39, ed. in *Mapa mundi*, ser. A, c (London, 1997)

Domine non secundum, 4vv, *Rvat* C.S.24; Erravit sicut ovis, 4vv, *E-Tc*, ed. in *Lira sacro-hispana*, i (Madrid, 1869); Exurge quare obdormis, 4vv, 1541⁴, ed. in *Lira sacro-hispana*, i (Madrid, 1869); Hodie completi sunt, 5vv, *Tc*, *I-Rvat* C.S.13; Immutemur habitu, 1546⁹, 4vv, *E-Tc*, *I-Rvat*, ed. in *MME*, xiii (1953) (also wrongly attrib. Morales)

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- R. Casimiri:** 'I diarii sistini', *NA*, i (1924), 267–74, esp. 268; xi (1934), 76–92, esp. 84; xiii (1936), 201–14, esp. 202
- J.M. Llorens Cisteró:** 'Cinco cantores españoles en la capilla pontificia', *AnM*, xxxvi (1982), 69–90
- R. Stevenson:** 'The First Black Published Composer [Vicente Lusitano]', *Inter-American Music Review*, v/1 (1982–3), 79–103, esp. 92
- R. Stevenson:** 'Spanish Polyphonists in the Age of the Armada', *Inter-American Music Review*, xii/2 (1991–2), 17–114, esp. 32
- F. Reynaud:** *La polyphonie tolédane et son milieu des premiers témoignages aux environs de 1600* (Paris, 1996)

ROBERT STEVENSON

Escorial, El.

Spanish monastery near [Madrid](#).

Escorihuela [Escorigüela], Isidro

(*b* Alicante; *d* Alicante, 8 March 1723). Spanish composer. He was *maestro de capilla* of the collegiate church of S Nicolás, Alicante; in 1691 he held the same post at Tarragona Cathedral, but later returned to Alicante, where in 1716 he was honoured with a sizable pension for his merits and age. During his life he enjoyed a considerable reputation, and his works, in manuscript, are widely distributed among various cathedrals in eastern Spain. There are also several works in the Biblioteca Central, Barcelona, some of them copied in the 19th century. In 1715 he published a pamphlet supporting the musical and theoretical innovations of Francisco Valls.

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JOSÉ LÓPEZ-CALO

Escot, Pozzi

(*b* New York, 1 Oct 1933). American composer. She studied at the Juilliard School (BM 1956, MS 1957), where her teachers included Bergsma and Persichetti, and at the Staatliche Hochschule für Musik, Hamburg (1957–61) with Jarnach, among others. She joined the composition department at the New England Conservatory in 1964 and accepted a second post at Wheaton College in 1972. She has also served as editor-in-chief of *Sonus*

(from its inception in 1980) and president of the International Society of Hildegard von Bingen Studies (from 1992). She is co-author with Robert Cogan of *Sonic Design: The Nature of Sound and Music* (Englewood Cliffs, NJ, 1981) and its accompanying workbook *Sonic Design: Practice and Problems* (Englewood Cliffs, NJ, 1981).

Escot's music exhibits her interest in sonic possibilities, often involving unusual combinations of instruments, with or without voices. She has also explored alternative sounds produced by traditional instruments, such as the layering of live and pre-recorded piano performances in *Interra II* (1980) and the combination of chant-like vocal lines with ostinatos, clusters and sustained pitches in *Missa triste* (1981). Recognized by the *New York Times* in 1975 as one of five remarkable women composers of the 20th century, she has lectured and written on the relationship between mathematics and music.

WORKS

(selective list)

Inst: 3 Movts, vn, pf, 1959–60; 3 Poems (R.M. Rilke), spkr, str qt, 1959; Differences Group I–II, pf, 1960–63; Cristhos (Trilogy no.2), a fl, dbn, 3 vn, perc, 1963; Sands ..., 5 sax, amp gui, 17 vn, 9 db, perc, 1965; Neyrac lux, 2 gui, amp gui, 1978; Eure pax, bn, 1980; Pf Conc., 1982; Jubilation, str qt, 1991; Mirabilis II, cl/sax/tpt, pf, perc, 1992; Sonatina no.4, pf, 1992

Vocal: Lamentus (Trilogy no.1) (Escot), S, 2 vn, vc, pf, 3 perc, 1962; Visione (Trilogy no.3) (Escot, after A. Rimbaud, W. Kandinsky, G. Stein, G. Grass), S, spkr, fl/pic, a fl, a sax, db, perc, 1964; Ainu (Escot), 4 ens of 5vv, 1970, arr. 1v, 1978; Missa triste (Escot), female chorus, 3 opt. tr insts, 1981; Your kindled valours bend (J. Donne), 1v, cl, pf, 1989; Bels dous amics, 1v, ob, va, 1993; Mirabilis III (Escot), 1v, 3 fl, 3 vn, 1995; Visione 97 (Escot), chorus/(2 S, 2 T, 2 Bar, 2 B), 1997

Tape: Interra, pf, tape, lights, film, 1968; Fergus Are, org, tape, 1975; Interra II, pf left hand, tape, 1980; Pluies, a sax, tape, 1981; Mirabilis I, va, tape, 1990

MSS in *US-PHff*

Principal publisher: Publication Contact International

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MITCHELL PATTAN

**Escribano [Scrivano], Juan
[Scribanus, Iohannes]**

(*b* ?Aldearrubia, nr Salamanca, c1478; *d* Spain, Oct 1557). Spanish singer and composer. He served from 1498 as a soprano at Salamanca Cathedral and became a member of the papal choir in 1502. He was elected *abbas* (treasurer) by his fellow singers in 1514, and became dean of the choir in 1527. During his long stay in Rome he was rewarded with numerous honours and preferments; Leo X gave him a Salamanca canonry that did not require residence and made him apostolic notary on 5 July 1513. A year later he was given the income of the archdeaconate of Monleón, and on 1 November 1517 he obtained a second canonry at Oviedo. He resigned his Salamanca canonry on 30 November 1520, and it was given to his brother Alfonso. Pope Adrian VI and Clement VIII bestowed other favours on him and he was a wealthy man when he retired in 1539 and returned to the vicinity of Salamanca, where, at Aldearrubia (possibly his birthplace), 15 km north-east of the city, he built the most imposing house in the village, bequeathing it to the cathedral. The village parish church of S Miguel was the most sumptuous and richly adorned in the diocese; further evidence of Escribano's wealth was his endowment of four weekly masses at another village in the region, Villanueva de Lugo.

Martín de Tapia cited 'El venerado loan escribano Arcediano de Monleón' as his authority for always flattening the note B when singing plainchant in modes V and VI (*Vergel de música spiritual*, Burgo de Osma, 1570, f.76v), a practice decried by Bermudo, from whose work Tapia's treatise was otherwise plagiarised.

WORKS

Magnificat Sexti toni, 4–6vv; Paradisi porta, 6vv; *I-Rvat* C.S.

Lamentationes Jeremiae prophetae, 4vv; Oratio Jeremiae prophetae, 5vv; *Rvat* C.G.

Secular: frottola and mascherata, 4vv, in RISM 1510

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L. Lockwood: 'A Dispute on Accidentals in Sixteenth-Century Rome', *AnMc*, no.2 (1965), 24–40, esp. 34–8

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R. Stevenson: 'Juan Escribano', *Inter-American Music Review*, viii/2 (1986–7), 74–80 [incl. facs. and transcr. of *Paradisi porta*]

ROBERT STEVENSON

Escriván, Julio (César) d'

(*b* Caripito, 23 Aug 1960). Venezuelan composer and guitarist. In 1984 he obtained the licentiate in guitar at the GSM, and in 1985 he graduated in music from the University of East Anglia. The same year he began his composition studies at Cambridge University, concluding them with the

PhD in 1991 in electro-acoustic composition at the City University. Remaining in London, he taught electroacoustic music at the City University (1989–91). During the same period he worked intensively with frequency modulation (Morley College), subtractive synthesis (the City Literary Institute), and as a consultant for the Yamaha Centre for Research and Development in the areas of sampling, sound design and portable keyboards. He twice received honorary mention in the Venezuela national composition prize (1983 and 1984). In 1987 his *Sin ti por el alma adentro* won the first prize in the Bourges Concours International de Musique Electroacoustique. In 1989 his *Salto mortal* won the second prize in the same competition. He also won the Caracas municipal film prize for his soundtrack to the film *Golpes a mi puerta*.

His work involves the use of sampling and digital signal processing. He writes music for television and films, including music for the advertising industry. In 1997 he worked for EMU systems in California as a freelance sound designer and programmer.

WORKS

Orch: *Latitud delta*, str, 1985; *Al filo de las distancias*, 1986; *Novus orbis*, str, 1987; *Santa Teresa*, sym., 1997

Chbr and solo inst: *Ilusión 11*, 4 gui, 1983; *Ilusión 22*, pf, 1984; *Otoño, invierno y los demás animales*, chbr ens, 1984; *3 Portraits of Igor*, vn, pf, 1986; *Sin ti por el alma adentro*, fl, tape, 1987; *Son del seis*, chbr ens, 1988; *Salto mortal*, tape, 1989; *Balloon*, chbr ens, 1991; *Viaje*, elec gui, tape, 1991; *3 bagatelles du Bongó*, fl, tape, 1992; *Novus orbis moto* (choreog. L.A. Castillo), 1993 [tape for *Sin vacilar*]; *El asombro del pájaro* (Tape for *Rajatabla*)

Vocal: *Mag a 5*, chorus, 1986; *Sin medida* (E. Pérez Oramas), Mez, tape, 1990

Film music: *Golpes a mi puerta*

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JUAN FRANCISCO SANS

Escudero, Bernardo de Peralta.

See [Peralta Escudero, Bernardo de](#).

Escudero, Francisco

(*b* Donostia, San Sebastián, 13 Aug 1913). Basque composer. He studied harmony and composition with Beltrán Pagola in San Sebastián, composition with del Campo in Madrid (1931) and Dukas and Le Flem in Paris (1932), and conducting with Albert Wolf in Munich. He was music director of the Santa Casa de Misericordia in Bilbao (1945–8) and directed the Bilbao Choral Society and the Schola Cantorum of San Sebastián. He founded and directed (1960–69) the municipal band of San Sebastián, and he was conductor of the Guipúzcoa Chamber Orchestra (1960–70). His main activity, however, was teaching on the faculty of harmony and composition of the San Sebastián Conservatory (1948–82; director, 1962–

81). He has received several prizes, including the Premio Nacional de Bellas Artes de San Fernando (1937) for his String Quartet in G (1936–7), the Falla prize (1964) and the Medalla de Oro al Mérito en las Bellas Artes from the Ministry of Education and Culture (1997).

Escudero's work with the Santa Casa de Misericordia in Bilbao and the Bilbao Choral Society gave rise to the religious works of the late 1940s and to the children's musical tales; later, his connections with Bilbao also led to the commission of his first opera, *Zigor*. In the 1990s he has concentrated on composing serious symphonic works.

His operas *Zigor* (1963) and *Gernika* (1986), written to a Basque libretto, represent the culmination of his creative efforts. In them he develops a post-nationalist aesthetic in which, without expressly quoting traditional melodic material, he aims to find a Basque voice. Another feature of his music is its marked programmatic character. Without always being pictorial, a large number of his works (e.g. the *Sinfonia sacra*) are subject to a programme which channels their musical development. In its totality, his musical production reflects the limitations to which artistic creation was subjected during Franco's dictatorship. The recovery of his music in the last decade of the 20th century enables us to value him as one of the most significant composers of Basque music in this century.

WORKS

dramatic and vocal

Dramatic: *El sueño de un bailarín* (poema coreográfico), 1944; *Zigor* (op, 4), 1957–63; *Diez fusiles esperan* (film score), 1958; *Loyola* (sound and light show), 1962; *San Telmo* (sound and light show), 1965; *Gernika* (op, 4), 1982–6

Choral: *3 piezas vascas*, 1939; *Ave Maria*, 1943; *Benedicta a la Virgen de Aranzazu*, 1943; *Ay de mi Alhama*, 1944; *Gizon dantza y canción festiva*, 1945; *Himno a San Mamés*, 1946; *Misa en Re, in honorem Sancti Mamesii*, 1946; *Nere etxea*, 1946; *Deun Agate*, 1947; *Charmangarria zera*, 1948; *Illeta* (orat. elegiaco), B, chorus, orch, 1952–3; *Agur Jaunak*, 1958; *Boga Boga*, 1958; *Itziarko amaren pozkarioak*, 1958; *Eusko Salmoa*, chorus, orch, 1980; *San Juan Bautista* (orat.), chorus, orch, 1987; *Abendu Santu honetan*, 1988; *Izar ederra*, 1988; *Mitoen Sinfonia/Sinfonia mítica* (E.H. Mitoak), children's chorus, 9 insts, 1993; *Festara*

Other vocal: *Ene izar maitea*, 1945; *Ollo eder bat*, 1945; *Romance al entierro de Cristo*, 1947; *Eiquí*, 1958; *La túnica de Jesús* (M. de Lecuona), S, pf, 1973; *Artaso*, 1992; *Navidad* (Eguberri), 1993

instrumental

Orch: *5 piezas 'Hojas de Album'*, str, 1929; *Amanecer y danza sagrada*, sym. poem, 1934; *Nocturno*, 1934; *Preludio*, 1934; *Concierto vasco*, pf, orch, 1946; *Aranzazu*, sym. poem, 1955; *Evocación en Iciar*, preludio matinal, 1955; *Vc Conc.*, 1971; *Sinfonia sacra*, 1972; *Fantasia geosinfónica*, 1973; *Sym. no.4 'Concertante'*, 1994; *Sym. no.5 'Ultreia'*, 1994; *Vn Conc.*, 1997

Chbr: *Trío bucólico*, ob, eng hn, bn, 1933; *Str Qt, G*, 1936–7; *Pieza breve no.1*, pf, 1938; *Toccata*, org, 1972; *Uranzu: fantasía sobre temas populares*, accdn, 1974; *Tonemas*, toccata, pf, 1982; *Motus perpetuo*, hpd, 1995; *Gnosis*, wind qnt, 1996; *Hpohd Conc.*, 1996; *Txori malo*, vn, va, vc, db, perc, hp

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Antropología vasca I: Bilbao 1970 (Bilbao, 1973), 143–78
'El txistu y el silbote', *Txistulari*, no.67 (1971), 3–11

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- 'Francisco Escudero', *Musika Gida/Guía musical* (San Sebastián, 1998)

JON BAGÜÉS

Escudier.

French firm of music publishers. Marie-Pierre-Pascal Escudier (*b* Castelnaudary, 29 June 1809; *d* Paris, 7 April 1880) and his brother Léon (*b* Castelnaudary, 15 Sept 1815; *d* Paris, 22 June 1881) founded the firm in Paris in 1840; it developed out of the weekly journal *La France musicale* which they had founded in 1837, and which was the only serious rival in France to Schlesinger's *Revue et gazette musicale* until 1860. Whereas Schlesinger's journal concentrated primarily on French and German music, *La France musicale* redressed the balance by paying particular attention to Italian opera. For its content, its journalistic probing and for the liveliness of its style, *La France musicale* is essential for the study of contemporary music and musical events in Paris and the activity of French musicians abroad. The first number appeared on 31 December 1837, and among the journal's early collaborators were Adolphe Adam, Castil-Blaze, Schumann, Balzac and Théophile Gautier. From 38 rue Laffitte, its publishing address changed on 4 March 1838 to 14 rue de Provence, on 20 November of the same year to 20 rue de la Victoire, and on 15 July 1839 to 6 rue Neuve St Marc. From the first it had been the journal's practice to give its subscribers, about twice a month, editions of other publishers (including Richault and, particularly, Troupenas, who in 1837–42 had been distributors for the musical works issued by the Escudiers). From May 1842 the firm began to publish music on its own account, under the imprint 'Au bureau de La France musicale'. By October 1842 their series of plate numbers had exceeded no.100, and their earliest really important publication, the original piano-vocal score of Donizetti's *Don Pasquale* (March 1843), bears the plate number F.M.260. The firm's name was changed first to Magasin de Musique in May 1843 and then to Bureau Central de Musique on 5 October that year, when a move was made to 29 place de la Bourse; the firm's plate numbers bear the prefix 'B.C.' from this date. In March 1848 a further move was made, to 8 rue Favart, and again, on 27 November 1853, to 21 rue Choiseul. From this date the firm took the name Léon Escudier and its plate numbers were prefixed 'L.E.'. In February and March 1882, some months after Léon Escudier's death, the

assets were auctioned and divided among several publishers, with many lots unsold; on 26 March 1889 Ricordi acquired some or all of what remained.

In 1849 Marie Escudier had become sole director of *La France musicale*, with Léon as his co-editor; and by November 1853 at the latest Léon had taken sole responsibility for the music publishing activities of the firm. Apart from a break from April to December 1848 (and a change of title, to *La musique*, in 1849–50), *La France musicale* continued to appear as the house journal until 1860, when Marie split away from the firm. He took *La France musicale* with him, and from 21 October 1860 until its demise (on account of the Franco-Prussian War) on 31 July 1870 it was his sole concern. He then returned to political journalism, contributing to *Le figaro* under a pseudonym. Meanwhile, Léon had started a new weekly journal, *L'art musical*, similar in scope to *La France musicale*. It first appeared on 6 December 1860, at first being edited by Oscar Comettant. It managed to survive the war and was eventually sold to Girod, under whose imprint it appeared from 9 June 1881. From 6 December 1883 it was published by Alphonse Leduc, and its final number was issued on 27 September 1894; it was then merged with *Le guide musical*, edited by Maurice Kufferath.

Among the firm's earliest independent publications in 1842 were full scores of operas by Clapisson and Narcisse Girard. In 1843 followed piano-vocal scores of *Don Pasquale* and *Marie di Rohan* and the full score of Thomas' *Mina*; and in 1844 the performing materials of Donizetti's *Dom Sébastien* and Adam's *Cagliostro*, Kastner's *Traite d'instrumentation*, piano works by Alkan, Liszt and Franck, and the vocal score of *I lombardi*. It was the first Verdi opera published by Escudier, and from this moment both the influence and the activity of the firm greatly increased, predominantly in opera. In all, some 20 operas in full score were actually published, while others (including all Verdi's works) were announced as being available, though not priced for sale; at least 65 operas were put out in vocal score, almost all of them French or Italian works and many published in two editions, one with French and one with Italian text. Non-operatic publications included many piano works by Gottschalk, Krüger, Prudent and Rosellen. In all, more than 3600 works were published by the firm, judging by the chronological series of plate numbers.

The Escudier firm is chiefly important for its journals and as Verdi's French publishers. By 1845, mainly through their journal, they had become influential in Parisian musical circles; through this influence they quickly established Verdi as the Italian successor to Rossini, Bellini and Donizetti, and in so doing they were in a large way responsible for the wide dissemination of his works throughout the opera houses of the world. *Nabucco* (1845), *Ernani* and *I due Foscari* (both 1846) were the first of Verdi's works to be heard in Paris, at the Théâtre Italien, and in 1847 *Jérusalem* (a revision, in French, of *I lombardi*) was his first to be given at the Opéra; all these productions resulted from the Escudiers' initiative, and later, in 1865, it was at Léon's suggestion that Verdi reworked *Macbeth* for Paris. Although it appears that Blanchet were Ricordi's Paris agents until about 1850, the Escudiers were in constant touch with Verdi from the mid-1840s (many of Verdi's letters to Léon have been published) and from /

lombardi to the string quartet (1876) they published all his works and put out the first editions of *Jérusalem*, *Les vêpres siciliennes* (1855), the revised version of *Macbeth* (1865) and *Don Carlos* (1867). Escudier had close business ties with Ricordi and there seems to have been an arrangement between the two firms for simultaneous publication of Verdi's works in Italy and France.

After an apparent rift between the brothers in 1860, Marie continued to publish *La France musicale* for another ten years, but in 1870 returned to political journalism, contributing to *Le figaro* under the pseudonym 'Un Diplomate'. Léon, meanwhile, had founded a new weekly journal, *L'art musical*. In 1876 Léon assumed the directorship of the Théâtre Italien at the Salle Ventadour, and on 22 April of that year launched, at a cost of 120,000 francs, the first Paris production of *Aida*, with a lavish décor, first-rate cast and Verdi on hand to supervise the rehearsals. During the run of *Aida*, Léon put on the first Paris performances of Verdi's Requiem and string quartet. His further theatrical enterprises, however, were much less successful, and the Théâtre Italien was forced to close in June 1878. Finally, after the failure of his attempt to produce operas in French (including *Aida*) at the Salle Ventadour, Léon abandoned in August 1878 his brief career as impresario, a diversion that certainly contributed to a severe decline in the activity of his publishing business from 1876 onwards.

The Escudier brothers were also active as journalists and writers on music. They were educated at Toulouse and showed remarkable precocity; by the age of 18, according to Fétis, Marie had qualified as a lawyer, as well as having studied music and learnt to play the violin. In Toulouse the Escudiers founded a literary periodical, *Le gascon*, and *La patrie*, a political journal read throughout the Midi. After moving to Paris, Léon completed his classical education at the Sorbonne and studied music under François Bazin. In Paris they founded a journal, *Le réveil*, and either edited or contributed to *Le bon sens*, *Revue du dix-neuvième siècle*, *Revue du nord* and *Le monde*; later, in the 1850s, they contributed musical articles to *Le pays*.

Between 1840 and 1856 the brothers jointly wrote five books, thereby extending their influence still further. Their comprehensive *Dictionnaire de musique* (Paris, 1844/R, 5/1872) filled a distinct need and most usefully complemented the first edition of Fétis's *Biographie universelle* (1835–44). Valuable too are their biography, *Rossini: sa vie et ses oeuvres* (Paris, 1854), their first-hand accounts of contemporary singers, *Etudes biographiques sur les chanteurs contemporains, précédées d'une esquisse sur l'art du chant* (Paris, 1840), and their essay on Paganini, *Vie et aventures des cantatrices célèbres précédées des musiciens de l'empire et suivies de la vie anecdotique de Paganini* (Paris, 1856), projected as a full-scale book of memoirs but aborted because of Paganini's illness. The brothers also translated Verdi's *Ernani* and *I due Foscari* *Le proscrit, ou Le corsaire de Venise* (Paris, 1845) and *Les deux Foscari* (Paris, 1846) and wrote *La vérité sur l'opéra, réponse au mémoire de M. Léon Pillet* (Paris, 1847). Léon Escudier's two volumes, *Mes souvenirs* (Paris, 1863) and *Mes souvenirs: les virtuoses* (Paris, 1868), are a series of essays mainly on contemporary composers and virtuosos; he also wrote *Les*

pirates de la littérature et de la musique: Questions de propriété (Paris, 1862).

Main catalogues: Bureau central de musique, 1847, [c1853]; Léon Escudier, [c1854, 1856, 1858, 1860, 1863, c1867, 1872], 1875, 1879, 1880

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RICHARD MACNUTT

Escurel, Jehannot de l'.

See [Jehannot de l'Escurel](#).

Eses

(Ger.).

 See [Pitch nomenclature](#).

Éshpay, Andrey Yakovlevich

(*b* Koz'modem'yansk, 15 May 1925). Russian composer. He studied the piano with Listova at the Gnesin Academy of Music (1935–41), served in the army (1943–6) and attended the Moscow Conservatory (1948–56), where his teachers were Myaskovsky, Golubev, Rakov and Khachaturian for composition, and Sofronitsky for piano. He was secretary to the governing body of the Composers' Union of the USSR and first secretary to the RSFSR Composers' Union, and he holds the title Honoured Art Worker of the Mari ASSR and Honoured Art Worker of the RSFSR. As in the case of his father, Mari folk music plays an important part in shaping his compositions, which show harmonic and orchestral variety. He has written

concert works in all genres, variety songs and about 60 film scores, all with equal success.

His father, Yakov Andreyevich Eshpay (*b* Kokshamarī, Kazan govt., 17/29 Oct 1890; *d* Moscow, 20 Feb 1963), was an ethnomusicologist working in the Mari region; he published *Natsionalniye muzikalniye instrumenti mariytsev* (Yoshkar-Ola, 1940) and *Mariyskiye narodniye pesni* ('Mari Folksongs', Moscow, 1957) as well as several compositions based on the material he had collected (with Palantay he initiated the composition of national art music in the middle Volga region).

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(selective list)

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Syms.: no.1, 1959; no.2, 1962; no.3, 1964; no.4, 1980; no.5, 1985; no.6 'Liturgicheskaya', 1988; no.7, 1991

Other orch: Simfonicheskiye tantsi na mariyskiye temi [Sym. Dances on Mari Themes], 1951; Vengerskiye napevi [Hungarian Melodies], vn, orch, 1952; Pf Conc. no.1, 1954; Vn Conc. no.1, 1956; Conc. for Orch, 1966; Pf Conc. no.2, 1972; Vn Conc. no.2, 1977; Ob Conc., 1981; Pesni gornikh i lugovikh Mari [Songs of the Mountain and Meadow Mari], 1983; Sax Conc., 1986; Va Conc., 1987; Vc Conc., 1989; Fl Conc., 1992; Vn Conc., no.3, 1992; Cl Conc., 1994; Vn Conc. no.4, 1994; Bn Conc., 1995; Db Conc., 1995; Double Conc., tpt, trbn, orch, 1995; Hn Conc., 1995; Perekhod Suvorova cherez Al'pi [Suvorov's Crossing of the Alps], ov., 1996; Igrī [Games], 1997; 4 stikhotvoreniya [4 Poems], 1998; Mariyskaya syuita

Vocal: Lenin s nami [Lenin is with us] (cant., V. Mayakovsky), chorus, orch, 1968; Festival Ov., chorus, orch, 1970; Ya vas lyubil [I Loved You] (A.S. Pushkin), romance, 1v, pf, 1999; songs for 1v, pf

Chbr and solo inst: Pf Sonatina, d (1966); Sonatina, vn, pf (1967); 3 sonatas, vn, vc, pf: 1966, 1970, 1990; Str Qt, 1993; Meditatsiya [Meditation]; fl; pf, 1998

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GALINA GRIGOR'YEVA

Esipova, Anna Nikolayevna.

See [Yesipova, Anna Nikolayevna](#).

Eskdale, George (Salisbury)

(*b* Tynemouth, 21 June 1897; *d* London, 20 Jan 1960). English trumpeter. He studied with his father, a well-known bandmaster, and at the Royal Military School of Music, Kneller Hall, where his instruments were the cornet, trumpet and violin. After some years with the Savoy Havana Band and as a freelance player, he became, in 1932, principal trumpet of the LSO, a position he retained until his death. He taught the trumpet at Trinity College of Music from 1937 and at the RAM from 1938.

Eskdale's lyrical, cornet-influenced style of playing was in strong contrast to the straightforward manner of his great contemporary Ernest Hall. As a teacher he was more scientific than Hall, emphasizing head-tones and the importance of vowels for changes of register. Among his recordings are a famous performance of Bach's Brandenburg Concerto no.2 with the Adolf Busch Chamber Players, the first recording of Haydn's Concerto (second and third movements only), and Riisager's Concertino for trumpet and strings, which he recorded at the composer's request.

EDWARD H. TARR

Eslava.

Spanish firm of music publishers, absorbed by the [Unión musical española](#).

Eslava (y Elizondo), (Miguel) Hilarión

(*b* Burlada, Navarre, 21 Oct 1807; *d* Madrid, 23 July 1878). Spanish writer on music, editor, teacher and composer. He entered Pamplona Cathedral as a choirboy at the age of nine, and at 17 served as a violinist. He studied the piano, organ and violin with Julián Prieto and composition with Francisco Secanilla. In 1828 he became *maestro de capilla* at Burgo de Osma. In 1829 his appointment as *maestro de capilla* was frustrated at Seville Cathedral apparently by local intrigues, and at the royal chapel in Madrid by his youth. However, he was called to the post at Seville in 1832 and at the royal chapel in 1844. At Seville he took holy orders and soon met with ecclesiastical opposition to his secular operas. These three *opere serie* (all lost) were all written to Italian librettos and in the Italian style. Nevertheless, Eslava founded with Arrieta, Barbieri, Basili, Gaztambide, Salas and Saldoni La España Musical, a group whose aim was to foster Spanish opera. In 1854 he became professor of composition at the Madrid Conservatory and in 1866 its music director. His dominating passion for Italianate styles continued to show in his strikingly operatic religious music (the florid *Miserere grande*, written for the tenor Gayarre, has long been sung annually at Seville Cathedral during Holy Week), in his methods of teaching and in his textbooks; his affection for his own country appears in the monumental *Lira sacro-hispana*, an anthology of sacred Spanish vocal

music, which, though unreliable, has never been superseded. His manuals on composition were standard textbooks in Spain for nearly a century. Eslava has been criticized by Spanish writers as retrograde, perhaps unjustly on account of his enthusiasm for non-Spanish music.

WORKS

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Ops: *Il solitario del monte selvaggio* (os, 3, C. Bassi), Cádiz, Principal, June 1841; *La tregua di Ptolomaide* (os, 3, L. Bertocchi), Cádiz, Principal, 24 May 1842; *Pedro el cruel* (os, 2, after Lope de Vega: *Lo cierto por lo dudoso*), Seville, sum. 1843

Sacred: over 140 pieces, incl. *Requiem*, vv, orch, op.143 (Madrid, 1861); *Mass*, 4vv, orch, op.150 (Madrid, c1865); *Oficio de difuntos*, 2 choruses, orch, E; *TeD*, solo vv, SATB, 8vv, orch, E; 3 motetes compuestos al Santísimo, unacc., E; *Motetes al SS Sacramento*, unacc., op.147; *Salve regina*, 2 choruses, unacc., E; ¡O salutaris!, Bar solo, SATB, orch, E

Other vocal: *Paráfrasis de Job*, T, orch; *Cantiga 14a del rey don Alfonso el Sabio* parafraseada, SATB, orch (Madrid, 1865)

Inst: *Sinfonía fantástica*; *Divertimento*, fl, pf

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Prontuario de contrapunto, fuga y composición en preguntas y respuestas (Madrid, 1860, 3/1890)

Escuela de armonía y composición: obra dividida en cinco tratados (Madrid, 1857–9, 2/1869–71)

EDITIONS

Museo orgánico español (Madrid, 1854) [anthology of organ music]

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JACK SAGE

Esmorsata

(Sp.).

See [Ornaments](#), §2.

Espagne [d'Espagne], Franz

(*b* Münster, 21 April 1828; *d* Berlin, 24 May 1878). German music librarian and editor. After attending the Paulinum Gymnasium in Münster, he was enrolled at the faculty of philosophy at Münster University but in 1851 took up the study of music theory and notation under Siegfried Dehn in Berlin. For a few months in 1858 he was active as music director in Bielefeld. In the same year he was appointed assistant curator and five years later curator at the royal library in Berlin to succeed Dehn in the task of completing the music catalogue. At the same time, he accepted an appointment as *regens chori* at St Hedwig's Cathedral, Berlin, apparently for financial reasons, as Dehn had done before him. Espagne applied his energies not only to cataloguing but also to expanding the library's collection, and his travels included Vienna (1864) and Rome (1873–4) in order to pursue such personal dealings as could gain valuable privately owned autographs for the royal library. He also possessed considerable diplomatic skill in finding people who, in exchange for the title of *Kommerzienrat* or a similar honorary appellation, were willing to donate money for the acquisition of these treasures. The tricky negotiations conducted from 1863 over the purchase of the original score of *Die Zauberflöte* from the estate of the bankrupt banker E. Sputh would make rich material for a light comedy. In 1859 the royal library gained possession of J. Fischhof's estate, and in 1861 of the Mendheim collection. Espagne's untiring efforts were responsible for a donation from the manufacturer Landsberg for the acquisition of the large collection of Mozart autographs belonging to August and Gustav André and for the donation of the rich autograph collection of Richard Wagener, the Marburg anatomist. It was also as a consequence of his initiative that the library took possession of the Mendelssohn estate in 1877, this entailing the provision of a scholarship to be granted by the Prussian government for the education of young musicians. Sadly, Espagne did not live to see the eventual acquisition of Cherubini's estate, a project for which he had laboured for several years. His work was honoured by the Prussian Ministry of Culture with several commendations, a rise in salary and, in 1870, the bestowal of a decoration. He did not confine himself to collecting and sorting manuscripts, but also published a catalogue of Loewe's works and collaborated in the editing of a number of important Gesamtausgaben. He was responsible for the original Bach-Gesellschaft issue of the English and French Suites (vol.xiii/2), which the committee later found necessary to replace by a new edition (vol.xlv/1).

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1874–80/R)

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GUDRUN BECKER-WEIDMANN

España

(Sp.).

See [Spain](#).

Españoleta.

See [Spagnoletta](#).

Espelt, Francisco

(*fl* 1685–96). Spanish composer, organist and oboist. He was oboist and interim organist of S María del Mar, Barcelona, in 1686–7 but failed to win a competition for the position of organist in the latter year. According to Saldoni he served as *maestro de capilla* from 1690 to 1696, resigning to enter a monastic order. Organ works by him are found in two manuscripts. One contains one setting of the traditional Spanish *Pange lingua* and two of *Sacris solemniis* (*E-Bc* M.729), while the other (*Bc* M.751.21) contains three sets of psalm versets (*salmodias*) for the eight tones, dated 1685–7, and five organ masses with versets for the Kyrie, Gloria, Sanctus and Agnus Dei. Most of the versets are brief fugues; some are characterized by animated chordal movement or running passages against sustained harmonies. Despite their brevity they display a wide variety of rhythmic figures, and dense imitative textures are skilfully handled.

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ALMONTE HOWELL

Esperança, Pedro da

(d Coimbra, 24 June 1660). Portuguese composer and organist. His birthplace is unknown, but his mother was apparently living in Coimbra in 1620. From at least 1617 he was a member of the Augustinian monastery of S Vicente de Fora in Lisbon, and by 1627 he had been transferred to the priory of S Cruz in Coimbra. Although it seems that he was valued principally as an organist, the eight surviving works attributed to him are all vocal. They employ simple homophonic textures with the exception of the verses of the Christmas responsories, where a single vocal line is accompanied by more elaborate independent parts for *fagotillo*, violin and *bayxão*, as well as continuo. The settings of the second and third psalms for None – possibly composed as companion pieces for an existing setting of the first psalm by a certain Dom Gaspar – were apparently intended for the feast of the Ascension, to judge by the context in which they appear in the source.

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all in P-C, MS 18

4 Christmas responsories, 4vv, insts, bc: Beata Dei genitrix, Beata viscera, Hodie nobis de caelo, O magnum mysterium; ed. J.P. d'Alvarenga (London, 1989)

Missa de Quadragesima, 4vv [without Gl and Cr]

2 ps settings for None, 4vv: Clamavi in toto corde meo, Principes persecuti sunt

Nonne bene dicimus nos, 4vv

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OWEN REES

Espigueta

(Sp.).

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

Espinal, Gautier d'.

See [Gautier d'Espinal](#).

Espinel, Vicente

(*b* Ronda, Andalusia, bap. Dec 1550; *d* Madrid, 4 Feb 1624). Spanish poet, composer, singer and guitarist. After a year of study at the University of Salamanca he spent several years touring Spain as a performer. In 1578 he travelled to Italy and Flanders with the military, but returned to Ronda to complete his studies in theology. He was in high demand as a performer, and divided his career between travel, writing and entertaining. In 1599 he became *maestro de capilla* in Madrid, a position he held until his death.

Espinel was eulogized as an innovator, although in reality he was merely a purveyor of new formats and media of the Spanish Golden Age. He adopted and standardized the existing *décima* (ten-line) verse form to the extent that it became known as the *espinela*. Although his fame today rests on his literary achievements (none of his music has survived), his contemporaries knew him more as a performer of his own *sonadas*, when he would accompany himself on the guitar.

Although Espinel could not have invented the five-course guitar, he probably did as much to popularize it as anyone. Nevertheless, Lope de Vega (*Caballero de Illescas*, 1602; *Laurel de Apolo*, 1630; *La Dorotea*, 1632), Cervantes (*La galatea*, 1585; *Viage del Parnaso*, 1614) and guitarists such as Doizi de Velasco and Gaspar Sanz wrote of him as the inventor, and Espinel never contradicted their assumption. Sanz stated that Espinel added the fifth course to the bass, not the treble, of the instrument.

Espinel's semi-autobiographical novel *Relaciones de la vida del escudero Marcos de Obregón* (1618) contains commentaries on his poetical and musical practices.

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RICHARD PINNELL

Espinosa, Juan de

(d ?1528). Spanish theorist and composer. In his *Tractado de principios* (Toledo, 1520) Espinosa claims to have been in the service of Cardinal Pedro González de Mendoza, Archbishop of Toledo (1483–95), and later that of Cardinal Diego Hurtado de Mendoza, Archbishop of Seville (d 1502). No other record of him has been found until December 1507, when he took over the position of ‘maestro de la música’ at Toledo from Pedro Lagarto. Espinosa is described as a ‘contrabajo’ (bass), and was one of the eight prebendary singers at the cathedral in September 1508, although he may have been a singer there for some years previously. His name appears in the Toledo records only intermittently: he was apparently replaced in his teaching duties by Francisco de Lugones (1509–12), and after an unspecified dispute with the cathedral chapter in the summer of 1513 retained only his position as a singer. He took a leave of absence in the winter of 1514–15, and his name does not reappear until 1528, perhaps because in his latter years his duties as archpriest of S Eulalia occupied more of his time than singing. It is presumed that he had died by the time his post was advertised in 1528; one of the candidates for his position was the royal singer Cristóbal de Espinosa, but it is not known whether he (or Pedro de Espinosa, singer in the Aragonese royal chapel, 1511–16), was related to Juan. The prebend at Toledo was eventually granted to Pedro de Montemayor. Thus, Espinosa's career as a singer and teacher was largely based in and around Toledo; at least two of his theoretical works, if not all three, were published there. The *Tractado breve* (c1520) reveals that he remained in contact with the Mendoza family: it is dedicated to Don Martín de Mendoza, archdeacon of Talavera and Guadalajara. It is unlikely that he was the minstrel of the same name in the Aragonese household in 1479–80, and Martín de Tapia (*Vergel de música*, 1570) was surely mistaken in claiming that he was a canon from Burgos, a position held by Pedro de Espinosa. There is no reason to think that Espinosa was not the composer of two songs copied into the Cancionero Musical de Palacio, especially given his close contact with other members of the royal chapels through his position at Toledo.

He became particularly well known because of his long and heated controversy with [Gonzalo Martínez de bizcargui](#), *maestro de capilla* of Burgos Cathedral and a disciple of Ramis de Pareia. Martínez's *Arte de canto llano et de contrapunto et canto de órgano con proporciones et modos* (Zaragoza, 1508, and later editions), shows an innovative approach, particularly concerning the question of temperament. In his pamphlet *Retractaciones de los errores et falsedades* (1514), Espinosa defended the traditional doctrines of Boethius, Podio and Gaffurius, accusing Martínez of ‘teaching and writing formal heresies in music’.

This led to bitter polemics between the two theorists. To answer Espinosa, Martínez added an appendix to the 1515 edition of the *Arte de canto llano* (also published separately) with such success that in two years the edition was sold out. In the 1517 edition he made some emendations, but reaffirmed his theoretical principles. Espinosa countered with the pamphlet *Tractado de principios* (1520). In the sixth edition of the *Arte de canto llano*

(Burgos, 1528) Martínez praised the musical practice of Burgos and issued the following invitation to its detractors:

If any in a superfluity of knowledge concerning practice and theory would contest these things ... let them visit us in this most noble city of Burgos and they shall hear according to what they have read; here they will find theorists and players, men of great experience and capacity in singing, as well as string and all other instruments.

An extant copy of the *Ars musicorum Guillermi de Podio* (Valencia, 1495) in *E-Mn* (I.1564/1) contains many marginal notes on music, possibly made by Espinosa. This copy was presented in 1579 to the Toledo Cathedral chapter by Alonso de Villegas, who said it had been owned by his uncle Jerónimo Gutiérrez, a chaplain in the Mozarabic chapel and a close friend of Espinosa.

The two songs attributed to Juan de Espinosa in the Cancionero de Palacio are contrasted in subject matter and musical style. The three-voice *Enemiga le soy, madre* (ed. in MME, v, 1947, no.4), is based on a well-known popular refrain and is in the straightforward, largely syllabic and homophonic style cultivated by Juan del Encina. *De vosotros é mansilla* (ed. in MME, v, no.202) is for four voices, and is more sophisticated in its elaboration of the theme of the loved one's eyes and in a texture made more intricate by a rhythmically independent 'contra altus' part (possibly it was added to an original three-voice version).

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Retracciones de los errores y falsedades que escribió Gonzalo Martinez de Bizcargui en su Arte de canto llano (Toledo, 1514)

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JOSÉ M. LLORENS/TESS KNIGHTON

Esplá (y Triay), Óscar

(b Alicante, 5 Aug 1886; d Madrid, 6 Jan 1976). Spanish composer. In 1902 he began courses on engineering, philosophy and literature at the University of Barcelona. On the advice of the writer Gabriel Miró he switched to studying music, learning sol-fa from his father Don Trino Esplá, piano from Fernando Lloret and harmony from Juan Latorre. He then studied composition with Francisco Sánchez Gavagnac, counterpoint and fugue with Reger in Munich and Meiningen (1911) and composition with Saint-Saëns in Paris (1912–13). In 1911 his *Suite levantina* for orchestra won the Vienna Prize, awarded by the International Music Society. The jury, which included Richard Strauss and Saint-Saëns, described it as ‘one of the greatest and definitive works to be written since César Franck’.

During his years in Barcelona (1902–09) Esplá also composed his first works for piano, *Romanza antigua*, *Impresiones musicales* op.2 and the Scherzo op.5. These works are neo-Classical in style, and were performed by Esplá himself. Esplá was not only an outstanding pianist, giving recitals in the Alicante Ateneo and in Madrid, but he was also a music critic and gave lectures, for example at the conference ‘Art and Musicality’ held in 1919 at the Alicante Círculo de Bellas Artes. During this period he imbibed the refined literary and artistic atmosphere of his native city, whose residents included his friend the poet Gabriel Miró, the sculptor Vicente Bañuls and the painter Emilio Varela, to whom he was to dedicate his works *Crepúsculum* and *Canciones playeras*. He was in contact with the ‘Generación del 27’, the group founded on the tercentenary of the death of the poet Luis de Góngora in 1627 and whose members included García Lorca and three figures whose poetry Esplá set to music, Gerardo Diego, Manuel Machado and Rafael Alberti. Esplá was also active in the Generation of the Composers of the Republic, whose members included Remacha, Rodolfo and Ernesto Halffter, Bacarisse, Bautista and the group’s spokesperson, the critic Adolfo Salazar. In 1932 he was appointed a professor at the Madrid Conservatory (which he directed, 1936–9).

In his voluntary exile in Belgium as a result of the Spanish Civil War, he worked as composer and as a music critic on *Le soir*. In 1946 he was made director of the Laboratoire Musical Scientifique in Brussels, researching in the field of acoustics and the psychology of music. He was invited by UNESCO in Paris to establish an international conference on the adoption of a single tuning standard (1948), was a member of the International Music Council of UNESCO (1952) and was president of the Spanish section of the ISCM (1956). From 1960 until his death he taught at the Óscar Esplá Conservatory in Alicante.

Esplá was one of the chief exponents, together with Albéniz, Granados, Falla, Turina, Guridi and del Campo, of the widely influential Spanish School. With a solid humanistic, scientific and philosophical background, he was among the most intellectual and versatile composers of his generation. He not only represents a Spanish school of music but also a school of the Spanish Levantine. However, his first compositions, for example *El sueño de Eros* (first performed in 1913), recall the harmonies of Grieg and of his teacher Saint-Saëns, and they reveal the influence of German post-Romanticism and the world of Wagner. After receiving adverse criticism he embraced a Spanish manner, basing his compositions on folk music and popular songs transmuted according to a scale of his

own invention, C–D–E–F–G–G–A–B, inspired by the scales, rhythms, idioms and cadences of Spanish Levantine folk music. Florent Schmitt, a critic and composer attached to 'les Six', maintained that 'the Spanish Levantine song is a personal creation of Óscar Esplá'. Esplá's first work in this style was the cantata *Nochebuena del diablo*, first performed in 1924. Some of his remarkably delicate and concise piano pieces express this character very well, such as *Evocaciones*, *Cantos de antaño*, *La sierra*, the *Suite levantina* and *Lirica española*. In other works for piano and voice, *La pajara pinta* and *Canciones playeras*, with texts by Alberti, Esplá achieves subtle harmonies. He also proved a master of elegant symphonic orchestration. His symphonic poem *Don Quijote velando las armas*, written at Falla's request and first performed in 1924, represents a refined, post-Romantic nationalist style and marks the beginning of a symphonic trend. He leaves the nationalist phase behind in his *Sonata del sur* for piano and orchestra, first performed in 1945. It is a mature work, as is the *Sonata española* (1949), a piano work to commemorate the centenary of Chopin's death, written under the auspices of UNESCO.

At the same time, Esplá's output is to a considerable extent suffused with French Impressionism. In his last works he shows his predilection for large forms, in the eloquent *Sinfonía aitana*, which he subtitled 'A la musica tonal in memoriam', and in the religious cantatas, *De profundis* and *Llama de amor viva* based on the mystical writings of St John of the Cross, and in his more humanistic composition *Cantata para el XX aniversario de la Proclamación de los Derechos Humanos por la ONU* to words by Gerardo Diego. In these works he is seeking a new harmonic and contrapuntal language, 'neo-symphonist' and polyphonic, with a rich variety of timbres within a highly developed tonal system. Although he carried tonality to the point of dissolution, Esplá never accepted Schoenberg's 12-note system as the only way. Esplá made a performing edition of the 13th-century Assumption drama *El Misterio de Elche* (performed in Elche in 1924), and also wrote dramatic works himself, such as his operas *El pirata cautivo*, *Plumes au vent*, and *Calixto y Melibea*. These last two have not been performed.

Esplá was creative in many fields, as a composer, performer, musicologist, teacher, theorist and scholar. The wide range of subjects covered in his writings (criticism, musicology, aesthetics, the teaching and psychology of music, the philosophy of art, literature, musical drama, acoustics and physics) reveal his deep wisdom as a humanist and as a thinker about music. He believed that it was the affective energy, tonal relations and harmonic tensions of music that could produce spiritual and emotional effects, as opposed to the cold technical and acoustic experimentation of the avant garde. He composed with a sense of formal rigour, and with a clear aesthetic, scientific and intellectual conception which, in its attempt to elucidate harmonic and acoustical problems, tended towards abstraction and was somewhat removed from the creative musical act itself. His work shows a demand for perfection and re-elaboration, and reveals a sense of art as both universal and having a markedly Spanish, especially Spanish Mediterranean, character. For Esplá 'music is a way of understanding consciousness. And by its profoundly subjective nature, not only is it the freest of the arts but it also takes its place in the highest class of human endeavour'.

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stage

Ops: La bella durmiente (obra teatral, 3, C. Perrault, A. Hernández Cata, A. Insúa), Vienna, 1909, rev. as La forêt perdue (P. Willems), 1943, ?unfinished; La montagne (Roustan), 1912; Cirano, 1913; La balteira (op-ballet, 3, I. Lewisohn), 1934–40; Plumes au vent (op bufa, 1, J. Weterings), 1941, unfinished; Calixto y Melibea (F. Romero, F. de Rojas: *La celestina*), 1973; El pirata cautivo (op, 1, C. de La Torre), 1974, Madrid, Teatro de la Zarzuela, 1975; La ira de Dios (Guadazu) (T. Luca de Tena), 1975, unfinished

Ballets: Los Cíclopes de Ifach (poema coreográfico, 2), 1916 [based on choral sym. Las cumbres]; El ámbito de la danza (fantasía-scherzo), 1924; El contrabandista (C. Rivas Cherif), 1927, POC, 1928; Fiesta (poema coreográfico), 1931, unfinished

Other: Nochebuena del diablo, op.19 (scenic cant., 1, R. Alberti, after trad. children's legend), 1924, Madrid, Teatro de la Zarzuela, 1967, concert version, S, B, chorus, orch, 1921–4, arr. S, orch; Restoration of Misterio de Elche (13–18th-century anonymous liturgical drama, 2), 1924

vocal

Choral: Coral religioso, op.8, 1912; Las cumbres, sym. poem, chorus, orch, 1924; Canto rural a España (M. Machado), chorus, pf/orch, 1931; Sinfonía coral, chorus, orch, 1942, unfinished; Polifonía, chorus, 1943; Oratorio profano, chorus, orch, 1947–8; Oratorio a la memoria de Manuel de Falla (J. Cassou), 1948, unfinished; Réquiem, 1949; 2 tonadas levantinas (I. de la Sierra, canto de trilla after a trad. Sp. song; trad. Mallorcan), chbr chorus, 1952, no.1 arr. S, pf, as Canción de trilla; De profundis (Ps cxxix), 4 solo vv, chorus, orch, 1966; Cantata para el XX aniversario de la Proclamación de los Derechos Humanos por la ONU (G. Diego), Bar, nar, chorus, orch, 1968; Llama de amor viva (cant., St John of the Cross), S, male chorus, orch, 1968–70; Réquiem a la memoria de sus padres, chorus, orch, 1975, unfinished

Solo: Soledades (Homenaje en el III centenario de su muerte) (L. de Góngora), S, orch/pf, 1927; Canciones playeras (R. Alberti), S, orch/pf, 1925–6, version for S, orch/pf, 1929, version for S, pf, 1956; Campo de cruces (C. Miró), C, orch/pf, version for S, orch, perf, c1940, version for C, orch, perf 1977; Lírica española-cuaderno III (Anon., F. Pedrell, A. Mingote), 3 songs, S, pf, 1940, arr. S, orch; Lírica española-cuaderno VI, 3 songs, S, pf, 1940; Cantiga (Alfonso X el Sabio), S, pf, 1956; O Mayo (Galician song, M. Cúrros Enríquez), S, pf, 1958 [no.1 of 22 canciones sobre poetas orensanos]

instrumental

Orch: El sueño de Eros, sym. poem after G. Miró, 1904; Suite, op.6, 1909, ?unpubd; Suite, A \square (Suite levantina), 1910–11, rev. as Poema de niños (Evocaciones de la infancia: serie sinfónica en 5 tiempos), 1914; Sym., D, op.4, 1912, ?unpubd; Antaño, estampa after trad. children's song, pf, orch, 1913 [no.5 of Impresiones musicales, pf, orch]; Gil Blas, 1922 [collab. Rostand; sketch of Don Quijote velando las armas]; La veillée d'armes de Don Quichotte, épisode symphonique, chbr orch, 1924, version for orch, 1926); Sonata del sur, conc., pf, orch, op.52, arr. of Sonatina del sur, pf, 1928, rev. 1935, 1943, 1945; Suite schubertiana, 1928; Capriccio pastorale sobre el nombre de E.F. Arbós, 1932; Suite folklórica no.1, chbr orch, 1932; Suite folklórica no.2, chbr orch, 1934; Conc. de cámara, 1937; 3 pequeñas piezas, orch, 1939; Música instrumentada, pf, orch, 1940; Sym. 'Aitana' (a la música tonal in memoriam), op.56, 1958; Sinfonia de retaguardia, 1969, unfinished

Chbr: Str Qt, op.12, 1912, ?unpubd; Sonata, b, op.9, vn, pf, 1912–13, 1915; Pf Trio, 1917; Str Qt no.1, G, 1920; Homenaje a Beethoven, vn, pf, 1927; Preludio, org, pf, 1927; Pf Qnt, 1927; Duo, vn, vc, 1928, 1938; Sonata concertante, str, 1939; Str Qt no.2, 1943; Danse de chants d'antan, fl, pf, 1975

Pf: 3 romanzas sin palabras, c1900; Romanza antigua, 1905, orchd for str, 1905; Impresiones musicales, op.2, 1905–9; Scherzo, op.5, 1906; Estudio fugado, op.1, 1907; Crepúsculum, 5 pieces, op.15, 1916; 4 cantos sin palabras, op.3 (Leipzig, 1912); 2 preludios, op.11, 1912; Sonata, op.7, 1912; Suite de pequeñas piezas, 1913, orchd 1931 [from Danzas alicantinas and Confines]; Evocaciones, op.16, 1913; Confines, 1915, arr. pf, str, 1922, arr. inst ens, 1921–3, arr. chbr orch, 1925; La pájara pinta, op.25, 3 children's pieces, 1916–20, orchd, 1955; 3 movimientos, pf, 1921; Sonatina del sur, 1928 [part of Confines series]; Danzas y confines, 1929; Chants d'antan (Esquisses sur des cadences populaires espagnoles), 1930; La sierra (Suite folklórica en tres impresiones), 1930; Danzas alicantinas (Canción de cuna), lullaby, 1931; Levante (Melodías y temas de danza en 10 movimientos), suite, 1931 [7 movts arr. J. Tomás and Esplá, gui, perf 1978]; Toccata y fuga, 1932, unfinished; Evocations espagnoles, 1936; Sonata española, op.53, 1949; Lírca española (Impresiones musicales sobre cadencias populares), op.54, 1952–4; Nocturno, 1954; 3 piezas españolas

Org: Andante religioso, 1908; Ricercare, 1937; Pequeño impromptu-rondino, 1973

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Orchs.: I. Albéniz: Suite española no.1, 1962; I. Albéniz: 3 piezas españolas, 1962

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EMILIANO GARCÍA ALCÁZAR

Esposito, Michele

(*b* Castellammare di Stabia, 29 Sept 1855; *d* Florence, 19 Nov 1929). Italian pianist, composer, conductor and teacher. After studying the piano under B. Cesi and composition under P. Serrao at the conservatory of S Pietro a Majella, Naples, Esposito went to Paris in 1878. Four years later he began his long association with Dublin, the development of whose concert life owed much to his enthusiasm and initiative. As professor of the piano at the Royal Irish Academy of Music, his influence extended throughout the country, and he was awarded an honorary doctorate in 1905 by Trinity College, Dublin. He gave frequent chamber music and piano recitals under the auspices of the Royal Dublin Society and founded a small symphony orchestra which gave Sunday afternoon concerts at a low admission price in the Antient Concert Rooms. In 1899, by means of public subscription, he founded the Dublin Orchestral Society, which he conducted with much success until 1914; an attempt to revive the orchestra in 1927 failed. In the following year Esposito returned to Italy, where in 1922 he had been given the title Commendatore.

Many of Esposito's compositions incorporate Irish melodies, including the Irish Suite, an Irish operetta *The Post-Bag* produced in London in 1902, an opera *The Tinker and the Fairy*, the *Roseen Dhu* songs and others. He edited music of Domenico Scarlatti, Geminiani and Bach for string orchestra (London, 1925–7) and 19 sonatas by Scarlatti in the series *Early Italian Piano Music* (London, 1906). His most famous pupil was Hamilton Harty. Michele's brother, Eugene Esposito (*b* Castellammare di Stabia, 9 Sept 1863; *d* Milan, 12 Oct 1950), was also a composer. He wrote three operas on Russian librettos which have often been attributed wrongly to Michele.

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Roseen Dhu (Graves), Irish vocal suite, 1v, pf, op.49 (London, 1901)

Irish Melodies, 1v, pf, op.41 (Dublin, n.d.)

instrumental

Orch: Irish Suite, op.55 (Dublin, 1915); 2 syms.; 2 pf concs.

2 str qts: D, op.33 (Leipzig, 1899); c, op.60 (London, 1914)

Sonata, D, vc, pf, op.43 (Leipzig, 1899)

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KEITH HORNER/R

Espressivo

(It.: 'expressive').

A mark of expression, found also in the form *con espressione* ('with expression') and particularly common in the first half of the 19th century.

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

Espringale

(Old Fr.). A jumping-dance. The two examples of its use listed in A. Tobler and E. Lommatzsch, *Altfranzösisches Wörterbuch* (Berlin, 1920–), from the *Roman de la violette* and the *Songe du vieil pelerin*, both place it together with *carole*: the jumping-dance and the round-dance are, by implication, complementary. See also [Dance](#), §3(i).

Esquila

(Sp.).

See [Handbell](#). See also [Cencerro](#).

Esquisse

(Fr.).

See [Sketch](#).

Esquivel (Navarro), Juan de

(fl c1637–1642). Spanish dancer. His *Discursos sobre el arte del dançado* (Seville, 1642) reveals that he was a citizen and native of Seville who went to Madrid to study with Antonio de Almenda, dancing master to Felipe IV. In about 1637 he returned to Seville, where he appears to have been regarded nearly as a newcomer, based on his own reports of his arrival and reactions to his dancing and the 'doctrine' it demonstrated. By the time he was writing his treatise he was no youngster; he regularly referred to and praised the younger generation of dancers. His treatise, in which he claimed to be expounding the doctrine of his teacher, includes a rumination on the history and values of dancing, descriptions of 27 dance steps as

well as explanations of posture and stance, indications of ideals in body types and performance aesthetics, and lists of expert dancers, esteemed dancing masters and their most accomplished disciples, primarily in Madrid and Seville. There are no dance notations or musical examples, but there are brief choreographic descriptions for the pavan and galliard, and a lengthier description for the *villano*.

LYNN MATLUCK BROOKS

Esquivel Barahona, Juan (de)

(*b* Ciudad Rodrigo, c1563; *d* ?Ciudad Rodrigo, after 1612). Spanish composer. He was a pupil of Juan Navarro (i), *maestro de capilla* of Ciudad Rodrigo Cathedral (1574–8). Esquivel was *maestro de capilla* at Oviedo Cathedral from 15 November 1581 to 4 October 1585, at Calahorra Cathedral from 29 November 1585 to some time between 1 January 1591 and 6 July 1595 and thereafter at Ciudad Rodrigo Cathedral from before 1608 to at least 1613. The Dominican Pedro Ponce de León, Bishop of Ciudad Rodrigo from 1605 to 1609, was his patron, and paid the printing costs of his three collections of Latin church music.

Esquivel was one of the most prolific, and also one of the finest Spanish composers of his time; his motets stand comparison with those of Victoria on the same texts. The first of his publications, *Missarum ... liber primus* (1608), includes three masses based on Guerrero motets and a six-voice *batalla* based on Janequin's *La bataille*. Two of the four-voice masses in his 1613 *Liber secundus* are parodies: one on Guerrero's motet *Quasi cedrus* and the other on Rodrigo de Ceballos's widely circulated motet *Hortus conclusus*. In masses from both collections as well as his motets Esquivel combines old techniques such as cantus firmus ostinatos and canonic construction with the newer procedures characteristic of the generation of Alonso Lobo: harmony coloured by the use of accidentals, paired imitation in direct or contrary motion, climaxes in a high register for particularly poignant texts, dramatic pauses and contrasts of texture. His works were used extensively in Spain and Portugal throughout the 17th century and reached Mexico before 1610.

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ROBERT STEVENSON

Essek

(Ger.).

See [Osijek](#).

Essen.

German city in the Ruhr district. It grew up around two religious communities: the Benedictine monastery founded in Essen-Werden in about 800 by the Frisian missionary Liudger, and the convent founded by Altfried (*b* c800), who became Bishop of Hildesheim in 851. The convent's greatest period was the late 10th century, when princesses of the Ottonian royal family of Saxony were members; the abbey in Essen-Werden and the minster in Essen date from this period. Although records of musical practice there in the Middle Ages are still largely unexplored, it is clear that these foundations had considerable musical importance. The *Liber ordinarius*, a mid-14th-century manuscript, probably draws on material of the 10th and 11th centuries, and sheds light on the music of the nuns (*canonissae*), monks (*clerici*) and scholars (*scholares*), each of whom had specific roles in church music. Other manuscripts contain neumatic notation. There is evidence that the earliest churches had organs (10th century) and instrumentalists.

The Reformation further stimulated sacred music. In 1560 German Christmas songs were sung for the first time in the Marktkirche. The *Essendische Gesangbuch*, of which ten editions appeared between 1614 and 1748, was used until 1810. The scale of musical performances increased during this period; court and military trumpeters were active, and travelling virtuosos visited the city. As elsewhere in Germany, it was from the collegia musica, evening musical gatherings, that public concerts evolved. By the end of the 18th century, however, Essen's importance had waned to that of a minor provincial town.

Its stature increased in the 19th century when the most important figure in Essen's musical life was J.W.G. Nedelmann, who initiated several important musical institutions. The city orchestra (now the Essen PO), which he founded in 1899, took over 21 musicians from the Essener Kapelle (originally the Bergkapelle when founded in 1816, later the

Helfersche Kapelle and, after 1863, the Essener Kapelle). Brahms conducted a concert in 1884 and Richard Strauss conducted the second performance of his *Sinfonia domestica* in 1904. The orchestra gave the first performances of Reger's Sinfonietta under Felix Mottl (1905), Mahler's Sixth Symphony (1906) and of the *Böcklin-Suite* under Reger (1913). The orchestra has also been the basis of numerous festivals: a Brahms week and a Schreker week (1922), a Strauss festival (1924), the 13th German Bach festival (1925), and Reger (1926), Beethoven (1927), Schubert (1928) and Brahms (1933) festivals, and one for the centenary of the municipal musical society (1938). Concert series and festivals have continued since the war.

The Gesang-Musikverein was directed by Nedelmann (1838–55) and survives as the Städtischer Musikverein, the city's most notable choir; it has performed a wide range of choral works and provides a chorus for the opera. There are many other choirs, mostly male-voice, many owing their existence to Nedelmann. Essen has been the scene of numerous choral festivals, such as the Deutsches Sängerbundesfest of 1962. The Folkwang-Schule (Folkwang Hochschule since 1963), founded in 1927 by Rudolf Schulz-Dornburg, is renowned as both a music academy and as a school of drama and modern dance.

Since the opening of the Theater und Philharmonie Essen in 1892 the civic opera has performed most of the standard repertory. The tradition of enterprising productions of contemporary works initiated by Schulz-Dornburg, who between 1927 and 1932 directed Berg's *Wozzeck*, Honegger's *Antigone*, Stravinsky's *Petrushka* and *Oedipus rex* and Hindemith's *Hin und zurück*, continued after the war. A new opera house, the Aalto-Theater, was opened in September 1988.

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FRANZ FELDENS/DOROTHEA SCHRÖDER

Essenga [Essengha], Salvatore [Salvadore]

(*b* Modena; *d* Siena, 1575). Italian composer. He was a Servite priest. Gherardini's claim (in his first madrigal book) that Essenga taught Orazio Vecchi is supported by the appearance of Vecchi's earliest known composition, *Volgi cor lassì*, in Essenga's *Primo libro di madrigali a quattro voci* (RISM 1566⁸). Arcangelo da Reggio, who succeeded Essenga as *maestro di cappella* at Siena Cathedral, implied that Fontanelli was also Essenga's pupil. According to the Servite historian Arcangelo Giani, who recorded the year of Essenga's death, he was successively *maestro di cappella* at the cathedrals of Tortona, Modena and finally Siena, where Roncaglia believed he spent the last five years of his life. His earliest known composition, *Deh così fussia sol* (1559¹⁶) shows a rather uncomfortable alliance of traditional polyphony with madrigalian writing, often comically naive in its representational devices and generally melodically awkward. *Il secondo libro de madrigali a cinque voci* (Venice, 1561), mostly in the *misura da breve*, consists almost entirely of five large-scale madrigal cycles, each of which increases in number of voices as it progresses (see [illustration](#)). Two more five-voice madrigals and a villanella for three voices were printed in contemporary collections (1570¹⁹, 1575¹²). The superius part of a *Missa Essenga*, which Crawford believed to be Salvatore's work, is in manuscript (in *I-MOe*) and a third book of five-voice madrigals, now lost, was advertised in the 1604 Giunta catalogue (*Mischiatil*).

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IAIN FENLON

Esser, Heinrich

(*b* Mannheim, 15 July 1818; *d* Salzburg, 3 June 1872). German conductor and composer. While still at school, he studied the violin with Jakob Heinefetter and harmony with Carl Eschborn, both of whom played in the Mannheim orchestra. He also studied with Franz Lachner, who had become Kapellmeister at Mannheim in 1834 and whom he followed to Munich in 1837, and briefly with Simon Sechter in Vienna (1839–40). In 1838 he became Konzertmeister at the Mannheim Nationaltheater, in 1840 he was appointed conductor of the Liedertafel in Mainz, probably only

beginning work the following year, and in 1845 he became Kapellmeister there. Two years later he succeeded Otto Nicolai as Kapellmeister of the court opera in Vienna, where he remained until November 1869 when he was compelled by ill-health to resign; he retired to Salzburg.

Esser was an adviser to Franz Schott, at whose request he brought Wagner into contact with the publisher. Wagner entrusted to Esser the task of arranging *Die Meistersinger von Nürnberg* for piano. Esser also recommended Hans Richter as a copyist to Wagner. Three of his operas were produced, *Sitas* (Mannheim, 26 December 1840), *Thomas Riquiqui oder Die politische Heirath* op.10 (1842; Frankfurt, 8 March 1843) and *Die zwei Prinzen* op.15 (1844; Munich, 10 April 1845). The latter two, both comic operas, were published by Schott; the music of the first is lost. Esser's numerous other compositions include 40 books of songs, two of duets, four of male choruses and two for mixed chorus. Four of his five orchestral works (the symphonies opp.44 and 79 and the suites opp.70 and 75) received performances by the Vienna PO and were also published by Schott. His chamber music includes a woodwind quintet and septet, and two string quartets. He was admired in his day especially for his contrapuntal mastery; but Hanslick thought him over-ambitious to hope for a major career as an opera composer on the strength of his two successful comedies. He made many arrangements of popular operas.

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K.-J. MÜLLER

Esser, (?Karl) Michael, Ritter von

(*b* Aachen, ? April 1737; *d* ?c1795). German violinist and composer. He is probably identifiable with Michael Nikolaus Esser, baptized in Aachen on 3 April 1737. He began his artistic career at the court orchestra in Kassel and was appointed Konzertmeister there in 1761. But since his activities in the orchestra hindered his ambitions as a soloist, he secretly left Kassel after his request for his release had been refused. Extensive concert tours through Europe took him to Amsterdam (1764), Rome (1772), where he was awarded the Order of the Golden Spur, Paris (1774), London (1775–6), Berne (1777), Basle (1779), Munich (1780) and finally Spain (c1786).

Esser was an early travelling virtuoso whose brilliant violin (and apparently viola d'amore) playing won him fame and wealth in spite of his capricious and conceited behaviour. Mozart met and heard him in Mainz in 1763 and met him again in Munich in 1780; there is veiled irony in Mozart's praise of Esser's 'clever and foolish solos', and he criticized his extravagant manner

of ornamentation ('he played well, but he did too much and he should better play as it was written'). Esser took technical virtuosity to extremes when – like Paganini later – he played 'a whole concerto of his own composition on an overspun G string only'. On the other hand, his contemporaries spoke highly of the extraordinary elegance and expressiveness of his playing in both adagios and allegros. The few surviving works by Esser, which are pre-Classical in style, give little evidence of the importance of his technique as a violinist.

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WILFRIED GRUHN

Essex, Margaret

(bap. London, 30 July 1775; d after 1807). English composer. She came from a musical family: her father Timothy Essex was probably a musician and her brother Timothy Essex (?1765–1847) became a composer and teacher. Active in London between 1795 and 1807, she published and copyrighted 13 compositions at her own expense. Her dedications, all to

women, indicate that she was a teacher of singing and the piano or harp; she may have been a governess. She seems to have retired to domestic life after her marriage on 2 January 1807 to John Campbell. Her compositions are all designed for domestic music-making, and her editions take account of the amateur skills of her performers. Her music is conventionally Classical in style, with restrained but gracefully ornamented melodies, diatonic harmony enlivened by appoggiaturas, and simple, mainly strophic forms.

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JANE GIRDHAM

Essl, Karlheinz

(b Vienna, 15 Aug 1960). Austrian composer and double bass player. He attended the Vienna Musikhochschule (1979–87), where he studied with Friedrich Cerha and Dieter Kaufmann, among others. He also studied musicology and art history at the University of Vienna (doctorate 1989; thesis published as *Das Synthese-Denken bei Anton Webern: Studien zur Musik auffassung des späten Webern unter besonderer Berücksichtigung seiner eigenen Analysen von op.28 und op.30*, Tutzing, 1991). Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the Projekt 3 programme at Utrecht and Arnheim (1988–9), served as composer-in-residence at the Darmstadt summer courses (1990–4) and completed a commission for IRCAM. In 1995 he accepted a position in computer-aided composition at the Studio for Advanced Music & Media Technology at the Bruckner Conservatory, Linz.

Essl's compositions result from confrontations between ordered, abstract models and original tonal, expressive structures. He has frequently sought to combine music with other genres and has collaborated with the graffiti artist Harald Naegeli (*Partikel-Bewegungen*, 1991), the writer Andreas Okopenko and the artists' group Libraries of the Mind (*Lexikon-Sonate*, 1992–8), the architect Carmen Widederin (*Klanglabyrinth*, 1992–5) and the video artist Vibeke Sørensen (*MindShipMind*, 1996, a multimedia installation for the Internet). During the 1990s he carried out many

additional projects for the Internet and became increasingly involved with improvisation.

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Karlheinz Essl home page □ www.essl.at □ [incl. work-list, bibliography, discography, selected articles]

BERNHARD GÜNTHER

Esswood, Paul (Lawrence Vincent)

(b West Bridgford, Notts., 6 June 1942). English countertenor. He studied at the RCM, London, under Gordon Clinton, 1961–4. From 1964 to 1971 he was a lay vicar at Westminster Abbey. His début was in a broadcast performance of *Messiah* under Charles Mackerras in 1965; from that time he quickly established a reputation as a leading countertenor, in Britain and elsewhere, particularly Germany and the Netherlands, in both sacred and secular repertoires. In 1968 he first appeared in opera, in Cavalli's *Erismena* at Berkeley, California, singing soon thereafter in operas by

Scarlatti, Handel and others, including Monteverdi, in whose *Il ritorno d'Ulisse in patria* (Vienna), *Orfeo* (Salzburg) and *L'incoronazione di Poppea* (Amsterdam) he appeared in 1971. Esswood took part in recordings of several works by Monteverdi (notably the Vespers), Handel, Purcell and Bach (notably the complete cantatas with Harnoncourt and Leonhardt). He sang with various specialist early music ensembles and was a founder of the *a cappella* male group Pro Cantione Antiqua. Esswood's singing was distinguished by his cool and pure tone, unusually even across his entire compass, his clear articulation and his keen sense of line.

STANLEY SADIE

Est, Michael.

See [East, Michael](#).

Estampie

(Fr.; Provençal *estampida*; It. *istanpitta*; Lat. *stantipes*).

A dance and poetic form known in France and Italy during the 13th and 14th centuries. It is the only medieval dance for which both descriptions and a clearly named repertory survive. Two meanings of the word have been proposed: 'stamping dance', after the French and Provençal *estampir*, 'to resound' (Hibberd); and 'low dance', after the Latin *stanti pedes*, 'standing feet' (Moser, Sachs).

Our knowledge of the *estampie* is derived from both theoretical and practical sources, most of which date from the end of the 13th century and the beginning of the 14th, although some sources record material that may be as much as a century earlier. Two poetry treatises describe the *estampie* as a poetic and musical form, and a music treatise provides details about it as both a vocal form and an instrumental dance. The texted repertory consists of 26 poems without music (transcr. in Streng-Renkonen, Pillet and Carstens, and Riquer) and two poems with music (*Kalenda maya* and *Souvent souspire*, transcr. in McPeck; McGee, *Medieval Instrumental Dances*, 1989), all surviving in Old French and Old Provençal sources from the early 14th century. There are also 16 textless musical compositions identified in their sources as *estampies*.

1. The texted 'estampie'.

In the anonymous poetry treatise *Doctrina de compondre dictatz* (c1300), the *estampie* is described in terms of both its poetic and its musical characteristics: it is a poem having 'four *coblas*, a refrain and one or two envoys set to a new melody'. The *Leys d'amors*, a treatise compiled by Guillaume Molinier during the first half of the 14th century, acknowledges the existence of a musical form and goes on to state 'but sometimes [*estampie*] refers not only to the music but also to the text, which is based on love and homage Such minor forms may have an envoy or not, or one may, in place of an envoy, repeat the opening or closing *coblas*'. Johannes de Grocheio's treatise *De musica*, written about 1300, discusses both vocal and instrumental *estampies* (his word is 'stantipes') in the

section on secular music (*musica vulgaris*), as part of a discussion that includes other dance forms – round (*rotundellus*), carole (*ductia*) and *nota* – as well as the non-dance secular vocal forms *cantus gestualis* and *cantus coronatus*. According to Grocheio, the vocal *estampie* begins and ends with a refrain, varies both the text rhyme and the melodic phrases, uses a text and melody for the refrain that is different from those for the verse, and can have as many verses as the composer wishes. The elements presented in these three treatises are exemplified in the text and music of *Kalenda maya* (ex.1); the text is by the troubadour Raimbaut de Vaqueiras (c1155–1205).



The text of *Kalenda maya* conforms to the statement in the *Leys d'amors* that it be on love and homage; the poet pledges his love throughout the verses, and the homage is clearly spelt out in verse 5. The text is structured in verses of 14 lines of irregular length which can be separated into the four couplets (*coblas*) required by the *Doctrina*. *Kalenda maya* has

six verses. The only other *estampie* to survive with both text and music, *Souvent souspire* (built on a variation of the *Kalenda maya* melody), has five, and the number of verses in the 26 *estampie* texts without music ranges from three to five.

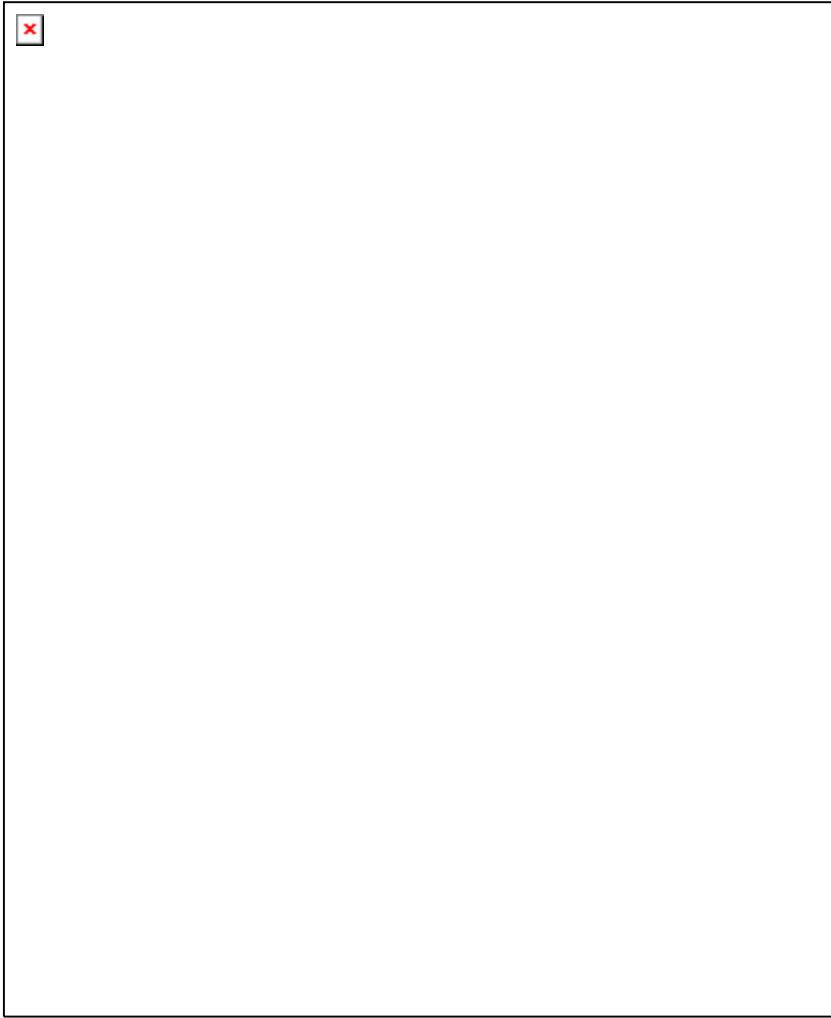
All three theorists mention a refrain as part of the construction of an *estampie*, but none of the 28 texts identifies a separate set of lines as such. It is possible, however, that certain lines of an *estampie* were used in that capacity, and in *Kalenda maya* the last couplet of the first verse may have been the refrain. According to Grocheio, the *estampie* begins with the refrain, which is repeated at the end of each verse.

Kalenda maya also illustrates the variety of phrase-length and melody called for by Grocheio; the pairs of phrases are not all the same length, and the endings for each line of the third couplet are not exactly the same (they are 'open' and 'closed' endings; see [Ouvert](#)). The text and melody of the refrain also differ from those of the verse. In this last detail Grocheio contrasts the *estampie* and the carole with several other secular dance forms (ballade, rondeau and virelai), in which the refrain consists of a portion of the text and melody of the verse.

2. The instrumental 'estampie'.

The instrumental *estampie* differs from the vocal type in some details. Grocheio, the only writer to describe it, identified it as composed of several double versicles (*puncta*, or 'repeated sections'), each of which concludes with a common refrain that has 'open' and 'closed' endings. As in the texted *estampie*, these versicle pairs can vary in length. Whereas in the texted *estampie* a single verse melody made up of several pairs of versicles is repeated for each new stanza and followed by the refrain, in the untexted *estampie* there are many verses, each made up of a single pair of versicles with its own melody, with the common refrain repeated at the end of each versicle (compare the structure of exx.1 and 2).

The 16 textless compositions identified in their sources as *estampies* represent both the French and the Italian traditions: eight are in the late 13th-century Manuscrit du Roi (*F-Pn* fr.844, see illustration), each labelled 'estampie', and eight in an Italian manuscript from about 1400 (*GB-Lbl* Add.29987), following the heading 'Istanpitta' (fac. in Aubry and Reaney; ed. in Aubry, Wolf, Bokum and McGee, *Medieval Instrumental Dances*, 1989). All textless *estampies* match Grocheio's general description, but the two sets are quite different in terms of length, metre, internal formal design and melodic style. The French *estampies* have relatively short versicles of eight to 20 units and are in simple triple metre. [Ex.2](#) shows a typical complete French *estampie*. The dances in the Italian source vary in length from 20 to over 100 units, and are in a basic duple division, either simple or compound. [Ex.3](#) shows a single versicle from one of the longer Italian *istanpitte*.





The two sets of dances also differ in terms of formal structure and tonal orientation. Each verse pair in a French *estampie* has completely new material, and ends with a short refrain (sometimes only a few notes) and common 'open' and 'closed' endings. The formal scheme of all French *estampies* is as follows (A, B, C etc. = verse, R = refrain, x = first or 'open' ending, y = second or 'closed'): ARx/y, BRx/y, CRx/y etc. The Italian examples, however, present several different formal schemes, none of them the same as the French. The verse pairs each contain one to three melodic sections and may combine different sections from verse to verse before proceeding to the refrain. One combination is that found in the dance *Ghaetta* (see ex.3), in which each new verse begins with new material (A, C, E and F), continues with a second section of either new or old material (B or D), and concludes with the common refrain and 'open' and 'closed' endings: ABRx/y, CDRx/y, EDRx/y, FBRx/y.

Variations of this organization are found in five of the other seven Italian dances, in which a single refrain follows different combinations and numbers of verse phrases: *Tre fontane*, for example, has the scheme ABCRx/y, DBCRx/y, ECRx/y, FRx/y, while *Belicha* runs ARx/y, BRx/y, CRx/y, DERx/y, FERx/y. Two of the Italian dances, *Parlamento* and *In pro*, however, have a formal scheme found in no other refrain dance. They use new melodic material for the refrain and endings of the last two verse pairs, producing the following: AR1x/y, BR1x/y, CR1x/y, DR2s/t, ER2s/t.

In addition to their formal differences, the French and Italian *estampies* are also quite different in terms of melodic and phrase construction. The melodies of the French dances have relatively narrow ranges and are diatonic, emphasizing a single mode. The phrases are short, and within each *estampie* all the phrases are generated from a small number of melodic-rhythmic motifs.

In contrast, the melodic ranges of the Italian examples are wide, and the melodies are not modal but based on a contrast of tetrachords that include chromatic variation. The phrases are long and consist of a large number of melodic-rhythmic motifs. Most interesting is the basis of their melodic construction, which consists of a methodical exploration of the individual notes of contrasting tetrachords. The two melodic phrases of the first versicle of *Ghaetta* (see ex.3), for example, appear to be constructed from the ascending tetrachord c', d', e', f' , and the descending tetrachord $b \square; a, g, f \square;$. As a melody unfolds, each note of the tetrachord is singled out and emphasized through repetition and variation. The two tetrachords are then explored and reconciled in the refrain.

The construction of the Italian dances more closely resembles that of eastern Mediterranean dance than that of European music of the same period. Its formal aspects are close to those of the *pesrev*, an instrumental form found in Turkey and Arab countries, and its melodic ideas conform closely to the Turkish *maqām* system and Arab theoretical practices (Handschin, 1930–31; McGee, 1982).

Four other medieval dances have been identified tentatively as *estampies* on the basis of their agreement with the forms of those discussed above: two in the Robertsbridge Codex (*GB-Lbl Add.28550*, one named *Petrone*, or *Retrove*, the other untitled) and two in the Faenza Codex (*I-FZc 117*, entitled *Tumpes* and *Sangilio*; ed. in McGee, *Medieval Instrumental Dances*, 1989). Both sets are in two voices, a slow-moving lower part and a rapid upper one. The individual versicles in all four compositions are quite long, with complex phrase combinations similar to those of the Italian examples. The Robertsbridge Codex melodies are composed according to the more common European practice, while those in the Faenza Codex bear a closer resemblance to the Italian pieces.

The general nature of the *estampie* as a dance is suggested by the contrast between the *estampie* and the carole described by Grocheio and other theorists such as Jean Froissart (*L'espinnette amoureuse*, 358–63): 'And as soon as [the minstrels] had stopped the *estampies* that they beat, those men and women who amused themselves dancing, without hesitation, began to take hands for carolling'. Since we know that the

carole was danced in the round, it is probable that the *estampie* was danced in the other major formation, in couples. Grocheio states that, in contrast with the energetic carole, the *estampie* was more suitable for dancers of all ages, but that it required irregular and complicated movement. This would tend to support the second of the two meanings given above, 'standing' or 'stationary feet': that is, a processional-type dance, perhaps the predecessor of the popular French basse danse and the Italian bassadanza of the 15th century.

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TIMOTHY J. MCGEE

Este.

Italian family of rulers and music patrons. This important family, whose lineage can be traced continuously from the 9th century to the 19th, included a number of conspicuous patrons of music, especially during the period 1400–1700. Evidently of Lombard origin, the family name derived from the feudal stronghold of Este, near Padua, which they ruled from about 1000 to about 1240; thereafter they were the hereditary lords of Ferrara until 1598. Their dominion over Ferrara, first with the rank of marquis, later with that of duke, included Modena, Rovigo and other adjacent territories; after losing Ferrara to the papacy in 1598, they continued their rule as Dukes of Modena until 1859.

The earliest musical patron among the Estensi seems to have been Niccolò III (Marquis of Ferrara, 1393–1441), followed and outstripped in cultural patronage by his son Leonello (marquis from 1441 to 1450). Leonello was an illustrious supporter of the arts and letters and formed the first court musical chapel at Ferrara, which was staffed by professional singers brought mainly from France. His successor, Borso d'Este (first Duke of Modena in 1452 and first Duke of Ferrara in 1471), mainly fostered instrumental music, which was led by the great lutenist Pietrobono del Chitarino. In the late 15th century Duke Ercole I d'Este, for whom Josquin Des Prez wrote the *Missa Hercules Dux Ferrarie*, succeeded in making Ferrara a musical centre of European importance. His musicians included a staff of virtuoso instrumentalists as well as a large corps of singers, partly Italian, partly from France, Spain and northern Europe, who included Johannes Martini (1472–97), Jean Japart (1477–9), Johannes Ghiselin (1491–3), Josquin Des Prez (1503–4) and Obrecht (1504–5). Manuscripts of this period in the Biblioteca Estense, Modena, reflect the repertory of the chapel and its division into a double choir during the years 1473–82.

In the 16th century the three succeeding dukes of Ferrara were all dedicated patrons of music whose efforts were flanked by those of other members of the family. The ducal line included Alfonso I (ruled 1505–34), Ercole II (1534–59) and Alfonso II (1559–97). Alfonso I's chapel included Antoine Brumel, Jan Michel and Antoine Colombaudi ('Bidon'), among

others. His brother, Cardinal Ippolito I d'Este (1479–1520), maintained an opulent establishment of his own with a retinue of musicians that included, among others, Willaert (1515–19, after which he passed into the service of Alfonso I), Jean Braconnier, Gian Giacomo da Vicenza and Alexander Demophon. In the next generation the court chapel flourished under Ercole II, whose marriage to Princess Renée of France reaffirmed the court's longstanding ties with France. From 1547 to 1559 the principal court musician was Rore; Vicentino was an important secondary figure. Ercole II's brother, Cardinal Ippolito II, residing at the sumptuous Villa d'Este at Tivoli, was a powerful ecclesiastical figure with musicians in his employ, including at various times Vicentino and Palestrina. The final flowering of the Ferrara chapel under Alfonso II brought a strong emphasis on the virtuoso madrigal, on music for drama (a longstanding Ferrarese speciality) and on the cultivation of accompanied solo song, as exemplified by the works of Luzzaschi, Wert, Lodovico Agostini and others. Other 16th-century patrons among the Estensi were the little-known Sigismondo d'Este (1480–1524), brother of Alfonso I; Lucrezia Borgia d'Este (1480–1519), wife of Alfonso I; Lucrezia d'Este (1535–98) and Leonora d'Este (1561–1637), who married Gesualdo in 1594. Cardinal Luigi d'Este (1538–86), patron of Marenzio, was also important. Numerous madrigalists of the late 16th century dedicated works to these patrons.

When Duke Alfonso II died without a male heir in 1597, his cousin Cesare, son of the illegitimate Alfonso d'Este of Montecchio, claimed the title. Pope Clement VIII, however, challenged the legality of the claim and sent an expeditionary force to seize the duchy of Ferrara for the papacy. The Estensi hastily retreated to Modena in January 1598, there establishing a new capital for their depleted dominions.

Throughout the 17th century the dukes of Modena continued to support music as strongly as before. The reign of Duke Cesare (1598–1628) was notable for the employment of Orazio Vecchi as music teacher in the royal household, and for the promotion of tournaments and open-air festivities to foster civic pride. At the beginning of the reign of Francesco I (1629–58) a regular Cappella Ducale was established, consisting of a *maestro*, six singers and eight instrumentalists; prominent among the instrumentalists employed were Marco Uccellini and Benedetto Ferrari. The court orchestra, or *concerto degli stromenti*, at Modena became one of the finest in Italy in the reign of Francesco II (1674–94), numbering among its members G.M. Bononcini, Giuseppe Colombi, G.B. Vitali, T.A. Vitali and Antonio Allemani.

Francesco II, who came to power at the age of 14, was a generous patron of musicians: he enlarged the Cappella Ducale to 29 musicians by 1689, and purchased a large collection of music for the ducal library. Oratorios, operas, cantatas and chamber music by the leading composers of the day were performed at his court and in the theatres of Modena and Reggio nell'Emilia. Under Rinaldo I (1694–1737), who renounced his cardinalate to succeed his nephew as duke of Modena, music served chiefly as an adornment on state occasions. The dukes of Este in the 18th and 19th centuries, though retaining an interest in opera, allowed the tradition of generous musical patronage at court to decline.

See also [Ferrara](#) and [Gonzaga](#).

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Este, Isabella d'.

Italian patron of music, wife of Francesco II Gonzaga. See [Gonzaga](#).

Este, Michael.

See [East, Michael](#).

Este, Thomas.

See [East, Thomas](#).

Estebe y Grimau, Pablo.

See [Esteve y grimau, pablo](#).

Estella, José (Atanacio)

(*b* Manila, 1870; *d* Manila, 6 April 1943). Filipino composer and conductor. A graduate of the Madrid Conservatory, he returned to the Philippines and there spent his time collecting folksongs and other music. In Manila and Cebu he conducted several orchestras, and was director of the Rizal Orchestra, founded in 1898. He wrote more than 100 waltzes which gained him the popular title of the 'Philippine waltz king', and he was the composer of the first Philippine symphony.

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(selective list)

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Esterháza.

See [Eszterháza](#).

Esterházy.

Hungarian noble family, noted as musical patrons. They are particularly associated with Joseph Haydn, who served four of the princes: Paul Anton (*b* 22 April 1711; *d* 18 March 1762; reigned from 1734), his brother Nikolaus (Joseph) 'the Magnificent' (*b* 18 Dec 1714; *d* 28 Sept 1790), Nikolaus's son (Paul) Anton (*b* 11 April 1738; *d* 22 Jan 1794), and Anton's son Nikolaus (*b* 12 Dec 1765; *d* 25 Nov 1833). Their ancestral castle is in Eisenstadt (in Hungarian, Kismarton), and the summer residence of Prince Nikolaus 'the Magnificent', was [Eszterháza](#). (Their first names are sometimes cited in their Hungarian forms: Pál, Antal, Miklós etc..) The first of these, Paul Anton, was a grandson of the composer Prince Pál Esterházy and a great-grandson of Nikolaus Esterházy (*b* 8 April 1582/3; *d* 11 Sept 1645). Created palatine in 1625 and count in 1626, Nikolaus already maintained a musical establishment. He acquired from two marriages a fortune which formed the basis of the Esterházy's wealth. From the reign of Prince Pál (whose title was extended to the eldest son and tenant in tail in 1712) and his son Michael [Mihály] (*b* 4 May 1671; *d* 24 March 1721) five Kapellmeister are known: Paul Klebovsky (in the period 1674–7), Franz Schmidtbauer or Schmiedbauer (*b* ?Vienna, c1648–9; *d* Eisenstadt, 22 March 1701), Franz Rumpelnig (c1702–4), F.A. Payr (until 1714; *d* Eisenstadt, 20 Aug 1733) and W.F. Zivlhofer (1714–20). Prince Michael was succeeded by his half-brother Joseph ([József] Anton) (*b* 12 May 1687; *d* 6/7 June 1721), who died after only two and a half months; he was the father of Paul Anton and Nikolaus. His wife, Princess Maria Octavia (c1686–1762), acted as regent for Paul Anton, 1721–34; she

maintained a small ensemble, at first directed by the bass J.G. Thonner (c1694–1761). On 10 May 1728 she appointed Gregor Joseph Werner as conductor, a position he held until 1766. During her regency and the reigns of her sons the household's Hungarian character was lost; it was she who introduced German as the court language.

Prince Paul Anton, who in 1734 married Maria Anna Louise, formerly the Marchioness of Lunati Visconti (c1710–82), appointed Haydn in 1761 as vice-Kapellmeister, making him Werner's subordinate in choral music but otherwise fully responsible. Paul Anton himself played the violin, flute and lute and began an important music collection. His brother, Prince Nikolaus 'the Magnificent', whom Haydn served for almost three decades, married Maria Elisabeth, formerly Countess Weissenwolf (1718–90), in 1737; he had an exceptional love of art and music and lived in a truly princely style. In the 1760s he built the Esterházy family palace, Eszterháza, on the Neusiedler See, with its own opera house and marionette theatre (for illustration see [Eszterháza](#)); thereafter he spent more of the year there, with his household, his orchestra and his opera singers, leaving only the chapel choir in Eisenstadt. He played the cello, the viola da gamba and probably the violin, and had a particular predilection for the baryton (viola di bordone), for which Haydn and other composers wrote numerous pieces with him in mind. In July 1782 or 1783 the emperor bestowed the rank of prince on all descendants of the line. This has led to confusion as to which Prince Nikolaus Esterházy was a member of the Vienna Masonic Lodge 'Neu-gekrönte Hoffnung' in 1790–93, and thus a lodge brother of Mozart in the last two years of the latter's life. Strebel believes this Nikolaus Esterházy, who served the lodge as Master of Ceremonies in 1790, was most likely the second son of Nikolaus the Magnificent (1741–1809). Prince Anton was twice married, to Maria Therese, formerly Countess Erdődy (1745–82), on 10 January 1763, and to Maria Anna, formerly Countess Hohenfeld (*b* 1767), on 9 August 1785. He did not share his father's fondness for music, and when he succeeded in 1790 he disbanded the orchestra (Haydn retained the title of Kapellmeister). Haydn left for Vienna and then visited London, and as he remained in Vienna only briefly between his first and second visits, he had little contact with Anton, the third of his Esterházy employers, news of whose death reached him in London. On 28 January 1799 Anton's widow married Karl Philipp, Prince of Schwarzenberg. Prince Nikolaus married Maria (Josepha Hermenegild), formerly Princess of Liechtenstein (1768–1845), on 15 September 1783; it was he who revived the disbanded orchestra. He is reputed to have had an unlimited enthusiasm for the arts and sciences and spent vast sums on his collections. He was specially fond of church music; it was his desire to celebrate his wife's name day with a new mass each year that stimulated the composition of the six large-scale masses between 1796 and 1802, the crowning achievement of Haydn's church music. Beethoven's C major Mass op.86 (1807) was also commissioned by Nikolaus. A portrait by Joseph Fischer shows him playing the clarinet.

Haydn's successor as Kapellmeister was J.N. Fuchs (*d* Eisenstadt, 29 Oct 1839), who had first been engaged in 1788 as a violinist. He had been appointed vice-Kapellmeister in 1802 and it was on him that the task of conducting the choral music fell during Haydn's absence, while supervision of the instrumental music was entrusted to the Konzertmeister, A.L.

Tomasini. From 1804 to 1811 J.N. Hummel was also engaged at the Esterházy court as a Konzertmeister. The Austrian financial crisis of 1811, however, permanently ended the brilliance of life at the court. The extensive musical collection of the Esterházy archives has now been broken up: the secular works were moved to Hungary at the beginning of the 1920s and are now in the Széchényi National Library, Budapest, while the sacred works remain in Eisenstadt.

Several members of the cadet branch of the family are also of interest to musical history. At a memorial service for Count Franz [Ferenc] Esterházy (*b* 19 Sept 1715; *d* 7 Nov 1785) and the Duke of Mecklenburg-Strelitz, arranged by the Vienna Masonic Lodge 'Nev-gekrönte Hoffnung', Mozart's *Masonic Funeral Music* k477/479a was performed; 'Quinquin', the count's Lotharingian sobriquet, was adopted by Hugo von Hofmannsthal in *Der Rosenkavalier*. Each Monday and Friday during March 1784 Mozart performed in the concerts organized by Count Johann ([János] Nepomuk) Esterházy (*b* 18 Oct 1754; *d* 23 Feb 1840); in 1788 he conducted a performance there of C.P.E. Bach's *Auferstehung und Himmelfahrt Jesu* and in 1789 his arrangement of Handel's *Messiah* k572. Count Johann (Karl) Esterházy (*b* 1775; *d* 21 Aug 1834), who married Countess Rosine Festetics (1779–1854), engaged Franz Schubert to teach his daughters Marie (1802–37) and Caroline (1805–51). Schubert dedicated the F minor Fantasy for piano, four hands, D940, to Caroline; in recent literature there has been much speculation about the nature of their relationship. It was probably at the Pressburg home of Count Michael Esterházy (*b* 9 Feb 1783; *d* 4 Dec 1874) that the nine-year-old Franz Liszt played on 26 November 1820; his success was such that his father, a bailiff on the sheep farm owned by the Esterházy princes in Raiding, was granted an annual income of 600 florins for a period of six years by the count and four other Hungarian nobles.

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GÜNTER THOMAS

Esterházy, Pál [Paul]

(*b* Eisenstadt [Hung. Kismarton], 7 Sept 1635; *d* Eisenstadt, 26 March 1713). Hungarian composer, poet and patron of the arts. He was the son of Nikolaus (Miklós) Esterházy, palatine of Hungary. He was a pupil at the Jesuit school in Nagyszombat, where he appeared in school dramas, and later he had a brilliant career as a statesman and soldier. In 1652 he was appointed governor of the county of Sopron and royal councillor, and in 1661 he became Lord Steward at the court of Leopold I in Vienna. He was created Hungary's palatine (1681) and prince of the Holy Roman Empire (1687).

In his collection of poems dating from 1656, *Palas s Ester kedves táncza* ('Much-loved dance of Palas and Ester' – a reference to his own name), Esterházy described instruments then in use in Hungary. In 1674 he engaged a church choir and an orchestra in Eisenstadt, which were to form the basis of musical life at the Esterházy residence. Esterházy was a virginalist and his repertory has survived; it includes some 80 sacred and secular songs and both international and east European (Polish, Slovak, Hungarian and Walachian) dances.

His only surviving musical work is a collection of 55 sacred cantatas, published in Vienna in 1711, *Harmonia caelestis seu melodiae musicae per decursum totius anni adhibendae ad usum musicorum* (ed. J. Breuer, Budapest, 1970; ed. F. Bónis, Kassel, 1972–; ed. A. Sas, Budapest, 1989); it dates from the last quarter of the 17th century and was completed by 1700. The collection, arranged according to the church calendar, comprises 40 solo, six duet and nine choral cantatas. Esterházy set traditional Latin texts together with his own poems and paraphrases. The music reflects the influence of the contemporary south German and north Italian Baroque style. Alongside original thematic material, he used traditional German melodies and Hungarian hymn tunes. The cantatas assume a variety of forms: Esterházy wrote both strophic, homophonic settings and polyphonic movements, combined vocal sections with instrumental sonatas or ritornellos, and made use of ostinato technique. His instrumental writing is colourful: beside strings and wind (flute, bassoon and clarino) he used timpani and a variety of continuo instruments (organ, harpsichord, harp and theorbo).

See also [Esterházy](#).

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(*b* Centerville, IA, 2 Feb 1938). American bass-baritone. He studied with Charles Kellis at the University of Iowa, and after further training at the Juilliard School sang at the Deutsche Oper, Berlin (début as Ramfis in *Aida*), at Lübeck and at Hamburg. His success at the first Tchaikovsky Vocal Competition in Moscow (1966) led to engagements in both North America and Europe, including the role of Carter Jones in Schuller's *The Visitation* for San Francisco (1967). In 1978 he became the first black male artist to take a major role at Bayreuth when he sang the title role in *Der fliegende Holländer*, a performance of astonishing presence, preserved on video. Estes made his Metropolitan début in 1982 as the Landgrave in *Tannhäuser*. Among his other roles were Philip II, Wotan (at Berlin and the Metropolitan), Oroveso, Boris, John the Baptist, Porgy (including the first Metropolitan performances of Gershwin's work, 1985), the title role in Verdi's *Attila*, the four villains in *Les contes d'Hoffmann* and Gounod's *Méphistophélès*. He was a regular soloist in major choral works, notably Verdi's Requiem, which he recorded impressively under Giulini.

MARTIN BERNHEIMER/ALAN BLYTH

Estevan, Fernand

(*fl* 1410). Spanish theorist. He described himself as a student of Remon de Caçio. At the time he wrote his *Reglas de canto plano è de contrapunto, è de canto de organo* (ed. M.P. Escudero García, Madrid, 1984) he was a sacristan of the Capilla de S Clemente at Seville. Of the three sections promised in the title (plainsong, counterpoint and polyphony), the one surviving copy of the treatise (*E-Tp* R.329), dated Seville, 31 March 1410, contains only the first. Three other 15th-century plainsong treatises, all anonymous and undated (*Bc* M.1327, *Mn* R.14670 and MS 14 of the monastery at S Domingo de Silos), give substantially the same rules as Estevan, but lack his musical examples.

Estevan approved of choosing between B \flat and B \natural to 'beautify' the chant. In approving chromatic alterations (E \flat and A \flat in all modes except 3 and 4, F \sharp and C \sharp in all modes except 5 and 6), he set a precedent followed by later Spanish authorities, of which the most helpful in specifying contexts for the application of *musica ficta* is *Mn* M.1282. In company with Egidius de Zamora (*fl* 1265), he assigned a particular emotional quality to each of the eight modes. Estevan invoked such authorities as Philippe de Vitry,

Machaut, Johannes de Muris, Egidius de Murino and Albertus de Rosa, without, however, claiming that they approved of such use of accidentals in plainsong.

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ROBERT STEVENSON

Estève, Pierre

(*b* Montpellier, 1720; *d* ?Paris, after 1779). French academician and literary figure. He was a member of the Société Royale des Sciences et des Arts de Montpellier, and contributed early studies in mathematics, astronomy and physics. Shortly after the middle of the century he moved to Paris, where he participated in proceedings of the Académie Royale des Sciences. There he took issue with some of Rameau's ideas, questioning the validity of a theory based on the physical properties of sound without adequate consideration for elements that contribute to the quality of that sound and to its impact on the sensibility of the listener. He favoured a theory based on melodic rather than on harmonic principles, and argued for a 1/4-comma mean-tone tuning system as ideally suited to music of the time. His later writings are concerned less directly with music, and increasingly with general issues of art, literature and, especially, aesthetics.

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ALBERT COHEN

Esteves, João Rodrigues

(*b* c1700; *d* Lisbon, after 1751). Portuguese composer. While a pensioner of João V he studied at Rome with Ottavio Pitoni from about 1719 to 1726. On returning to Lisbon he was appointed *mestre de capela* of the Lisbon Basílica de S Maria about 1729 and taught in the Seminário da Patriarcal. He composed 22 vesper psalms (*P-Lf*), several of them for eight voices. The dates on his numerous other works in that archive and his manuscript *Regras de acompanhar* ('Rules for accompanying') range from 1719, when he sent from Rome a set of four-voice *a cappella* Lady antiphons, to 1751. Of his approximately 100 manuscript works extant in Portugal, 91 survive in the Lisbon Cathedral archive (11 ed. in PM, ser.A, xxxiii, 1980). Among these is an eight-voice mass completed at Rome on 8 September 1721, which equals any of the hitherto published masses by Pitoni. Other works by Esteves are at Vila Viçosa: Choirbook 4 contains his four-voice Psalms cxix, cxxxix, cxxxx and cxxxxi (Vulgate numbering) in the 2nd, 3rd, 4th and 5th tones, Choirbook 16 his alternate-verse setting of the *Miserere*, in three to eight voices, for Holy Saturday Matins. His eight beautiful Christmas responsories (*P-EVc*) are for eight voices and violin. The 12-voice *Miserere* of 1737 is a masterpiece. Yielding to the demands of virtuosos, his last dated work, a through-composed *Magnificat* in E minor with organ, calls for operatic qualities in the solo sections. Stylistically, his earlier works belong with his Lisbon contemporary Giovanni Giorgio in preferring the *stile antico*.

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ROBERT STEVENSON

Esteve [Estebe] y Grimau, Pablo [Pau]

(*d* Barcelona, c1734; *d* Madrid, 4 June 1794). Catalan composer. He moved to Madrid by 1760 where he won both popular acclaim as the leading composer of *tonadillas escénicas* and notoriety as a colourful character. Though he was imprisoned for allegedly slandering Madrid aristocracy in his *tonadillas*, his talents were such that he was admitted into the service of the Duke of Osuna as music master. Together with his equally famous collaborator, the playwright Ramón de la Cruz, Esteve soon

turned to full-length opera, beginning with *La buena muchacha*, an adaptation in Spanish of Piccinni's *La Cecchina ossia La buona figliuola* (libretto by Goldoni after Richardson's *Pamela*), first performed in the Teatro de la Cruz in Madrid on 11 November 1765. This was followed by a partly re-composed adaptation in Spanish of Giuseppe Scarlatti's *I portentosi effetti della madre natura* (libretto by Goldoni), performed in the Teatro del Príncipe in Madrid on 12 June 1766 as *Los portentosos efectos de la Naturaleza*. Then on 25 December 1768, again in the Príncipe, he launched his own 'ópera cómico-bufo-dramática', with music and libretto by himself, entitled *Los jardineros de Aranjuez o También de amor los rigores sacan fruto entre las flores*.

From 1778 to 1790 Esteve was the principal *tonadilla* composer at the Teatro de la Cruz and the Príncipe, often writing the words as well as the music. In total he composed over 400 *tonadillas*, including *Garrido enfermo y su testamento*, *Fortunita* and *El Juicio del año* (ed. J. Subirá, Madrid, 1970) and *La soldada*, *La guía de Madrid* and *La provision de Madrid* (ed. F.J. Cabañas Alamán, Madrid, 1992). Many of his works are preserved in Madrid (*E-Mc*). His contribution to the development of Spanish zarzuela and opera was remarkable not least for the role he played in the polemic between Italianists and nationalists by forging links between fashionable Italian opera and popular Spanish traditions.

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JACK SAGE/R

Estévez, Antonio

(*b* Calabozo, 3 Jan 1916; *d* Caracas, 26 Nov 1988). Venezuelan composer and oboist. He began his musical studies in 1925 and the following year became a saxophonist in a village band. He moved to Caracas and studied the oboe and composition (with Vicente Emilio Sojo) at the Escuela de Música y Declamación (1934–44). From 1934 to 1945 he was an oboist in the Venezuela SO, and from 1940 to 1945 he taught at the National School of Music in Caracas. Estévez collaborated with Sojo and Juan Bautista Plaza in the transcription and rehabilitation of Venezuelan colonial music. From 1945 to 1949 he studied with Koussevitzky, Bernstein and others at Columbia University and Tanglewood. His first important work, the Concerto for Orchestra (1949), was composed at the suggestion of his classmate, the Cuban composer Orbón.

On returning to Venezuela, Estévez produced his most significant work, the *Cantata criolla*, which immediately won the public's favour at its première in 1954. Based on a popular legend in which the devil challenges a folk

singer to a duel, the work was immediately recognized as an effective synthesis of Venezuelan culture. Despite its outdated nationalism and its traces of Debussy, Stravinsky and other 20th-century classics, the cantata remains intensely original.

Estévez became critical of his own musical language, which he considered old-fashioned, and on obtaining a fellowship from the National Institute of Culture he moved to Paris (1961) to study electronic techniques at the ORTF. On his return to Caracas several years later he founded the Estudio de Fonología Musical, from which resulted *Cromovibrafonía múltiple* (environmental music for the Venezuelan Pavilion at the Montreal World Fair, constructed by Jesus Soto) and *Cromovibrafonía II*. He taught harmony at the National School of Music in Caracas. In later years he adopted a more eclectic line, achieving notable recognition from both the government and the people of Venezuela.

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HUGO LÓPEZ CHIRICO

Estey Organ Co.

American firm of reed and pipe organ manufacturers. It was founded in 1846 by H.P. Greene, a maker of melodeons (small reed organs), whose business was purchased in 1848 by Jacob Estey (*b* Hinsdale, NH, 30 Sept

1814; dBrattleboro, VT, 15 April 1890). Estey owned a successful plumbing business in Brattleboro (1835–57), but a fire destroyed it. After that, he devoted himself solely to musical instrument making. In 1860 Levi K. Fuller (1841–96), a gifted engineer who later became governor of Vermont, joined the firm, which was fast becoming a leading maker of parlour organs. Fuller was ultimately responsible for over 100 patents. In 1866 the firm was reorganized as the Estey Organ Co. with Jacob Estey as president, Fuller as vice-president, and Jacob's son Julius (1845–1902) as treasurer. In 1880 the firm produced its 100,000th reed organ. The Estey Piano Co., a subsidiary, was formed in 1885 by the acquisition of the Arion Piano Co.; John Boulton Simpson was president, assisted by Jacob Gray Estey and J. Harry Estey. Under Julius Estey a pipe organ department was opened in Brattleboro in 1901. This was run by William E. Haskell (1865–1927), who began building organs in Philadelphia in 1889; he had also worked with [Hilborne Lewis Roosevelt](#), but spent his most productive years with Estey. He was one of the most gifted inventors in modern organ building, with many patents to his name, including the so-called 'Haskell bass', a short pipe capable of producing the pitch and tone of a full-length open pipe by means of an inverted interior canister. During the early 20th century Estey built many organs for the church and home based on orchestral tonal principles.

Among the developments unique to Estey were innovations in console design. Consoles of Estey's early electric-action pipe organs used stop-controls in the form of a miniature keyboard over the top manual; around 1923 the 'Estey Luminous Stop Console' was developed, in which the stop-controls were translucent buttons, lit from the inside to indicate when a stop was on. Later consoles, however, employed the more standard stop-tablets. In the early 1950s Estey collaborated with the makers of the Minshall organ to produce and market the Minshall-Estey electronic organ. From 1954 Estey manufactured its own electronic instrument, designed by Harald Bode; it had a six-octave keyboard and one octave of pedals. From the end of World War II the firm experienced financial difficulties and, after a series of reorganizations, declared bankruptcy in 1956. The Estey electronic organ was taken over by Magna Electronics in 1959 and was made for a few years in Torrance, California.

See also [Reed organ](#).

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BARBARA OWEN

Esthetics of music.

See Aesthetics of music.

Estienne, François

(*b* Aix-en-Provence, ?bap. 12 Oct 1671; *d* Lyons, 5 March 1755). French composer. His death certificate, discovered by Vallas, informs us that he was 'sous-diacre du diocèse d'Aix', and that he died at Lyons 'agé d'environ 90 ans'. A François Estienne was baptized at Aix-en-Provence on 12 October 1671; the concurrence of the dates suggests that this may refer to the composer.

The Italian style, popular in the south of France, characterizes the works of Estienne, which prompts the belief that he studied in his native town, probably in the choir school of the Cathedral of St Sauveur, under the directorship of Guillaume Poitevin. It is in 1718 that references to Estienne are first found in Lyons, as *maître de musique* of the Académie des Jacobins, founded that year. When its patron Madame Poullétier, Intendante de Lion, died, Estienne wrote 18 *motets à grand choeur* and one *noël en symphonie* for the Académie; this would seem to confirm his clerical status. In 1731 he succeeded P. de Villesavoye as director of the orchestra of the Académie des Beaux-Arts of Lyons, a post he held until his retirement in November 1739.

Of Estienne's works, 12 Latin motets probably written between 1718 and about 1727, all but one autograph manuscripts, survive. Their beauty and splendour make it possible for us to appreciate the real value of this musician. Their division into individual movements, with alternating *récits* (similar in style to contemporary cantatas), duos, trios and five-part choruses (alternately contrapuntal and homophonic), recalls the structure imposed by composers such as Michel-Richard de Lalande. The four-part orchestra, mainly of strings and woodwind, is used to evoke the mood of the texts (which are drawn chiefly from the scriptures), sometimes by means of operatic effects.

WORKS

in F-LYm, unless otherwise stated

12 motets à grand choeur et symphonie: Accurite properate venite fideles (for St Joseph's Day); Beati quorum; Benedictus Dominus meus; Confitebor tibi, Domine; Cum invocarem; Dixit Dominus, C; Domine quis habitabit; Dominus regit me; Exaudiat te Dominus; Gaudete coelites, pour la fête de St Pierre; O felix et fausta dies, pour la fête de St Louis; Venite exultemus Domino
Other motets and Noël en symphonie, lost; cited in 1766 catalogue, LYc

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PIERRE GUILLOT (with JEAN-PAUL MONTAGNIER)

Estilo.

An Argentine song type closely related to the *triste* and the *tonada* and characterized by emotionally charged sentimental song texts set either in quatrains or in [Décima](#) form. Texts are sung by a solo voice or in duet, in parallel 3rds. Its two distinct sections, the *tema* (textual message) and the *alegre* (a faster and more exuberant section), are separated by improvised guitar solos. Both sections have hemiola between the guitar and voice and rhythmic alternation between 3/4 and 6/8, although the *tema* often has a binary metre.

WILLIAM GRADANTE

Estinguendo.

See [Estinto](#).

Estinto

(It.: ‘extinguished’, ‘dead’; past participle of *estinguere*, ‘to extinguish’, ‘quench’).

A mark used in the later 19th century to express an extreme of quietness (e.g. in Liszt). The form *estinguendo* (‘becoming barely audible’; present participle) also appears.

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

DAVID FALLOWS

Estive.

The name of a musical instrument which is found frequently in medieval French poetry and romances, and is believed to denote a form of [Bagpipe](#). Many forms of this popular instrument existed in the 13th and 14th centuries, but unlike the muse, which was a bagpipe in general, the estive was used more in association with the refined instruments, such as the

harp and fiddle. This suggests that it was soft and delicate in tone, as these other instruments were. The name 'estive' may be connected etymologically with the Italian *stivare* (Lat. *stipare*, 'to compress'), or else with *estival* ('summer'); an English form, mainly of the 14th century, is 'stive'.

Also frequently mentioned are the 'estives de Cornoaille'. A 13th-century text quoted by Gérold in *Histoire de la musique* (Paris, 1936) describes a minstrel playing the 'lai Goron' faultlessly and very sweetly with this instrument. Again, in the *Roman de la rose*, a *controvaille* (invention) is sweetly performed on 'estives de Cornoaille' which Chaucer translated as 'hornpipes of Cornewaile'. The [Hornpipe \(i\)](#) had a small out-curved bell of horn and was played with a bag or bladder, or with another horn enclosing the reed (or reeds) and held directly to the mouth. Both forms appear in English church sculpture of the 13th and 14th centuries, but it may be that 'Cornish' or 'Breton' estives denoted the latter kind, for Thomas Wright, in *Anglo-Saxon and Old English Vocabularies* (London, 1884), cited Alexander Neckam's use (13th century) of estives as a gloss for 'tibiae' – a word which in general medieval usage denoted bagless reed instruments like the shawms. J.G. Kastner's *Dances des morts* (1852) quotes a passage from a 12th-century French Bible in which estive does duty for the 'tuba' of the Vulgate in Psalm xcvi (xcviii).

ANTHONY C. BAINES

Estocart, Paschal de l'.

See [L'estocart, paschal de](#).

Estompé

(Fr.: 'softened', 'shaded off').

A direction used particularly by Debussy where he required a damped or muffled effect. See also [Mute](#), §3.

Estonia.

Country in Europe. The area south of the Finnish Gulf has been inhabited by the Estonians since about 3000 bce. Like other Baltic states, Estonia has spent most of its history ruled by neighbouring countries, except for a short period of independence between 1918 and 1940, and since 1991.

[I. Art music](#)

[II. Traditional music](#)

URVE LIPPUS (I), INGRID RÜÜTEL (II)

[Estonia](#)

I. Art music

1. Before 1700.

There is evidence from about the turn of the millennium of the influence of Christianity, both Eastern and Western, in the culture of peoples living in Estonia, but it was the crusade of the Teutonic Order in the 13th century that brought present-day Estonia into the north German cultural area. Churches, monasteries, and later towns became centres of art music. Though Denmark conquered considerable parts of the country in the 13th century, and later also Swedes, Poles and Russians ruled, the language and culture of the upper classes was German until the end of the 19th century. The Estonian-speaking population mostly was peasantry, but formed also the lowest stratum of townspeople. Those who gained some education and social advancement, merged with the German-speaking community without essentially altering the ethnic opposition between upper and lower classes that remained an important feature of local cultural history up to the 1930s. By the end of the 19th century the Estonian national revival had led to the rise of an Estonian-speaking middle class, and the competition between the two communities was reflected in musical and theatrical life. The Baltic-German population was deported to Germany after the Molotov-Ribbentrop treaty of 1939 by which the then independent Baltic countries were annexed by the Soviet Union.

Little is known of Estonian music before the Reformation. There is evidence of organs in some village churches (Helme, Paistu) from 1329; scarce fragments of earlier manuscripts have not been studied well enough to say anything about local church music. The Reformation reached Estonia in the 1520s and was established in the northern part; south Estonia remained under Polish rule after the Livonian war (1558–83), and the Catholic church was restored there until the Swedes conquered all the Baltic provinces in the 1620s. In the 16th century there were some attempts to translate Protestant hymns into Estonian. One of the earliest extant books with Estonian text is Heinrich Stahl's *Hand- vnd Hauszbuch für das Fürstenthumb Esthen* (1632–8), whose second part includes 18 pages of recitation tones for collects and prefaces with Estonian words and was the earliest locally printed music, produced by the printer of the Revalsche Gymnasium in 1637.

There was no court in Estonia: the towns were centres of art music, engaging town musicians, organists and cantors. Tallinn (Ger. Reval) had a strictly organized institution of town musicians from the end of the 15th century, and in Tartu (Ger. Dorpat, Russ. Yuryev) the first reference to a town musician dates from 1587. In the 17th century there were choirs and instruments in town churches in addition to organs and congregational singing. There are documents describing the roles of town musicians, cantors and organist in festive services (from 1674 concerning the church of St Nicholas in Tallinn and from 1681 for St Johannes in Tartu). St Johannes, the main church at Tartu, employed two cantors in the 1680s: a *cantor figuralis* responsible for the choir and a *cantor choralis* for hymn singing. Narva, Pärnu (Ger. Pernau) and Viljandi (Ger. Fellin) were also old Hanseatic towns with similar needs and similar organization. Musicians who worked in Estonia in the 17th century included Johann Valentin Meder (cantor at the Revalsche Gymnasium, 1674–83) and Ludwig Busbetzky (organist in Narva, 1687–99), who had studied with Buxtehude in Lübeck around 1680. The Busbetzky family was one of the few local musical dynasties. Barthold Busbetzky had been engaged as a town musician in

Tallinn in 1624; his son Barthold was an organist at St Nicholas in Tallinn (1658–99); and among the latter's sons were three organists: Christian and Heinrich as well as Ludwig.

In 1632 the University of Tartu was founded by the Swedish king Gustav Adolf, making Tartu an even more important cultural and intellectual centre. In 1640 a speech about music, *Oratio de musica* by Jacob Lotichius (later cantor of the cathedral school in Riga), was delivered and printed there.

2. 1700–1900.

The Swedish period in Estonian history ended with the Northern War (1700–21), one of the most disastrous periods in the history of these areas, when war, hunger and plagues ravaged the villages. Estonia was incorporated into the Russian empire, and the university, having evacuated from Tartu to Pärnu, closed there in 1710. Not until 1802 was it reopened, in Tartu. The 19th-century university employed music directors to conduct choirs and provide its festive occasions with music, but music was never studied there as a scholarly discipline. However, a recognized 19th-century music theorist, Arthur Joachim von Oettingen (1836–1920), was a graduate of Tartu and later professor of physics there.

By the middle of the 18th century the towns had recovered from the wars and musical life was flourishing; it became fashionable to take keyboard and singing lessons. The travelling opera troupe of Mme Tilly from Lübeck met an enthusiastic response in Tallinn performing Mozart's *Zauberflöte* and *Don Giovanni* (in 1795) among other popular repertory, and in 1809 a theatre was built in Tallinn, with a full-time troupe that also performed operas. The 19th century was the great age of choral societies, who gathered at Baltic-German song festivals (first in Riga, 1836, later in Tallinn, 1857 and 1866) and also organized performances of the great oratorios. Public concerts became common. In Tallinn and Tartu several music societies were active during different periods, and there were even some subscription series. Tartu, in particular, attracted travelling musicians, the common route from Riga to St Petersburg at the time passing through Tartu. Clara Schumann and Liszt were the most prominent among many who performed there.

The beginnings of popular education reach back into the 17th century. For peasant congregations the Swedes established a post of *köster* (Ger. *Küster*, Swed. *klockare*) at parish churches. This person had to teach young people to read and write, to sing church hymns and to pray; later, in the 19th century, the *köster* was also organist and village schoolteacher. A seminary was founded near Tartu in 1684 by Bengt Gottfried Forselius to train for this position: it was the first special school in Estonia for young men and it achieved good results. Towards the end of the Swedish period, the system of parish schools for peasant children started to build up, but all educational developments were interrupted by the Northern War for several decades.

The official German-oriented church was never as close to the Estonian peasantry as were the revivalist movements of the 18th century. Most influential were the pietist missionaries from Herrnhut in Germany, who taught peasants not only to read and write, but also to read music and play

the organ. Congregational singing had an important place in their services. As a counter-action, the official church became active in founding village and parish schools at the beginning of the 19th century and singing loomed large in their curriculum. Thus began the choral movement that became extremely significant in Estonian culture. Soon there were several well-trained parish choirs; that of Laiuse performed polyphonic choruses by Bach and Handel in 1835, and that of Põltsamaa, under Martin Wilberg, sang movements from *The Creation* and *Messiah* in 1856. Orchestras and instrumental ensembles also became widespread. At first whatever instruments were available played together, but by the middle of the century the brass band was the standard. Musical societies that had a choir and/or orchestra often also organized theatrical performances and were the principal means of social organization among Estonian peasants, because any political initiative was suppressed by the Baltic Germans as well as by the Russian authorities. The first Estonian song festival in Tartu (1869) brought together 1000 participants and became an important landmark in the national awakening movement. Song festivals have continued after every five years up to the present time. When the institutions of professional music life were established among the Estonian community in the early 1900s, the musical value of song festivals was often criticized, but their social function as one of the few legal patriotic festivals was as important in the Soviet era (1940–91) as it was during the Russification of the 1880s.

3. Since 1900.

By the turn of the century the economic conditions of Estonians were considerably improved. The numbers of Estonians in the urban population increased quickly, and their growing wealth, education and national self-confidence formed the basis for a professional music culture. The Estonian music societies Vanemuine (Tartu) and Estonia (Tallinn), both founded in 1865, became the first institutional centres, each with an amateur choir, orchestra and theatre troupe. Singspiels, operettas and plays with music were very popular, but they also tried opera. Both societies engaged a full-time theatre troupe in 1906; Vanemuine opened its theatre the same year, Estonia followed in 1913, and regular opera performances started in the 1920s. Estonia developed into a national opera, while Vanemuine continued as a general theatre, and many new Estonian operas have been presented there. In 1908 the first series of symphonic concerts was organized by Vanemuine, with an orchestra of professionals and amateurs.

Early in the 20th century the first generation of professional Estonian musicians graduated from the St Petersburg Conservatory, the nearest and most accessible musical academy. The growing need for art music in the Estonian community forced most of them to be active in several fields; to teach, compose and to conduct choirs and orchestras. The most important composers among them were Rudolf Tobias (1873–1918), a powerful Romantic talent, who established large-scale symphonic and choral genres in Estonian music, Mart Saar (1882–1963), Peeter Süda (1883–1920), Heino Eller (1887–1970) and Cyrillus Kreek (1889–1962), the founders of Estonian national school in composition with more or fewer modernist sympathies, and Artur Kapp (1887–1952) and Artur Lemba (1885–1963),

who both achieved high academic positions in Russia before repatriating after the Bolshevik Revolution and were more conservative as composers.

Estonia declared its independence in 1918. Very important for the future of Estonian music was the establishment of higher musical education in 1919, again simultaneously in Tartu with the Higher Music School (*Tartu Kõrgem Muusikakool*) and Tallinn Conservatory (*Tallinna Konservatoorium*). Soon the orchestras of Vanemuine and Estonia improved, and in the 1930s a new orchestra was formed at the radio that became the main concert orchestra (known since 1975 as the Estonian State SO), achieving particularly high standards during World War II under Olav Roots and later with Neeme Järvi. In 1920 Heino Eller became the composition and theory teacher at the Tartu Higher Music School, and his pupils formed the next strong generation of Estonian composers. Most prominent among them was Eduard Tubin (1905–82), a great symphonist whose international recognition was delayed until Järvi left Estonia in 1979 and started to perform his music with famous orchestras.

Though most genres had been represented in Estonian music by the 1920s, choral music has maintained a special position. Synthesizing modern harmonies and old folk music, Saar and Kreek created a style of large-scale choral composition with a nearly orchestral treatment of the voices, a style that has remained popular among Estonian composers.

After World War II, when Estonia was incorporated into the Soviet Union, a period of stagnation followed in composition. Many prominent musicians had perished in the war or left the country in flight from the Soviet regime. Most institutions, however, continued working, and two full-time choirs were founded: the National Men's Choir (*Eesti Rahvusmeeskoor*) in 1944 and the Estonian Radio Mixed Choir (*Eesti Raadio Segakoor*) in 1945. The breakthrough of modern music came at the end of the 1950s, and was brought about by composers then completing their studies: Veljo Tormis (b 1930), Eino Tamberg (b 1930), Jaan Rääts (b 1932), Arvo Pärt (b 1935) and Kuldar Sink (1942–95). While Tamberg and Rääts brought neo-classical models into Estonian music, each in his own way, Pärt and Sink introduced serialism and other avant-garde techniques. Tormis is closest to the tradition of Saar and Kreek in his interest in folklore and preference for choral music, but his methods belong to the contemporary world. His music has helped Estonian choirs win prizes at international competitions since the early 1970s. From the next generation of composers, Lepo Sumera (b 1950) and Erkki-Sven Tüür (b 1959) have attracted attention.

In 1991 Estonia regained its independence and, despite economic problems, musical life benefited. Where the Soviet way had been to centralize everything in Tallinn, after independence several smaller towns made serious efforts to engage professional musicians; for example, Pärnu founded a municipal orchestra and Viljandi an ensemble for early music. There are also many regular music festivals.

See also [Tallinn](#).

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Estonia

II. Traditional music

1. History and research.
2. Folksong.
3. 'Runo songs'.
4. Rhymed songs.
5. Instruments.
6. Folkdances.
7. Contemporary trends.

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Estonia, §II: Traditional music

1. History and research.

The earliest references to Estonian folk music can be found in chronicles from the 12th century onwards (Saxo Grammaticus, Henry of Livonia, Russow, etc.). Certain old documents, such as records of local courts and those of church inspections, also provide information. The first fragment of

an Estonian folktune was published in 1632 (in F. Menius: *Syntagma de origine livonorum*, Dorpat), but it was not until the end of the 18th century that A.W. Hupel, C.H.J. Schlegel and others began to take a profound scholarly and aesthetic interest in Estonian folk music, foreshadowed by the writings of J.G. von Herder.

Systematic collection of Estonian folk music began at the end of the 19th century under the direction of Karl August Hermann and continued later with the work of Oskar Kallas, Herbert Tampere, Udo Kolk, Ingrid Rüütel and others. The first sound recordings of Estonian folktunes were made using the Edison phonograph in 1912 by the Finnish researcher A.O. Väisänen. The Estonian Folklore Archives in Tartu now contain about 25,000 transcriptions and 55,000 sound recordings (including about 10,000 recordings of the music of other peoples). Extensive folk music collections are also held in the Museum of Theatre and Music and in the Institute of the Estonian Language in Tallinn.

The Folk Music Department of the Institute of the Estonian Language at the Estonian Academy of Sciences is the main folk music research centre in Estonia. It deals with the collection, research and publication of the traditional music of the Estonians as well as of other Finno-Ugric and Samoyed peoples; it organizes field expeditions (making video as well as sound recordings); it issues a series of monographs and folk music materials with commentary, *Ars Musicae Popularis*, as well as other publications, has created an Estonian folk music database, publishes CD collections and organizes international conferences.

[Estonia, §II: Traditional music](#)

2. Folksong.

Estonian folksong can be divided into two main historical-stylistic strata: ancient folksongs (*regivärsiline rahvalaul*, also referred to as *runo* songs, Kalevala-metre songs, alliterative songs, etc.), and newer strophic folksongs with end-rhyme. The two types are musically distinct, the former belonging to the old Balto-Finnic culture, the latter more closely related to the European folksong of the 18th century onwards.

A number of ancient, non-*runo* genres exist alongside *runo* songs, which include shouts or calls for signalling, communication, or coordination of rhythm (e.g. herding or hunting calls, work signals, ritual calls, etc.); imitations of natural sounds; incantations and spells used to influence natural forces, animals or humans, to initiate work processes, healing, etc.; laments (funeral dirges, wedding laments) which survive only among the Setu people; songs in fairy tales; songs for children (lullabies, nursery songs) and some children's songs; and cumulative songs (which initially had a magic function but have now also become children's songs).

These genres possibly evolved earlier than *runo* verse, and have survived longer because of their specific purpose and function. They have characteristic modes of utterance unlike those of *runo* songs: intonation on a monotone; calling, shouting, etc., based on the contrast of two pitch levels; repetition of a step-by-step descending movement; imitation of natural and other sounds; or speech-like delivery corresponding to a narrative phrase with an undulating melodic contour in a generally

descending direction. The melodic climax corresponds to the prosodic one, smaller rises and falls being connected respectively with the stressed and unstressed syllables of the words. The last type of melodic construction forms the main basis of *runo* song melodies, which are characterized by a more developed and stable tonal and melodic structure.

Estonia, §II: Traditional music

3. 'Runo songs'.

The *runo* song form probably dates from the last millennium bce when the Balto-Finnic tribes had not separated, and spoke the same Balto-Finnic proto-language. The same poetic form and subject matter link the old Estonian folksong with the Finnish, Karelian, Votic and Ingerian ancient songlore. *Runo* songs include work songs, wedding songs, calendar ritual songs, game-songs, lullabies and children's songs, and non-ceremonial lyrical and narrative songs. Most Estonian *runo* songs are lyrical; heroic epics (characteristic of Karelian and Finnish tradition) are not known in Estonia.

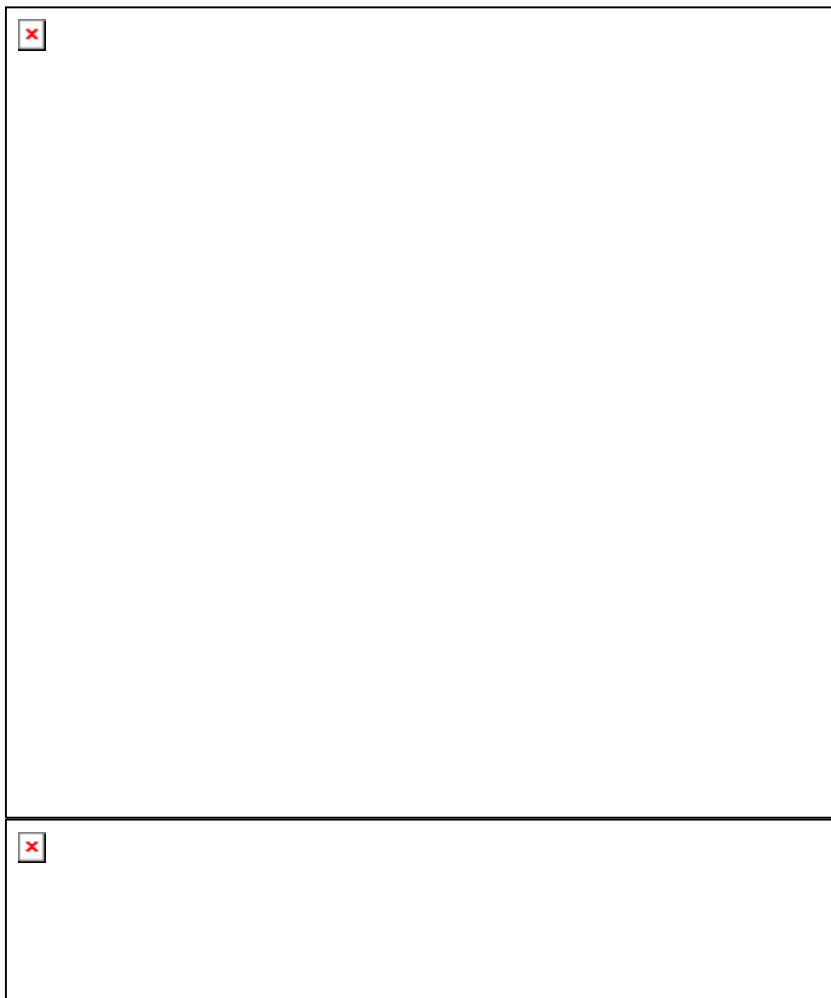
The *runo* song form dominated in Estonia up to the mid-19th century, when it was rapidly superseded by the newer end-rhymed folksong. Even in the 20th century, however, there were some old people in various parts of Estonia who were well versed in *runo* songs, and in some rare places the tradition of *runo* singing still exists – on the island of Kihnu off the west Estonian coast and among the Setus (a group living in the south-eastern corner of Estonia and in the neighbouring area of Russia, in the Pskov district).

The poetic form of runo song is characterized by alliteration and parallelism, and by the use of trochaic tetrameter. The 8-syllable verse-line is based upon the alternation of long and short syllables, the stressed positions not being fixed. Because the main stress in Balto-Finnic languages is always on the first syllable of a word, various rhythmic modifications may occur (illustrated in [ex.1](#)) and change during the song. There are also melodies in regular metre in which the word stresses are shifted according to the musical accents. Prolongation of the final note of a line is characteristic of north Estonian melodies. Such tunes may have a speech-like or regular metre. Sometimes every second note is prolonged (this is especially typical of swinging songs and lullabies, also of wedding and other tunes in some areas).



The oldest basic layer of *runo* tunes is represented by one-line refrainless melodies (i.e. tunes corresponding to one line of text) with a narrow tonal range (mostly a 3rd or 4th). These occur mostly in north and west Estonia. Among them one can differentiate between tunes with a descending melodic movement based upon speech-melody and rhythm and

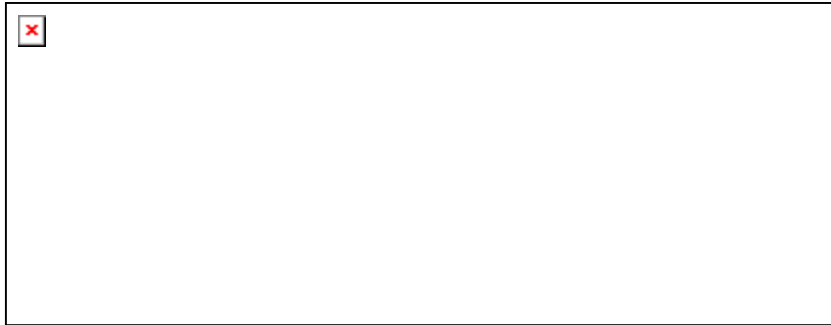
representing a generalized model of speech patterns (ex.2), and tunes with a descending-ascending movement. The first type were polyfunctional (i.e. used for different song genres), the latter (characterized by specific rhythmic patterns and melismas) belonged to the swinging songs (a particular genre of older calendar-ritual songs) in a restricted region of north Estonia (ex.3).



The *runo* tunes of south Estonia consist first of all of one-line refrain tunes with a narrow range, in which the basic melody-line is followed by a short refrain (ex.4). Later, two-line refrain tunes appeared with a refrain at the end of both lines, and include both narrow-range tunes (e.g. a 4th) and those with a wider range. Refrain melodies were typical of work songs, calendar and family ritual songs and game-songs. Each song genre had a specific refrain word, while the same melody-patterns might be used for different genres. Herding calls (the so-called *helletused*) are characterized by specific formal and melodic structures and often by free rhythm.

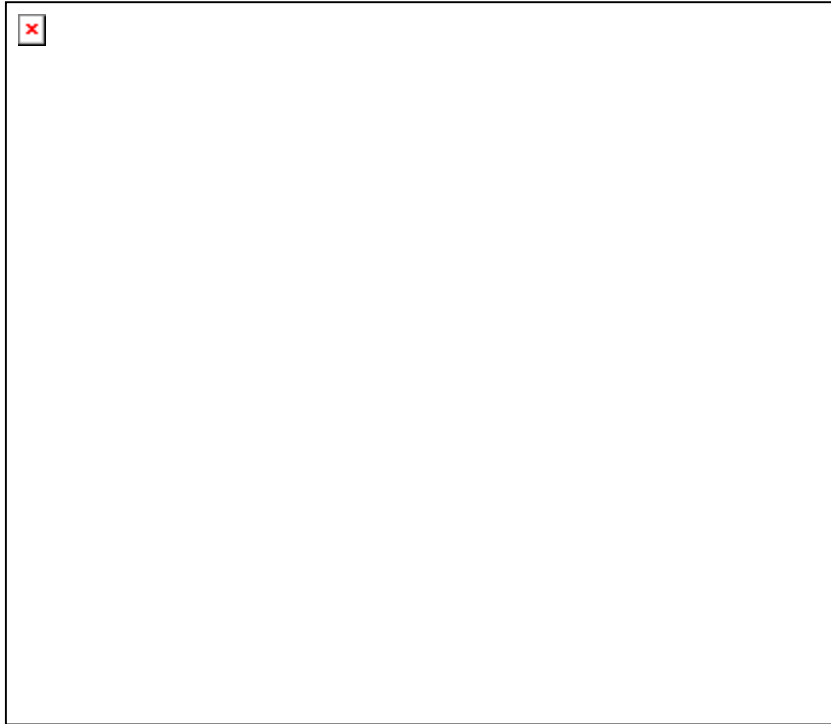


The most popular melodic style of north as well as south Estonian *runo* songs consists of two-line refrainless melodies based upon different diatonic scales with a range of a 5th or a 6th, often supplemented with a second or a fourth below. Both the major and minor 3rd occur. These melodies are especially typical of lyrical and narrative songs. Various rhythms and asymmetric structures, characterized by the repetition of some words and more 'melodious' refrains, are typical of south Estonian lyrical songs (ex.5).



Runo songs were usually sung in unison without any accompaniment. Most genres were performed by a song-leader alternating with a chorus (or another singer) who joined in on the last syllables of the leader's verse and repeated it, perhaps varying or modifying the melody (see above ex.2 and ex.3). Everybody could join in, improvisation was frequent and as a result heterophony might appear. A specific type of drone singing was known in south Estonia: an accompanying voice performed the text on the same note, occasionally deviating from it, for example, at cadences. Herding songs, lullabies and nursery rhymes, charms and laments, sometimes also lyrical and other songs were performed by one person only.

A characteristic type of polyphonic singing is found in the Setu tradition. The melody sung by the leader is repeated (or varied) by a chorus forming the basic part (*torrõ*); its heterophonic modifications form a lower part ('lower *torrõ*'). One singer with a particularly high and resounding voice performs the higher supporting part (*killõ*: ex.6). The separate voices may form discordant-sounding intervals, the impact of which is emphasized by a persistent rise in pitch, initiated by the *killõ* and followed by the other parts. The rise is interrupted by a perpendicular descent (*kergütämine*), when the leader abruptly starts the next verse at a lower pitch, which is immediately accepted by the chorus. The Setu tunes are characterized by particular structures and rhythms. Their melody-lines are often longer than the *runo* verse, thus word repetitions, additional words and syllables, and refrain-like structures occur. A similar type of polyphony can be found among the Mordvinians (a Finno-Ugric people living in the Volga region in Russia). Features common to both these song traditions are abrupt descents of tonality in a basically smoothly ascending tessitura, a particular vocal timbre and singing in a strained manner, which differs greatly from the usual performing style of Estonian folksongs.

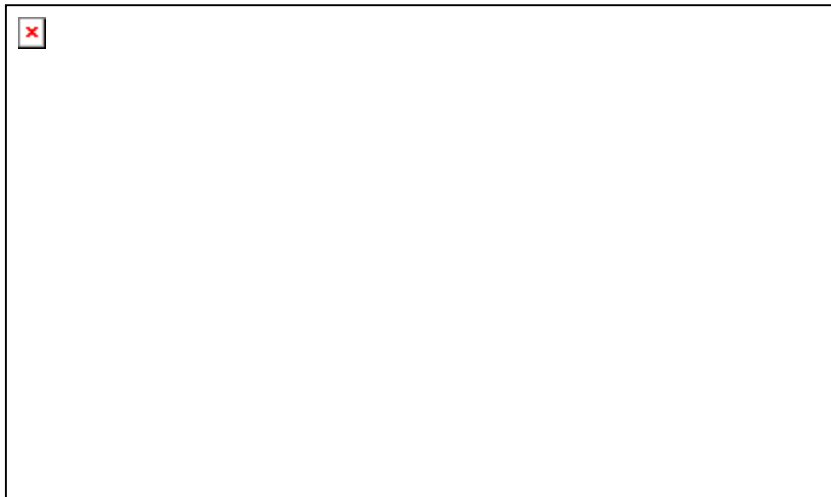


Estonia, §II: Traditional music

4. Rhymed songs.

In the 18th century evolved songs in the so-called transitional form (i.e. those containing some traits of both the old and the newer song styles). These included some game-songs from the Medieval European repertory, which in Estonia were mostly adapted to local tunes, and dance-song melodies in triple metre and particular variable rhythms, deriving from bagpipe pieces, etc.

During the second half of the 19th century the end-rhymed strophic songs became predominant together with a new musical style characterized by a symmetrical four-line form, wider tonal range and use of the major-minor modal system. The influence of newer folksong styles of neighbouring countries as well as of German folk and popular songs was marked. Songs in this more recent style were not directly related to the working process or rituals. Instrumental dance-tunes were often used (polkas, waltzes, etc.). The men's role was considerably greater than in the *runo* song tradition which applied mostly to women's repertory. To the newer style belong game- and dance-songs, songs concerning historical events and social relations, soldiers' and sailors' songs, village songs (mostly humorous men's songs: [ex.7](#)), sentimental songs and ballads. Although monophonic singing is dominant, more recent styles of polyphonic singing as well as singing with instrumental accompaniment are found.



Estonia, §II: Traditional music

5. Instruments.

The older folk music instruments include the five- to seven-string *kannel*, which was trapezium-shaped, cut from a single block of wood and covered with a soundboard. This instrument was common to the earlier Balto-Finnic and Baltic tribes (see [Kantele](#)). During the 19th century a newer type of *kannel*, similar to the west European zither, with a soundboard made of staves, became widespread. Originally it had 15 or more melody strings, but later more strings were added; at the beginning of the 20th century harmony strings were introduced. Two basic playing styles have been used: in the first the strings not being used are damped with the fingers of one hand, while the other (usually the right) hand strikes chords on the open strings, the higher sounds forming the melody (the latter style may be supplemented with single sounds plucked by both hands); in the second, the right hand plucks the melody while the left hand strikes bass chords on separate strings. In south Estonia a chordal *kannel* evolved, which was played in instrumental ensembles. During the 20th century a chromatic *kannel* was devised. There is no information about older *kannel* music (except for melodies for a special type of Setu *kannel* which persisted longer); newer songs and dance-tunes were played on the more modern *kannel*.

Herding aerophones form another subdivision of older Estonian folk instruments, including the herding trumpet (*karjapasun*), the buckhorn (*sokusarv*) and various pipes. They were originally used for performing various signal melodies, but also melodies for amusement, especially in more recent times.

As the herding trumpet did not usually have finger-holes, the basic harmonic series was used for producing short signals. The buckhorn usually had three or four, rarely more, finger-holes. The melodies consisted of a short introduction, a central section including a theme consisting of one or more short motifs and its variations, and a coda.

Whistles made of willow and other materials were also used as popular herding instruments. The majority of Estonian herdsman's music instruments are single-reed aerophones, for example the *roopill* (reedpipe, usually with six finger-holes) and *vilepill* (pipe). The latter was usually made from a pine-tree branch with the pith pulled out and finger-holes cut in. In

north Estonia a bell made from alder bark, and in Setu a buckhorn, was attached to the pipe.

The Estonian bagpipe (*torupill*) could use the reedpipe as a chanter. The windbag (made of a seal's, or any other bigger animal's, stomach or bladder; less often goat or dog skin was used: see illustration) was inflated through a wooden blowpipe with an internal valve to retain the air while blowing was interrupted, and had one or two, sometimes three, drone pipes, usually tuned to the system tonic; the second drone would be tuned to the fifth. The Estonian bagpipe belonged to the East European type and the earliest information dates from the 14th century. The bagpipe was especially popular in north and west Estonia, and for centuries was the main instrument for dance music at weddings, farmstead working bees, etc.

Bagpipe pieces consist of an introduction (based on a prolonged note or short melody-line), a central section and a postlude (which generally ends with a trill on the fifth, sometimes the second or sixth). Melodies are usually based on a major pentachord or heptachord, and include many figurations. Many bagpipe melodies were later transferred to newer folk instruments, with corresponding changes according to the instrument's playing technique. Among older folk instruments, the jew's harp (*parmupill*) was also popular.

In some coastal regions of west and north Estonia the bowed *hiukannel* or *rootsikannel* (Swedish *tallharpa*, bowed harp) with two to four strings was played. Another instrument borrowed from Sweden was the *mollpill* (psalmodikon), a monochord constructed of staves, in the shape of an upturned trough. It usually had one string and was used for accompanying religious songs. These instruments were probably introduced into Estonia only in the 19th century.

The fiddle (*viiul*) became widely disseminated in the 19th century, although it had been used in Estonian villages to some extent already in the 18th. The popular style of fiddling involved holding the instrument lower than the chin, which enabled the musician to accompany himself with singing. The basic repertory consisted of *labajalavalss* and newer dance-tunes (polkas, etc.). By the end of the 19th century the *lõõtspill* (village accordion), which was loud and could play a chordal accompaniment, displaced all other instruments for dance music. The dominating dances became the polka, later the waltz and other social dances.

Traditional folk music ensembles appeared in Estonian villages at the end of the 19th century. They consisted of two fiddles or of a combination of fiddles, *kannels* and an accordion. Sometimes a double bass, guitar, mandolin and others, as well as some rhythmic and noise-making instruments were used.

The fiddle, accordion and new types of *kannel* have survived to some extent as an unbroken tradition, while a number of older folk music instruments (e.g. the bagpipe and *hiukannel*) have been reconstructed and revived in amateur folk music groups.

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6. Folkdances.

There is little information about the old ritual magic dances. Some references from the 17th and 18th centuries tell of fertility dances which barren women performed naked around the Catholic chapels. On the isle of Muhu a special men's ritual dance (*tõrretants*) survived into the 20th century which was performed secretly by naked men around a beer barrel during Yuletide rituals and the wedding night. Wedding dances also belong to the ritual category: the first dance with the bride, and the dances performed by the wedding guests. Ritual wedding songs were usually performed with particular movements – moving in a circle, standing in a semicircle, stamping on the spot, etc. There are also references to dancing during certain feast days, for example, in the 17th century in west Estonia in connection with the cult of the *Metsik* – a straw male doll around which young people danced during winter evening games. At Shrovetide or some other feast day, it was taken to another village or the forest, accompanied by bagpipe playing, singing, shouting and dancing; there is, however, no concrete information about the steps or character of the movements.

The dances imitating animals or birds (ox, bear, goat, magpie, etc.) probably also originated in magic practices.

From the end of the 18th century, dances of the polonaise type became popular as well as the three-couple dances. At the beginning of the 19th century, the quadrille and dances evolving from it spread, mainly in eastern Estonia, while the *labajalavalss* ('flatfoot waltz') – a group of couple-dances in triple metre performed in a circle – spread through northern and western Estonia.

A number of dances belonging to the country dance type, such as *Ingliska* ('English dance'), *Kalamies* ('the fisherman') and *Oige ja vasemba* ('the right and the left'), spread in the second half of the 19th century in north and west Estonia, as well as dances in which different elements were mixed.

At the end of the 19th century and the beginning of the 20th, the polka (with a number of elaborations), waltz and other more recent social dances became an integral part of Estonian folk tradition, surviving and being performed alongside the foxtrot, tango and other modern dances in the 1930s and later decades.

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7. Contemporary trends.

Amateur groups have now become the main mediators of traditional songs and music in contemporary culture, performing traditional styles as well as different arrangements and stylizations. During the Soviet period only highly stylized forms of folkdance and music, as well as new creations 'in folk style' were approved as they corresponded more to the officially recognized concept of culture – 'socialist in content and national in form' – and to the aims of official festivals. Nevertheless, even the 'acceptable' forms of the folklore movement provided a means of national self-expression for the people, as did the huge song festivals in which numerous amateur choirs from all over the country – tens of thousands of

singers – take part and hundreds of thousands of spectators gather to listen. This tradition goes back to the first song festival held in Estonia in 1869. The feeling of national identity and the need to demonstrate it at these festivals has been maintained through the course of recent history, regardless of to what and to whom they may have been officially dedicated.

Traditional folklore groups, which started their activities in the 1960s, were for a long time in opposition to the dominant and officially preferred folkloristic movement. The international folklore festival 'Baltica' as well as a number of local folk music festivals (*Setu leelopäevad*, *Viru säru*, *Viljandimaa virred* etc.) represent new trends in the Estonian folklore movement. They are primarily orientated to the revival of local traditional styles that were not recognized during the Soviet period. More recently gatherings of traditional folk musicians and summer seminars for young musicians have become very popular, as modern folklore activities in Estonia have become a part of the international folklore movement.

Folk music greatly influenced the rise and development of Estonian professional music and continues to be a source of inspiration for a number of composers such as Veljo Tormis, Anti Marguste, Ester Mägi and so on. Here can be included songs by Alo Matiisen (who died in 1996) and others, which represent a synthesis of ancient *runo* singing and modern rock music. Collective singing of popular songs was an inseparable part of the 'singing revolution' in Estonia which led to the restoration of independence in 1991.

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Estrada, Carlos

(*b* Montevideo, 15 Sept 1909; *d* Montevideo, 7 May 1970). Uruguayan composer, conductor and teacher. In Montevideo he studied the piano with Adelina Pérez Montero, the violin with Carlos Correa Luna, Gregorian chant with Pedro Ochoa and harmony, counterpoint and composition with Manuel Fernández Espiro. He founded the Montevideo Chamber Orchestra, with which he performed the standard repertory as well as many Uruguayan works. In 1938 he travelled to Europe, studying at the Paris Conservatoire with Roger-Ducasse and Büsser (composition), Noël Gallon (counterpoint and fugue) and Philippe Gaubert, Albert Wolff and Paul Paray (conducting). Back in Uruguay he held appointments as conductor and professor of composition at the Montevideo Conservatory and as professor of harmony and counterpoint at Montevideo University. He was also music adviser to Uruguayan radio, and was widely active as a conductor, notably as founder-conductor of the Montevideo Municipal SO. On many occasions he returned to Paris (where he conducted the première of his First Symphony in 1951) and was made an officer of the Académie. Estrada's first compositions, keyboard and vocal pieces, date from 1930. In 1936 he initiated a new trend in Uruguayan composition, in opposition to the prevailing national style; his innovations included modal harmonic systems and a neo-classical formal control. In the early 1940s Estrada essayed larger forms: the oratorio *Daniel* (1942), incidental music for Paul Claudel's *L'annonce fait à Marie* (1943), the ballet *L'Illiade* (1957) and his Symphony no.2 (1967). His First Quartet, which won first prize in the SODRE (Uruguayan radio) competition, was first performed at the First Latin American Music Festival, Montevideo, in 1957. Other major works were his incidental music (1937) for Paul Verlaine's play *Les uns et les*

autres and *Robaiyat* (1955), settings of Omar Khayyam's poems, both first performed with the composer conducting.

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(selective list)

Stage: *Les uns et les autres* (incid music, P. Verlaine) T, chbr orch, 1937, 1950; *L'annonce faite à Marie* (incid music, P. Claudel), 1943; *L'Illiade*, ballet, 1957

Vocal-orch: *Daniel* (orat), soloists, chorus, orch, 1942; *Robaiyat* (Omar Khayyam), S, orch, 1955

Orch: 2 suites, 1937, 1942; 2 syms., 1951, 1967; *Concertino*, pf, orch, 1944

Chbr: *Qt no.1*, 1956

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SUSANA SALGADO

Estrada, Julio

(b Mexico City, 10 April 1943). Mexican composer and theorist of Spanish descent. He studied composition in Mexico with Orbón and in Paris (1965–9) with Messiaen, Boulanger and Xenakis, additionally taking courses given by Stockhausen in Cologne (1968–9) and Ligeti in Darmstadt (1972). He later studied computer music at Stanford University (1981) and in Paris (1980–83), as well as Amerindian music in New Mexico (1987). He gained the doctorate from the University of Strasbourg with his dissertation *Théorie de la composition: discontinuum-continuum* (1994).

In 1971 Estrada was appointed to teach composition at the Music School of the University of Mexico (UNAM). In 1976 he became active as a researcher at UNAM, where from 1990 he directed the research project 'MÚSIIC' (Computer Interactive System for Research and Composition). In addition he has been a guest lecturer at several universities and a composer-in-residence in Darmstadt, Stanford and elsewhere. These activities have given rise to several essays and theoretical works (among them *Música y teoría de grupos finitos*, 1984), and the encyclopedia *La música de México* (1984–8), of which he is the editor.

After an initial phase in the tradition of Webern and Stockhausen, Estrada's style of composition developed throughout the 1970s from the 'controlled uncertainty' of *Memorias* (1971) to the integration of his own theories, notably that of the 'discontinuum' (a new theory of interval classes for scales of any subdivision). With works such as *eua'on* (1980) he explored his theory of the 'continuum', utilizing unstructured tonal and temporal

areas and material in transition (e.g. glissandos). With *eolo-oolin* (1981–3) he began working with what he calls ‘macro-timbre’; a synthesis of pitch, amplitude and harmonic content in a continuum of rhythm and sound. In *yuunohui’tlapoa* (1998–9) he combines his continuum and discontinuum theories. The opera *Pedro Páramo* (begun in 1992) is based on the composer’s analysis of the tonal elements in the literature of Juan Rulfo (explained in *El sonido en Rulfo*, 1990), creating a world of expression that shifts unexpectedly between the concrete and the unreal, a musical pendant to Rulfo’s ‘magic realism’.

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(selective list)

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Vocal: *Persona*, 3vv, 1969; *Solo para uno* (verbal score), 1972; *Canto ad libitum*, *Arrullo*, 1 female v, chorus/insts ad lib, 1979

instrumental and electronic

Orch: *eua'on'ome*, 1994–5

Chbr and solo inst: *3 instantes*, vc, pf, 1966, rev. 1983; *Solo*, 1 inst/ens ad lib, 1969–70; *Canto mnémico*, fuga en 4 dimensiones, str qt, 1973, rev. 1983; *Melódica*, mecano musical, any melodic inst, 1974; *Canto naciente*, 3 tpt, 2 hn, 2 trbn, 1 tuba, 1975–9; *Canto oculto*, vn, 1977; *Canto alterno*, vc, 1978; *Diario*, 15 str/str orch, 1980; *eolo'oolin*, 6 perc, 1981–3; *yuunohui'yei*, vc, 1983; *yuunohui'nahui*, db, 1985; *yuunohui'ome*, va, 1990; *yuunohui'se*, vn, 1990; *Ensemble yuunohui*, 1983–90; *ishini'ioni*, str qt, 1984–90

Kbd: *Pequeña suite*, 1959–60; *Memorias*, (hpd 2/4 hands)/(pf 2/4 hands)/any kbd, 1971; *Canto tejido*, 1974; *Talla del tiempo*, 1979; *yuunohui'tlapoa*, hpd/pf/org ad lib, 1998–9

Elec: *eua'on*, 1980

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MONIKA FÜRST-HEIDTMANN

Estrambote [estribote]

(from Sp. *estribo*: 'stirrup'; Old Fr. *estrobot*; It. *strambotto*; Provençal *estribot*).

A Spanish genre of poetic composition (*AAbbba*), originally known as *estribote*, that served as a conclusion to another poem; contrary to commonly held opinion, its character was not always satirical. The term 'estribote' is first documented in the writings of the 13th-century Castilian poet Gonzalo de Berceo, but the Andalusian poet Mucáddam is said to have coined, as early as about 900, the synonymous Arabic term *márkaz* ('stirrup') for the distich constituting the initial refrain of the *Zajal* (known in Spain as the *zéjel*), whose metrical structure was identical with that of the *estrambote*. Variant forms of the word *estribote* appear throughout Romance poetic literature from late 12th-century Provençal poetry to French, Italian and Hispanic literature of the 14th century, adopting different strophic combinations but maintaining the popular character of the form. Whether the Romance lyric developed from the *zéjel* or from medieval Latin prototypes is controversial. The metrical pattern of the *estribote*, cultivated also under different names (*dansa* in Provence, *virelai* in France, *cantiga* in Spain and Portugal, and *laude* in Italy), is characteristic of such *estribotes* as those by Juan Alvarez de Villasandino in the *Cancionero de Baena*, a collection of Castilian verse (1445; ed. J.M. Azaceta, Madrid, 1966). In his *Prohemio al Condestable de Portugal* (1445–9) the Marquis of Santillana used *estrambotes* to refer to musical settings of such verse, which as independent pieces with numerous variations came to be called *villancicos* by the turn of the century. The table of contents of the *Cancionero Musical de Palacio*, however, lists a group of frottolas under the heading *estrambotes*, probably as a result of the translation of the Italian term *strambotti*, by which those pieces were generally known; later in the 16th century the title-page of book five of Fuenllana's *Orphénica lyra* (1554) also designates as *estrambotes*, *sonetos* and *madrigales* a group of works in Italian. In the 17th century, however, the term *estrambote* was applied to an irregular stanza added to a poem of regular structure such as the sonnet. In a detailed description of an outdoor popular festival (*romería*) in the province of Asturias, Gaspar de

Jovellanos (1744–1811; see Nocedal) twice equated *estrambote* with *estribillo*: first as a two-line refrain sung after each quatrain of a *romance* while men dance, and later (while women dance) as a four-line refrain whose first verse, ‘Hay un galán de esta villa’ (‘There is a bachelor from this village’), uses the name for that kind of dance.

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Estrée, Jean d'

(*b* early 16th century; *d* 1576). French composer, dance arranger and hautboy player. He was one of several Parisian performer-composers who were members both of various small professional instrumental ensembles (called 'joueurs d'instruments' of the Confrérie St Julien), as well as of the royal *Musique d'écurie*. From 1559 to 1564 he also took on the job of dance editor and arranger for the Parisian music publisher Nicolas Du Chemin. D'Estrée lived in the St Merri district of Paris on the right bank, along with many of the other members of the St Julien group. In one of the groups he played with, d'Estrée knew Du Tertre's friend, Pierre Joly.

Unlike the other two dance editors from mid-16th-century Paris (Du Tertre and Gervaise), d'Estrée did not compose chansons. His four books of *danseries*, however, contain a repertory which is extensive, and which overlaps with many of the dances contained in Arbeau's *Orchésographie* (1588). Although only the superius and bassus parts of the first three of d'Estrée books and the bassus part of the fourth book survive, 52 pieces of the total number were reprinted in Phalèse's *Liber primus leviorum carminum* (RISM 1571¹⁴), of which all the parts are extant. Fortunately, too, the superius and bassus parts of the incomplete pieces give one a fairly good idea of the quality of the whole set.

D'Estrée's four books as printed by Du Chemin open with some 120 branles of different kinds. These lively circle-dances so characteristic of 16th-century France were either in duple metre (for instance, the *bransle commun*, the *bransle de Bourgogne*, the *bransle de la guerre* and the *bransle de Champagne*), compound triple metre (the *bransle gay*, the *bransle de Poitou* and the *bransle legier*), or contained sections in duple metre combined with sections in compound triple (as in the fourth *bransle de Malthe* and the third *ballet*). D'Estrée included many of the character and 'miming' branles (for instance, the *bransle de la torche* and the *bransle des sabots*) mentioned by Arbeau. There are also eight allemandes – quick, duple-metre dances with phrases of irregular length – followed by two *allemandes courantes* in triple metre. Gervaise had used the word 'courante' before in his *Sixième livre de danseries* (1555), in connection with two triple-metre branles, appearing after a group of duple-metre *bransles de Champagnes*.

D'Estrée's third book includes pavanés, galliards and basse dances; these dances were becoming old-fashioned in the latter half of the 16th century as Arbeau testified. D'Estrée, like Gervaise, occasionally used chanson melodies in his dances – for instance, Sandrin's *Si j'ay du bien* and Claudin's *Si j'ay du mal et du bien* for the first pavane and the first basse danse, respectively.

D'Estrée's fourth book (1564) is harder to reconstruct than the first three, for only the bassus parts survive. All the pavanés and most of the galliards from this final book are in five parts. D'Estrée even scored a few dances for six parts, perhaps reflecting the favourite number of performers in the small professional groups with which he himself played.

All of d'Estrée's dance arrangements have very harmonic bass lines. Unlike those arranged by Gervaise and Du Tertre, d'Estrée's stress the crucial harmonic chords I, IV and V, and make little attempt to fulfil a melodic function. Perhaps this reflects the royal musician's instrumental orientation and lack of experience as a chanson composer. But d'Estrée was much more inclusive in the repertory he presented than were either Gervaise or Du Tertre; many of the dances he gave are exotic with imaginative and foreign titles (e.g. *Bransle de Malthe*, *Ballet du Canat*). His four books provide a repertory of dances which is probably closer to actual dancing practices of the times than the more abstract collections assembled by Attaignant's editors.

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Second livre de danseries (Paris, 1559): 56 branles, 4–6 parts

Tiers livre de danseries (Paris, 1559): 10 branles, 12 character dances, 10 allemandes, 3 pavans, 8 galliards, 5 basse dances, 4–6 parts

Quart livre de danseries (Paris, 1564): 5 pavans, 9 galliards, 10 branles, 1 bal, 4 allemandes, 4–6 parts

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CAROLINE M. CUNNINGHAM

Estreicher, Zygmunt

(*b* Fribourg, 3 Dec 1917; *d* Geneva, 12 Sept 1993). Swiss musicologist of Polish origin. He studied in Kraków at the conservatory and with Jachimecki at the university, and in 1939 continued his studies under Franz Brenn at Fribourg University, where he took the doctorate in 1946 with a dissertation on Inuit dance-songs. From 1940 to 1945 he worked as a choirmaster; he then held library posts in Fribourg and Neuchâtel and in 1948 became responsible for the music section in the Ethnographical Museum of Neuchâtel. He was appointed an external lecturer at the University of Neuchâtel in 1951, later becoming director of the musicology course in 1954; from 1954 to 1969 he was professor as well as director of the University Library. He became reader in musicology at the University of Geneva in 1961 and was professor from 1969 to 1988. Estreicher's research was devoted to ethnomusicology and the music of Beethoven and J.-J. Rousseau. His private research archive is in the Ethnographical Museum of Neuchâtel.

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ETIENNE DARBELLAY/DOROTHEA BAUMANN

Estribillo

(Sp., diminutive of *estribo*: ‘stirrup’, ‘support’).

The refrain of certain Spanish ‘fixed forms’ such as the *zéjel*, *estribote*, *cantiga*, *canción* and *villancico*; since these lyric forms were usually sung, *estribillo* also refers to the melody of the refrain (see [Estrambote](#) and [Villancico](#)). The first datable use of the term occurs in Gonzalo Correas's *Gramática griega* (Valladolid, 1627), where it appears several times meaning ‘refrains of old songs’ (‘estribillos de cantares viejos’), and once as ‘estribillos de villancicos’. Lope de Vega also used the root *estribo* to mean refrain. In the music collection *Romances y letras a tres voces* (c1620), the term *vuelta* (return) occurs more frequently than *estribillo* to

indicate refrain; later cancioneros use both *estribo* and *estribillo*. Although the term is believed to be a diminutive of the Spanish *estribo*, it has also been suggested (see Malkiel) that it may be related to the old Spanish words *trebejo* (diversion, play), *trebejar* (to play, to frolic) and their old Galician-Portuguese counterparts *trebelho* and *trebelhar* (to leap, to dance). That etymology, if the true one, suggests that a dance pattern repeated at certain intervals while singing could be connected to the origins of vocal refrains. The manuscript *E-E X.iii.3* (copied before 1248), describing the ceremonial of the crowning of the kings of Castile, states that in church, after the Alleluia, ‘virgins who knew how to sing came, sang a cantiga and made its *trebejos*’; two illuminations depict the virgins dancing and playing instruments. The *Cancionero de Baena*, an anthology of Castilian verse (1445; ed. J.M. Azaceta, Madrid, 1966), contains a Galician-Portuguese poem by Macias (*fl* 1340–70) in which the term *trebello* in the last verse of each strophe refers to apparently well-known two-line refrains that follow each strophe; the poet states that he sang the *trebellos*.

See also [Refrain](#).

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For further bibliography see [Villancico](#).

ISABEL POPE/EMILIO ROS-FÁBREGAS

Estribote.

[Estrambote](#).

Estwick, Sampson

(*b* c1656; *d* London, 16 Feb 1739). English cathedral singer and composer. According to Thomas Ford (*GB-Ob Mus. e. 17*) he was ‘bred up under Capt Cook’ in the Chapel Royal. He matriculated at Christ Church, Oxford, on 4 April 1674, later taking the degrees of BA (1677), MA (1680) and BD (1682). He was a chaplain of Christ Church from 1679 to 1711, although the college battel books suggest that after 1700 he was rarely present; from 22 December 1691 until his death he was a minor canon of St Paul’s Cathedral, London, where he also became sacrist and succentor. Estwick

belonged to the Mermaid Tavern music club in Oxford and in 1725 was listed as a founder member of the Academy of Vocal Music (*Lbl* Add. 11732). At the request of the stewards of the London Cecilian celebrations of 1696, he preached a sermon entitled *The Usefulness of Church-Musick* (London, 1697/R).

Estwick's act songs show that he shared his friend Henry Aldrich's interest in Italian music. Brief ritornellos for two violins often punctuate vocal solos, and phrase lengths tend to be regular. Effective use is made of chromatic harmony: sometimes for variety, as in the long ground-bass movements that make up much of *Julio festas*, and sometimes as elements of a formally purposeful pattern of modulation, as in the prelude to *O Maria, O diva*. His two solo songs (c1682) are in contrasting styles, one declamatory and the other lyrical. Thomas Hearne wrote that Estwick was 'reckon'd to understand Musick as well as any Man in England'; later writers, such as William Hayes, commended his powers as a performer, which he retained into old age, and his personal character.

WORKS

act songs

Io triumphe accende plausibus, S, A, B, SSATB, str, bc, *GB-Lcm*, *Ob* [partly by R. Goodson and H. Aldrich]

Julio festas, A, T, B, SATB, str, bc, *Lcm*, *Ob*, *Och**

Nunc juvat doctas, 2vv, bc, *Och* Mus.1142B; a verse added to Aldrich's act song
Jam satis somno

O Maria, O diva, A, T, B, SATB, str, bc, *Lcm*, *Ob*, *Och* (mostly autograph)

other songs

An amorous sigh, 1v, bc, *GB-Lbl*

What art thou, love, 1v, bc, *Lbl*

other works

Evening Service, G, *Och* 1246, inc.

Overture and ritornello, act music for the Sheldonian, 2 vn, b viol, bc, July 1681, *Ob*, inc.

Sonata, a, 2 vn, bc, *Lbl* Add. 63627, vn 1 pt only, attrib. 'Mr Sampson Eastwick'

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ROBERT THOMPSON

'Esyana.

An accent denoting a subsidiary pause in Syriac [Ekphonic notation](#).

Eszék

(Hung.).

See [Osijek](#).

Eszterháza [Esterháza; Eszterház].

Palace in west Hungary in the village now called Fertőd. From 1766 to 1790 it was the summer residence of Haydn's employer Prince Nikolaus [Esterházy](#) 'the Magnificent'. The Süttör hunting lodge, designed by A.E. Martinelli, was erected at the southern end of the Neusiedler (Fertő) Lake in 1721 and served as the home of the younger brother Prince Nikolaus, who had his own theatre and marionette group, while Prince Paul Anton resided in Eisenstadt (Kismarton), the centre of the Esterházy domain. On his brother's death (1762) Nikolaus became head of the family and the wealthiest Hungarian nobleman, and decided to turn the Süttör lodge into a splendid palace like Versailles, rivalling Schönbrunn. The central building was erected between 1762 and 1766 (fig.1); it may have been designed partly by Melchior Hefele, and the design was revised by the prince himself. The frescoes and decorations were partly painted by J.B. Grundmann, Haydn's first portraitist. The opera house, opened in 1768 with Haydn's *Lo speziale*, was destroyed by fire in 1779 but was rebuilt in time for the first performance of Haydn's *La fedeltà premiata* early in 1781. From 1768 a special music house provided a rehearsal room and modest apartments for musicians, singers and actors; Haydn had a four-room suite. A marionette theatre, erected in 1772 and decorated in grotto style, was opened in 1773, on the occasion of the Empress Maria Theresa's only visit to Eszterháza. The first international event of the establishment, the magnificent festival on the occasion of the visit of the French Prince Rohan in 1772, was celebrated in György Bessenyei's long poem *Eszterházi vigasságok*. More buildings were erected and the huge park was laid out; the residence was nearly finished when another Hungarian poet, Márton Dallos, gave a detailed description of it in 1781. In 1784 the *Beschreibung*, written under the supervision of Prince Nikolaus and well illustrated with ground plans and engravings, described the whole complex, including the rebuilt opera house (fig.2), the picture gallery and the library. (The famous gouache painting of the Munich Theatermuseum, supposed to represent an Eszterháza performance of *L'incontro improvviso* with Haydn at the harpsichord in the orchestra, is probably not authentic.)

Music, composed and directed by Haydn, was only one of the attractions at Eszterháza: during the mid-1770s there were notable dramatic productions by Carl Wahr's group (1772–4) and the Diwald company, well known for their performances of Shakespeare and Schiller and Pauersbach's marionette group (which also performed at the Schönbrunn Schlosstheater) was equally celebrated. From 1776 the number of opera performances under Haydn steadily increased and from about 1780, when the prince was at Eszterháza from early February to late November or December, there was a regular operatic season with a modern repertory and unique in that it was maintained by a private establishment. There were 67 premières and 1038 opera performances between 1780 and 1790. Librettos were printed, the house librettist being Nunziato Porta (from 1781), and the stage designer was the gifted Pietro Travaglia (from 1777). The prince planned the repertory; he had paid correspondents in Italian opera centres (Count Durazzo in Venice, the composer Pichl in Milan, etc.) who sent him the scores of new successes. The most frequently performed composers apart from Haydn were Cimarosa (13 operas), Anfossi (ten), Paisiello (eight) and Sarti (seven); a Mozart performance, of *Le nozze di Figaro*, was planned in 1790. The orchestra was fairly small (maximum 24) and included such distinguished musicians as Tomasini, Andreas Lidl and Anton Kraft. Well-trained singers, mainly Italian, were engaged for short terms, because they suffered severely from the damp of the nearby marsh and the winter north wind (the women included Jermoli, Ripamonti, Maria and Mathilde Bologna, Barbara and Palmira Sassi and Valdesturla, and from 1779 Luigia Polzelli, said to be a close friend of Haydn; the men included Karl Frieberth, Dichtler, Specht, Bianchi, Braghetti, Gherardi, Jermoli, Moratti, Morelli, Negri, Nencini and Andrea Totti).

After Nikolaus's death the magnificence vanished at once; his successor Prince Anton held one more ceremony in the palace (August 1791; an engraving, reproduced here, shows Gypsy musicians playing in the yard), and then the gallery and other attractions were removed to Eisenstadt and the opera house became a storage place.

In 1959 a Haydn summer festival took place in the partly renewed palace to mark the 150th anniversary of Haydn's death.

For bibliography see [Esterházy](#).

LÁSZLÓ SOMFAI

Etcheverry, (Henri-)Bertrand

(*b* Bordeaux, 29 March 1900; *d* Paris, 14 Nov 1960). French bass-baritone. He studied in Paris and made his début in 1932 as Ceprano (*Rigoletto*) at the Opéra, where he sang until the mid-1950s. Among the roles he created there were Tiresias in Enescu's *Oedipe* (1936) and the Prince of Morocco in Hahn's *Le marchand de Venise* (1935); he also sang Bluebeard in the first performance at the Opéra of Dukas' *Ariane et Barbe-bleue*, as well as roles in Egk's *Peer Gynt* and Pfitzner's *Palestrina* in their first productions

in France. His repertory at the Opéra included Don Giovanni, Wotan, Boris and Méphistophélès. He first appeared at the Opéra-Comique in 1937 as Golaud, a role he also sang at Covent Garden and La Scala. His roles at the Opéra-Comique included Seneca (*L'incoronazione di Poppea*), Ourrias (*Mireille*) and Nourabad (*Les pêcheurs de perles*). His Golaud is preserved in the 1942 recording of *Pelléas et Mélisande*, conducted by Désormière.

HAROLD ROSENTHAL/R

Etendue

(Fr.).

See [Range](#).

Eterna.

German record label. It was used by VEB Deutsche Schallplatten, the state record company of the former German Democratic Republic, for its classical music recordings. It first appeared on the 78 r.p.m. records of *Lied der Zeit*, an enterprise of Ernst Busch, who was granted a licence to produce records in August 1946. *Lied der Zeit* was nationalized in 1953. A programme of modernization began five years later and in the years 1958–77 VEB Deutsche Schallplatten acquired Western equipment for recording and manufacture and recruited its own expert teams for production and engineering. Three churches (in Dresden, Leipzig and Berlin) were converted into recording studios and a new label, Nova, was introduced for contemporary music.

Co-production of recordings with Western companies began in 1954 and was financially beneficial. Artistic and technical excellence resulted in success in the West: major achievements included many large-scale projects such as *Die Meistersinger* (1971, Herbert von Karajan, EMI), *Der Freischütz* (1973, Carlos Kleiber, Deutsche Grammophon), Richard Strauss's orchestral music (1975, Rudolf Kempe, EMI) and the *Ring* cycle (1980–85, Marek Janowski, Eurodisc). Also valuable was the preservation of the achievements of artists and ensembles little known in the West (Rudolf Mauersberger and the Dresden Kreuzchor, the earlier work of Peter Schreier, Theo Adam and Kurt Masur), and of performers who might normally have had an international reputation (the Suske and Ulbrich Quartets and the pianist Walter Olbertz).

By 1985 VEB Deutsche Schallplatten had over 800 employees and an annual turnover of DM 300 million (DDR). Its decline was partly the result of a decision (reversed only in 1989) not to adopt the CD format but was finally caused by the political demise of the German Democratic Republic itself. The company's archive of master tapes was acquired in 1991 by Edel AG, Hamburg. By 1997 much of it was available on the CD label Berlin Classics; for some issues the Eterna label has been revived.

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GRAHAM SILCOCK

Ethelred.

See [Aelred of Rievaulx](#).

Etheria.

See [Egeria](#).

Ethikos, Nikephoros

(*fl* c1300). Byzantine composer of liturgical chant. Ethikos held the office of *domestikos*, the leader of the left choir in a Byzantine church, but it is not known in which church or city he worked. His name is mentioned by [Manuel Chrysaphes](#) (*fl* c1440–63) in a chronological list of five important Byzantine composers of kalophonic *kontakia*, and is placed between the names of [Joannes Glykys](#) (*fl* late 13th century) and [Joannes Koukouzeles](#) (*fl* c1300–1350). He was, therefore, probably active during the late 13th century, and possibly also during the first years of the 14th, that is, contemporary with the early part of the reign of the Byzantine Emperor Andronikos II Palaeologos (1282–1328).

About 40 chants by Ethikos survive in the [Akolouthiai](#) manuscripts and the kalophonic stichēria of the 14th and 15th centuries. The melodies transmitted in the Akolouthiai manuscripts are relatively simple, but Ethikos also composed one or two highly melismatic pieces in the kalophonic style (see [Kalophonic chant](#)). Among the simple settings are chants for both halves of the Doxology, several *allēlouīaria* for Christmas and Holy Thursday, and a number of selected verses from the *amōmos* psalm (Psalm cxvii) and the *polyeleos* (Psalms cxxiv–cxxxv) sung at [Orthros](#). A few verses from antiphons for Christmas and the feast of the Transfiguration also survive, as well as settings of Byzantine hymn texts. In the 15th-century akolouthiai manuscript *GR-An 2406* are preserved a single *kratēma* by Ethikos, a short *prologos* intended to precede a *kratēma* and a through-composed kalophonic setting of Psalm ii for [Hesperinos](#). A greater selection of his longer compositions are contained in the kalophonic stichēria.

Ethikos's compositions and those of his most important younger contemporaries and successors are significantly more conservative in style than the melodies of Koukouzeles, Korones and Joannes Kladas. Ethikos's chants are shorter in length, narrower in vocal range and less boldly disjunct in their melodic lines – leaps of more than a 4th are rare. Only in the *kratēma* in *GR-An 2406* are intervals of a 6th, 7th and octave used. The through-composed setting of Psalm ii, like those by Joannes Glykys and

Tzaknopoulos, is also less extended; only a single line from the psalm is melismatically elaborated and most of the second half of the chant is taken up by a single *teretisma*. These three chants by Glykys, Ethikos and Tzaknopoulos are examples of an early stage in the development of the kalophonic style and are more compact than the longer, often effusive settings (with lines from several psalm verses) by later composers such as Koukouzeles, Korones and Kladas. Ethikos's compositions occupy a position in the development of Byzantine chant that lies between the older anonymous and traditional repertory and the more innovatory chants of his successors in the 14th and 15th centuries.

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Ethiopia, Federal Democratic Republic of.

Country in East Africa. Located in the northern highland plateau of the horn of Africa, it has an area of 1,104,300 km², and in 2000 its population was estimated at 66·18 million.

Ethiopia was first mentioned by classical writers in the 2nd century ce as the kingdom of Aksum. The absence of written sources obscures historical events during the first millennium of the empire, but indigenous royal chronicles provide details from the 13th century onwards and trace periods of geographical expansion and consolidation. A distinctive aspect of Ethiopian history in the broader African context is its independent, non-colonial past, being occupied only briefly by Italy during World War II. (For the history and musical traditions of Eritrea, which was colonized by the Italians from the late 19th century and which achieved full sovereignty in 1993, see [Eritrea](#).)

Ethiopia has always been a multi-ethnic empire with numerous languages, a range of belief systems and diverse cultural traditions. However, there has also been considerable contact between ethnic and religious groups. Christianity was established as the state religion in about 332 ce, giving

rise to a distinct sacred musical tradition and an indigenous system of musical notation (see below, §II). The Ethiopian Orthodox Church was at the centre of virtually all aspects of political, economic and cultural life until the 1974 revolution, which removed the monarchy closely associated with the Church and displaced the longtime hegemony of the highland Christian Amhara people. Today, about 37% of the population belong to the Orthodox Church and about 47% are Muslim; the remainder follow various other religions. (For a discussion of the music of the Ethiopian Jews, known as the Beta Israel or Falasha, see [Jewish music, §III, 9.](#))

I. Traditional music

II. Orthodox church music

KAY KAUFMAN SHELEMAY (I, 1–5, II), CYNTHIA TSE KIMBERLIN (I, 6)

Ethiopia

I. Traditional music

1. Music and society.
2. Musical specialists.
3. Musical instruments.
4. Musical systems.
5. Recent developments.
6. Research.

Ethiopia, §I: Traditional music

1. Music and society.

Music has played an important role in Ethiopian life, in a variety of locales and social contexts, past and present. The formidable topography of the Ethiopian plateau, divided from the north-east to the south-west by the Rift Valley and surrounded on three sides by dramatic escarpments, renders travel and communications difficult, thus both discouraging outside influences and perpetuating distinct local and regional styles. This isolation encouraged stylistic musical consistency within circumscribed geographical areas, such as on the highland plateau where largely monophonic or heterophonic textures and a highly melismatic vocal style have prevailed in contrast to the multi-part musics of the southern and western lowlands.

Since music is so often embedded in distinctive rituals and life cycle events, ethnic boundaries reinforce and emphasize the emergence of regional musical styles. Vadasy has catalogued dance in a number of areas, documenting rhythms and steps that distinguish regional musical expressions (1970; 1971; 1973). Important festivals and seasonal work patterns have given rise to distinct repertoires associated with specific times and circumstances, such as more than 30 different types of songs performed by the Dorze at rituals, community gatherings and during work.

Yet some aspects of musical practice are shared: for instance the ubiquitous presence of *eskestā* (dances with lively shoulder movements) across ethnic boundaries and the playing of *wāshint* (flutes) by shepherds in highland and lowland areas throughout the country. There is also evidence of interaction between sacred musical traditions of adjacent religious groups; for example, the Ethiopian Orthodox Church shares its musical system, *zēmā*, with the Beta Israel (see [Jewish music, §III, 9.](#))

Even prototypical highland Amhara traditions show evidence of intercultural influence, such as the spoken dialect of the singers known as *azmāri*, which although largely based in the Amharic language, borrows words from other south and north Ethiopic languages and from Arabic (Leslau, 1952, pp.106–08).

In addition to its use in daily and religious life, music was of great importance in Ethiopian political arenas, with secret musical codes sung by messengers in the past to identify positively the sender of a written message (Messing, 1957). In many sacred and secular contexts, musical instruments served as insignia of power, with the materials (silver, gold) from which an instrument was made signalling a patron's rank and status. Official proclamations were drummed in local marketplaces, a mode of communication replaced in the late 20th century by loudspeakers and the radio. The texts of songs were replete with hidden meanings (using a literary device termed 'wax and gold' after the lost wax-process of gold casting) that could be used to level political dissent or to provide a means of expressing patriotism.

While scholarly interest has focussed on rural locales and traditional musical forms in both sacred and secular domains, Ethiopian urban centres past and present have always provided venues for musical activity. Gondar, the Ethiopian capital from 1635 to 1887, served as a major centre for the transmission of Ethiopian sacred music and is acknowledged in oral traditions as the site for innovations during the 18th and 19th centuries in liturgical dance and instrumental practice. Municipalities have continued to patronize musicians in the modern era: during the early 1970s musicians were kept on the civil payroll in Gondar and in Addis Ababa, where musicians were retained by Radio Ethiopia.

The relocation of the Ethiopian capital to Addis Ababa in 1887 and its emergence as a national and international centre for politics and commerce led to important changes in music, primarily through the support of Haile Selassie (regent, 1917; emperor, 1930–74). Selassie was the founding patron of several musical ensembles, including the first marching band and the Imperial Court Orchestra. The end of Italian occupation in 1941 marked the beginning of a new musical era known as *zemenāwi muzikā*, or 'modern music', during which time the traditional and jazz ensembles at the Haile Selassie I Theatre Orchestra were founded (1946). A national folklore group, Orchestra Ethiopia, brought together traditional solo musicians from all areas of the country in 1963 and featured group performances of folk music medleys of different regions. The National Yārēd School began offering instruction in both Ethiopian and European musics and musical instruments in the early 1960s. A diverse recreational musical life blossomed in Ethiopian urban areas, supported by live bands playing a wide range of popular musics in night clubs and restaurants. The radio, and national television to a much more limited extent, broadcast musical performances which offered support to national policies. The dissemination of music through cassettes began to emerge in 1972, and Ethiopian popular music found a growing audience at home and abroad.

In addition to cassette technology, a major factor aiding the spread of Ethiopian music worldwide was the emigration of Ethiopians following the

inception of the 1974 revolution which resulted in the establishment of Ethiopian diaspora communities in Europe (particularly Italy and Sweden), the USA (Washington, DC, New York, Boston and Los Angeles) and Israel. The proliferation of Ethiopian music and musicians abroad led to the founding of traditional Ethiopian musical ensembles in Israel and Washington, DC.

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2. Musical specialists.

The hierarchical nature of historical Ethiopian society had a powerful impact on the social organization of music, particularly in the highlands, where patronage played a critical role in perpetuating most musical traditions, sacred or secular. The little research carried out in the southern areas suggests a very different perspective on music-making; many Dorze who are not musical specialists participate in singing complex polyphonic structures, while Hamar musical performance is a much more individual, if non-specialist, activity. While there is active participation by the general highland population in musical events celebrating life cycle occasions, and entertainment, particularly in dance, the following section necessarily focusses on the well-documented musical specialists of the highlands. Some professional musicians come to music through familial exposure, whether talented aristocrats, highly trained church musicians or members of occupational castes. For instance, the practice of playing the *beganna*, a ten-string lyre, was transmitted in the past among accomplished Ethiopian aristocrats and is widely represented in traditional Ethiopian iconography, where powerful Ethiopian emperors are portrayed as King David playing the lyre.

(i) The *dabtarā*.

The *dabtarā* is a non-ordained church musician who trains in church schools for 15–20 years. Each *dabtarā* masters the *zēmā* sacred musical system and learns the *melekket* system of church musical notation while performing the liturgy as an oral tradition (see below, §II). Most *dabtarā* specialize, one becoming an authority on singing the music of the *deggwā* (hymnary), another being an expert in *aqqwāqwām* (liturgical dance). The authority of church musicians is based largely on their connection to St Yārēd, a mythical figure credited with composing and codifying *zēmā* under the influence of divine inspiration. Many *dabtarā* acquire skills as healers and magicians, writing amulets and performing oral therapies to cure illnesses and other indispositions. *Dabtarā* were also found among the Beta Israel where they chanted the liturgy. However, the Beta Israel *dabtarā* credit their *zēmā* to a monk named Abba Sabra, recalled in oral tradition to have joined their community in the 15th century and to have codified their liturgy and its musical content.

(ii) The *azmāri*.

The *azmāri* is usually a male professional musician who sings and accompanies himself on a *masēnqo* (one-string lute) at the behest of patrons, whether in the historical court, in *tej bēts* (local taverns), at weddings and festivals associated with the church calendar, in contemporary urban hotels or on the radio. According to Cynthia Kimberlin

(1976), who surveyed 41 *azmāri* in Addis Ababa, most were Christians of Amhara, Tigre or Galla descent, and only eight were descended from fathers who were musicians.

In the past, the *azmāri* played an important role as a social critic, improvising sophisticated texts of praise or criticism. The *azmāri* is closely associated with the rousing *shillēlā* song genre. The subcategories of *shillēlā* are described by Kebede (1971): the *fukerā* praises the achievements of a great warrior while denigrating enemies; the *kerera* inspires a warrior in battle; and the *fanno* memorializes a dead hero. Colourful descriptions are found in the literature of the *azmāri*'s verbal skill, including occasions when they inadvertently incurred their patron's wrath (Mondon-Vidailhet, 1922). Many *azmāri* were executed by the Italians during the occupation (1936–41) for fear that they would incite resistance to colonization. *Azmāri* continue to play an active role in post-revolutionary Ethiopian culture.

(iii) The *lālibēlā*.

The *lālibēlā* are a hereditary caste of singers who carry the stigma of leprosy. *Lālibēlā* improvise songs of praise in exchange for food and alms outside the homes of wealthy urban Ethiopians during early morning hours. Mainly of Christian Amhara descent, *lālibēlā* travel as couples and sing duets: the woman repeats a refrain sung to vocables, while the man declaims an improvised text in a vocal style that approaches heightened speech. The *lālibēlā* are associated with several types of song, including strophic songs performed at weddings (*māsse* and *awello*). Some *lālibēlā* also compose and perform songs sung at *tazkār*, a memorial service. (See Shelemay, 1982.)

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3. Musical instruments.

The wide range of musical instruments used in Ethiopia, includes some that are widespread but with regional variations. Apart from their musical roles in solo and ensemble contexts and in accompanying vocal music, many convey important symbolic meanings within Ethiopian culture.

Ethiopia has a plethora of lyres, ranging from the five-string *dita* used in the south, to the ten-string *beganna* of the highlands. The structure of the six-string *krar* and the manner in which its constituent parts are named and linked symbolically to rural hut construction and agricultural implements is detailed by Kebede (1977, p.381). Kebede also outlines the *krar*'s association with the Devil due to its function as an accompaniment of songs praising love and beauty. Other prominent chordophones include the single-string *masēnqo* (bowed lute; which requires considerable virtuosity and is almost exclusively associated with the *azmāri*. In the south, musical bows have been found, including unusual models with three strings (see the disc notes by Simon, 1970–76).

Aerophones are common, most prominently the bamboo flute, termed *wāshint* in the highlands. Large *malakat* (end-blown trumpets) made of bamboo or metal and often over a metre in length are used to announce ceremonial occasions in several regions, while smaller *holdudwā* (animal

horns) with carved bamboo mouthpieces are found mainly in the south. Ensembles of three end-blown *embiltā* (flutes) without finger-holes, each of which produces two tones – the fundamental and another a 4th or 5th higher – play interlocking parts; *embiltā* made of bamboo are common in the south, while metal is more common in the north. *Fantā* (panpipes) are found in the south among the Konso and other peoples.

A wide variety of idiophones is found throughout the country. Several of the most prominent varieties are associated with the liturgical practices of the Ethiopian Orthodox Church, including hand-held *senāsel* (sistrum) made of bronze or silver. The *maqwāmiyā* (prayer staff), which serves to support an Ethiopian *dabtarā* during long hours of prayer, is both waved in the air and pounded on the ground to reinforce rhythmic patterns. The *dawal*, an idiophone fashioned of resonant stone slabs or wood, was long hung outside rural churches and sounded to call the faithful to prayer. A round metal gong called a *qachel* was played to accompany the liturgy of the Beta Israel; the term *qachel* can also refer to a small bell. Recordings have been made of a *tom* (lamellophone) among southern groups such as the Nuer and the Anuak. Lamellophones among the latter are described as wooden soundboxes with umbrella spokes mounted on top of a metal bridge. Leg rattles constructed of small metal bells strung together are commonly used in the southern lowlands.

While membranophones are not as prominent in Ethiopia as they are elsewhere in Africa, they play an important role in both sacred and secular repertoires. The *kabaro*, a large kettledrum struck by the hands, is used to accompany the Ethiopian Orthodox liturgy with complex rhythmic patterns. Smaller drums of the same name are used to accompany secular music and dance. The *nagārit*, a flat kettledrum played with a curved stick, is associated with state functions and royal proclamations; this drum was also traditionally used to accompany the Beta Israel liturgy, its only documented liturgical use (see Jewish music, fig.18). The *atāmo* is a small hand-drum popular among the Gurage and other southern peoples and is sometimes made of clay.

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4. Musical systems.

Most research to date has been carried out on the secular music of the highland Amharas, notably by Kebede (1971) and Kimberlin (1976). Four types of *qeñet* (tuning systems or melodic categories) are distinguished by Ethiopian secular musicians: *tezetā*, *bāti*, *anchihoy* and *ambāsel*. Each category subsumes many songs, some of which take the name of the category, such as the ubiquitous *tezetā*, a song of reminiscence. The four *qeñet*, as analysed by Kebede and Kimberlin, are derived from two basic interval sets, each of which can be permuted by transpositional techniques. *Tezetā* and *bāti* share different transpositions of the same hemitonic pentatonic pitch set, while *ambāsel* and *anchihoy* share a second, although *anchihoy* is often characterized by additional microtonal inflections of the 1st and 4th pitches. Terminology related to tuning systems incorporates a concept of tonic or central pitch, termed *malāsh*, a 'returning tone' which can be heard repeated at phrase endings.

Virtually no research has been carried out into the rhythmic properties of Ethiopian music and there is little documentation of indigenous concepts of duration, although certain rhythmic patterns are named in accordance with their associations with different regions and ethnic groups. Vadasy's studies of Ethiopian dance (1970; 1971; 1973) correlate foot patterns with rhythmic motifs in several highland regions.

While highland music, sacred (*zēmā*) and secular (*zefēn*), is largely monophonic or heterophonic in texture, lowland musical traditions among people such as the Dorze include complex polyphonic structures. Dorze polyphonic singing (*edho*) with as many as five parts has been recorded and explicated by Bernard Lortat-Jacob (1994).

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5. Recent developments.

Ethiopia was ruled by a transitional government in 1991–4, which granted Eritrea its independence in 1993. The country was renamed the Federal Democratic Republic of Ethiopia in 1994. Contemporary Ethiopian music features the following elements: reliance on heterophonic textures, emphasis on the importance of texts in vocal music, preference for melody over rhythm, use of polyphony through a hocketing technique, overlapping or alternating melodic phrases and widespread use of chordophones with membranophones in supporting roles. Some musicians are intercultural in their conscious attempt to integrate musical elements from two or more distinct cultures. Male musicians continue to dominate public vocal and instrumental music, whereas female musicians are primarily vocalists who participate in private social and familial events. Although various musics co-exist in urban centres, music in the rural areas maintains a greater homogeneity. Ethiopians have an affinity with other musics, including those of China, Japan, Korea and India as well as the Sudan, Somalia, Egypt, Kenya, Uganda and South Africa.

Recent trends include the opening of private music schools, the emergence of all-female bands, a growing number of celebrity musicians, burgeoning underground and mainstream cassette industries, the proliferation of domestic and foreign music agents and worldwide dissemination of Ethiopian music. Defining Ethiopian music within geographical boundaries can be problematic as some musicians work within an international circuit that can span continents and collaborate with musicians from other countries, as exemplified by Aster Aweke. Ethiopian-composed music is primarily oral, as in the works of Alemu Aga, Asnakech Worku and Nuria Ahmed Shami Kalid (Shamitu), while other composers (such as Ashenafi Kebede, Esra Abate Iman and Mulatu Astatqé) notate their music or use both oral and written methods.

Protestant Churches, unlike the Ethiopian Orthodox Church, allow women to sing, dance and play musical instruments such as the *kabaro* (double-headed cylindrical drum), *senāsel* (sistrum) and *maqwāmiyā* (prayer staff). The Western six-string guitar is now a familiar fixture along with the secular *krar* (five- and six-string plucked lyre). Within Muslim communities, music is still based on traditional practices in the religious realm, but less so in secular contexts.

Foreign and domestic music agents pay generous fees for materials from new talent. Conglomerates guided by multinational interests and marketing acumen sponsor music competitions to identify such new talent. This environment encourages quality to be measured in terms of cassettes and compact discs produced and sold, rather than by the music itself. As a result some tapes of inferior quality are marketed with similar-sounding music aided by over-amplified keyboard synthesizers and drum machines.

Although members of the older generation may lament the paucity of inspired lyrics and melodies symbolizing the creative integrity of earlier times, music will be viewed by some as a commercial venture while others will view it as a time-honoured tradition that has developed over centuries and has been integrated into the Ethiopian life cycle. There will always be a group of musicians who possess compelling reasons to compose and perform traditional, popular and intercultural musics for their own sake, regardless of the consequences.

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6. Research.

Early observations of Ethiopian music were made by explorers (Villoteau, 1809) and diplomats (Mondon-Vidailhet, 1922). Modern musical scholarship has been shaped by historical and ideological factors, including practical limitations on carrying out ethnomusicological fieldwork during the Ethiopian revolution of 1974–91 and the widely held perception that Ethiopia is central neither to African nor Middle Eastern studies. The majority of modern research focusses on musical traditions related to the highland plateau Christian Amharas (Kebede, 1979–80; Kimberlin, 1976; Shelemay and Jeffery, 1994–7). Brief projects in southern Ethiopia among the Dorze and Hamar peoples are published as recordings with notes by Bernard Lortat-Jacob (1994) and Artur Simon (1970–76). In addition, a diverse, if sparsely documented, sampling of a broad array of Ethiopian musics has been recorded ranging from polyphonic love songs of the Gidolé people to songs performed at Emperor Haile Selassie's 80th birthday celebration by members of the Burgi and Borana tribes.

[Ethiopia](#)

II. Orthodox church music

1. Introduction.
2. Oral, written and aural sources.
3. Music theory.
4. Notation.
5. Performing practices.

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1. Introduction.

The Christianization of Ethiopia can be dated to the conversion of Emperor 'Ezānā in about 332 ce by Frumentius (c300–c380), who was consecrated by the Alexandrian Patriarch Athanasius as the first bishop of Aksum, the capital of the early Ethiopian kingdom. The Ethiopian Orthodox Church continued to depend upon Alexandria for the appointment of its patriarch

until 1950, and for this reason it is sometimes confused with the Coptic Church of Egypt (see [Coptic church music](#)).

From earliest times the Ethiopian Christian tradition has been distinctive in its use of its own liturgical language, Ge'ez, and in its largely indigenous liturgical and musical practices. Early unidentified sources introduced Judaic customs, such as the observance of the Saturday Sabbath, and the expansion of the Ethiopian Church and its traditions were also influenced by the arrival of Syrian Monophysite monks after the Council of Chalcedon in 451. Although the paucity of written sources obscures much of the early history of the Ethiopian Church, indigenous royal chronicles and hagiographies detail a process of expansion and consolidation beginning in the late 13th century. A period of intense creativity and conflict during the reign of Emperor Zar'ā Yā'qob (1434–68) was followed by the near destruction of the Church during a devastating Muslim invasion of Ethiopia from 1529 to 1541. Only in the late 17th century did the Church rebound for a renewed period of growth emerging from the new capital at Gondar. The first half of the 20th century saw the shift of church administration and education from rural monasteries to urban institutions, most notably in the modern Ethiopian capital, Addis Ababa. The revolution of 1974, which overthrew the monarchy closely associated with the Church, set in motion a series of political changes that resulted in the establishment of Ethiopian Orthodox churches in diaspora communities, as well as the founding of a separate Church in Eritrea, which became independent from Ethiopia in 1993.

The following describes the musical practices of the Ethiopian Orthodox Church as constituted historically and maintained through the years of the revolution within Ethiopia. It does not include the music of non-Orthodox Churches that were established through missionary activity in Ethiopia from the mid 19th century, nor innovations that can be seen in individual diaspora churches or different locales.

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2. Oral, written and aural sources.

The Ethiopian Christian sacred musical corpus, termed *zēmā* ('pleasing sound', 'song' or 'melody'), is attributed in traditional written and oral sources to the divine inspiration of St Yārēd, a holy man said to have lived during the reign of Emperor Gabre Masqal, variously dated between the 6th and 9th centuries. Yārēd is credited with conceiving the Ethiopian Christian musical system, composing the chants and organizing them into service books. While the Ge'ez texts of the Ethiopian liturgy were written down in manuscripts from an early date, liturgical performances were largely sustained through the oral tradition. Even following the innovation of a notational system by two 16th-century musicians, Azzaj Gērā and Azzaj Rāgu'ēl, in an effort to preserve the musical tradition in the wake of the Muslim conquest, most highly trained church musicians, *dabtarā*, continued to transmit Ethiopian chant orally. By the late 20th century the informal circulation of cassette recordings was widespread within Ethiopia; the few published recordings by foreign ethnographers serve to document the chant tradition.

The Ge'ez liturgy of the Ethiopian Church is still transmitted by parchment manuscripts and through printed books, which are facsimiles of 20th-century manuscripts, distributed by the Church. The book known as the *qeddāsē* contains texts and musical notation for the Eucharist, including 14 different Anaphoras, which combine some materials borrowed from other Churches with locally composed texts. The *zemmārē* contains chants sung during Communion in honour of the Eucharist. The liturgy is intoned by the priest, *qēs*, while the *zemmārē* are elaborate chants sung by *dabtarā* trained in their performance. The main musical corpus of the Ethiopian Church is a group of chants divided among several different service books and performed at the non-monastic or Cathedral Office before the Eucharist on Sundays and holidays. On Sundays and festivals, the *deggwā* is the primary service book (fig. 1), while chants for Lent are collected in the *soma deggwā*. Some *deggwā* portions for annual fixed feasts are collected in a book called the *ziq*. Other books contain special chants: for example, 'responses' for major annual holidays and funerals are found in the *mawāse'et*; and 'chapters' from psalms that constitute the Common of the Office appear in the *me'erāf*.

The chants from the various books can be classified according to nearly two dozen types termed 'portions'; these fall into three rough categories in which musical and liturgical characteristics overlap. To summarize, one category includes three types of portion that serve as 'model melodies' and which are memorized by student *dabtarā* at night, without notation. Portions of a second category are related by the same incipit, or *bēt* ('house'), and some are associated with various numbers of repetitions of the word 'halleluyā' or with a psalmodic refrain. Members of the final group are not united by melodic model or by *bēt* but are used regularly with certain psalms or canticles from which they derive their names and sometimes melody.

While most Ethiopian texts are prose, there is also a genre known as *qenē*, consisting of improvised, rhymed poems of various lengths. The singing of *qenē* requires considerable expertise in complex metrical structures; some *dabtarā* undertake years of special training to acquire this skill.

Several foreign historical and ethnographic sources contain transcriptions of Ethiopian Christian melodies and rhythms from the oral tradition (see Velat, 1966; and Shelemay and Jeffery, 1994–7).

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3. Music theory.

Ethiopian *dabtarā* recognize and discuss three categories of melody, or *self* ('mode', 'manner', 'device', 'liturgical chant'), named *ge'ez*, '*ezl* and *arārāy*. *Ge'ez zēma* (ex. 1) is the most frequently used and is characterized by frequent vocal slides (*rekrek*) and a background pitch set consisting of a series of 3rds, the size of which vary and which are frequently embellished by neighbouring tones. *Arārāy zēmā*, called the 'daily *zēmā*', is commonly heard and is perhaps most easily recognized by its high tessitura (ex. 2a). '*Ezl* (ex. 2b) is associated with annual holidays and is exclusively used during Holy with a variable 3rd degree (C–D–E/F–G–A). The identity of the pentachord is often blurred by the variable intonation of the 3rd degree and

the interval formed by the 2nd and 3rd degrees (D–F and D–E respectively), which falls between the two Western intervals.





All three categories of melody are characterized by what may be called, following terminology in Ethiopian secular culture, the *malāsh* ('returning tone'), a pitch that is reiterated at phrase endings and cadences. While any of the three pitches from the series of 3rds may serve as the *malāsh* for a *ge'ez* melody, the unembellished middle 3rd is often used as the final at the end of phrases or the final cadence of a chant. The *malāsh* for *'ezl* and *arārāy* examples can only be determined in the context of the performance of an entire portion and often requires the confirmation of the notational sign for a cadence (*anber*), since the typical cadential gesture of a descent

and return of a minor 3rd can occur at two places within any given form of the pitch set. Finally, the traditional account of the life of St Yārēd gives rise to metaphorical associations linking *ge'ez* with the Father, *'ezl* with the Son and *arārāy* with the Holy Spirit.

The rhythmic aspects of the Ethiopian Christian musical system are articulated primarily in conjunction with training *dabtarā* to play instruments that accompany the *deggwā* and associated liturgical dance. While a full understanding of time organization in the Ethiopian liturgical tradition awaits a careful ethnographic investigation of dance and associated instrumental usage, it appears that rhythm is conceived as a series of short, named patterns of different lengths, most of which can be played at different rates of speed (for a brief description and transcription of drum rhythms, see Furioli, 1982–3, and Shelemay, 1986).

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4. Notation.

The notational signs used in Ethiopian church music, first seen in manuscripts of the late 16th century, are of four types. The largest category includes over 650 linear signs, known as *melekket*, each consisting of one or more characters of the Ethiopic syllabary. A *melekket* constitutes an abbreviation of a word or phrase (*serāyu*) drawn from the liturgical source text with which a short melodic unit or phrase is commonly associated. Only when notating a portion containing the liturgical source text for a given sign would the word *serāyu* or its abbreviation – usually *-yu* or *-rāyu* – be substituted for the *melekket*. The *melekket* are divided into three categories, one each for melodies of the *ge'ez*, *arārāy* and *'ezl*. The three other types of sign include the *yafidal qers*, the *bēt* and the *halleluyā* numbers. Most of the approximately one dozen *yafidal qers*, termed 'conventional signs' by Velat (1966), are not derived from the Ge'ez syllabary and prescribe aspects of articulation, continuity, motion and vocal style. The *bēt*, abbreviations from the syllabary drawn from the incipits associated with certain model portions (see above, §2), are placed in the margins of manuscripts. Finally, numbers are placed before portions preceded by the word 'halleluyā', indicated by the number of times that word should be repeated. The melodies of the *halleluyā*, since they precede most of the model portions, are also linked to a governing *bēt*. To be able to perform a given portion from notation, however, requires a deep knowledge of the entire liturgy as an oral tradition.

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5. Performing practices.

After years of studying the Ge'ez language and liturgy, an Ethiopian church musician is trained at a *zēmā bēt* ('chant house') where he learns chant melodies, the *melekket* and liturgical dance. Although in the past there were several distinct vocal styles associated with and named after prominent northern monasteries where *dabtarā* were trained, notably, Bethlehem, Qoma and Achaber, by the late 20th century the Bethlehem style was considered to be the most cosmopolitan and is used in most major Ethiopian churches and church schools. A comparative transcription of these three styles is given in [ex.3](#).



Similarly, instrumental accompaniment and dance mentioned in the earliest extant description, designated by the term *aqqwāqwām*, are still sustained with some regional variations (see Harrison, 1973, p.51). Instruments include a cylindrical kettledrum (*kabaro*), the hand-shaken metal sistum (*sanāsel*), and a prayer staff topped with a T-shaped tang-cross (*maqwāmiyā*) that is both waved in the air and pounded on the ground (fig.2). Liturgical dance is performed by two lines of Ethiopian *dabtarā* facing each other, with a *kabaro* player at each end. When performed in a liturgical setting on a Sunday or holiday, many portions are first sung as plainchant (*qum zēmā*) and then repeated several times with different combinations of instrumental accompaniment and dance at increasingly faster rates of speed. When celebrating a ritual in a traditional Ethiopian church, musicians perform in the outermost of the three concentric ambulatories, a space called the *qenē mahlat* ('place of *qenē*').

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Ethiopian opera.

A 19th-century term for the minstrel show. See Minstrelsy, american.

Ethnochoreology.

The study of dance in contexts outside the western world.

1. The study of dance.
2. A structured movement system.
3. Studies and their histories.
4. Ethnochoreological approaches.

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Ethnochoreology

1. The study of dance.

Although Western dance and its music have made inroads into the performing arts of even the most remote corners of the world, the indigenous movement traditions of most nations continue to flourish, and indeed continue to influence dance in the West. Studies of dance in the non-Western areas of the world are not usually carried out by typical dance historians, who generally have specific ideas about what dance is and how it should be studied; rather, they are usually carried out by ethnochoreologists who have backgrounds to appreciate and understand movement in the larger scheme of cultural forms, and by indigenous researchers who work on the movement systems of their own cultures as well as other dance traditions, including ballet and modern dance. The

differences in approach are similar to differences in approach of musicologists and ethnomusicologists. Although some researchers in both sound and movement claim there are no differences in approach, musicologists and dance historians are apt to look at the subject from the point of view of their own cultural history, focussing on sound and movement themselves rather than as integral parts of a total way of life. Ethnochoreologists, on the other hand, feel that sound and movement are not transparent and do not yield their secrets to the uninitiated. These differences in approach derive in part from the Western idea that most dances and musics are part of entertainment, whereas in the non-Western world that is not usually the case.

Recent trends in the study of dance suggest that the terms 'Western dance' and 'non-Western dance' perpetuate a false dichotomy; a focus on who studies the dances and their points of view might be more appropriate. This article will focus on ethnochoreological approaches and their histories. Some studies result from turning the anthropological eye upon 'ourselves' while some use insights from dance history to explore the 'other'. Dance history work may be informed by anthropological theory (e.g. Foster, 1986) or anthropological study may be informed by dance history (e.g. Novak, 1990). Performance studies may be informed by both (as in Drewell's work on African dance and her study of the Rockettes). Similarly, Hopi dance and ballet have both been considered as ethnic dance (Keali'inohomoku 1969–70), and a ballet-dancer has written a general book on ethnochoreology (Royce, 1977).

Most ethnochoreologists agree that movement researchers must take into account that composers, dancers and audiences are made up of historically placed individuals with culturally specific backgrounds and that it is necessary to examine how these individuals learn to interpret how they move and what they see. They feel that the notion that dance is a universal language is still too common, and object to the idea that outsiders can understand body movement without knowing the cultural-movement language. In short, they believe that it is necessary to understand a culture in order to understand its movement traditions. On the other hand, many dancers and researchers in the non-Western world feel that ballet and modern dance are movement languages that can be (and have been) adopted universally.

Ethnochoreology

2. A structured movement system.

Cultural forms that result from the creative use of human bodies in time and space are often glossed as 'dance', but the word itself carries with it preconceptions that mask the importance and usefulness of analysing the movement dimensions of human action and interaction. Dance is a multi-faceted phenomenon that, in addition to what we see and hear, includes the 'invisible' underlying system, the processes that produce both the system and the product, and the socio-political context. In many societies there were traditionally no categories comparable to the Western concept, and the word 'dance' has been adopted in many languages. Movement analysis from an ethnochoreological point of view encompasses all structured movement systems, including those associated with religious

and secular ritual, ceremony, entertainment, martial arts, sign languages, sports and games. What these systems share is that they result from creative processes that manipulate (i.e. handle with skill) human bodies in time and space. Some categories of structured movement may be further marked or elaborated, for example, by being integrally related to 'music' (a specially marked or elaborated category of structured sound) and text.

Analyses that would make it possible to separate movement systems conceptualized as dance and non-dance according to indigenous points of view (or even if there are such concepts) have not yet been carried out in many areas. Most researchers simply use the term 'dance' for any and all body movements associated with music, but it should be remembered that this is a Western term (as is 'music').

Structured movement systems are systems of knowledge – the products of action and interaction as well as processes through which action and interaction take place – and are usually part of a larger activity or activity system. These systems of knowledge are socially and culturally constructed – created by, known and agreed upon by a group of people and preserved primarily in memory. Though transient, movement systems have structured content. They can be visual manifestations of social relations and the subjects of elaborate aesthetic systems, and may assist in understanding cultural values and the deep structures of society. An ideal movement study of a society or social group analyses all activities and cultural forms in which human bodies are manipulated in time and space; social processes that produce them according to the aesthetic precepts of a specific group of people at a specific point in time; and the components that group or separate various movement dimensions and activities projected into kinesthetic and visual forms. Indigenous categories define most satisfactorily these movement systems. Discovering indigenous views on the structure and content of movement systems, as well as creative processes, movement theories and philosophies, is difficult but necessary for understanding culture and society.

In order to be understood as dance, movements must be grammatical: they must be intended and interpreted as dance. The grammar of a movement idiom, like the grammar of any language, involves structure, style and meaning. It is necessary to learn to recognize the movements that make up the system, how they can vary stylistically, and their syntax (rules about how they can be put together to form motifs, phrases, larger forms and whole pieces). Competence to understand specific pieces depends not only on movement itself but on knowledge of social and cultural context.

Specially marked or elaborated movement systems result from creative processes that manipulate human bodies in time and space so that movement is formalized and intensified in much the same manner as poetry intensifies and formalizes language. Often the process of performing is as important as the cultural form produced. These specially marked movement systems may be considered art, work, ritual, ceremony, entertainment or any combination of these depending on the society and context. A person may perform the same or a similar movement sequence (consisting of grammatically structured movement motifs) as a ritual supplicant, as a political act, as an entertainer or as an ethnic identity

marker. Thus, the same movement sequence may be meant to be decoded differently if performed for the gods, for a human audience or as a participant for fun; and it may be decoded differently depending on an individual's background and understanding of a dance idiom itself, as well as the particular performance and the beholder's mental and emotional state at the time.

Grammatically structured human movement may convey meaning by mime, dramatic realism, storytelling, metaphor or with abstract conventions. The movements may constitute signs, symbols or signifiers, in any combination. Essentially, movements are cultural artefacts that convey the idea that these movements belong to a specific culture or subculture or that a specific type of movement is being activated for a particular purpose. Movement sequences may be audience-orientated to be admired as art or work, they may be participatory to be enjoyed as entertainment or as markers of identity, they may make political or social statements, bring religious ecstasy or trance, or be performed as a social duty. Movements given by the gods and ancestors may be perpetuated as cultural artefacts and aesthetic performances even if their meanings have been changed or forgotten as reference points for ethnic or cultural identities. Although dances tell stories, especially on a superficial level, there are texts and subtexts, narratives and nuances, artistry and aesthetics, in every movement tradition.

[Ethnochoreology](#)

3. Studies and their histories.

There are historical differences between European, American and other indigenous traditions in regard to ethnochoreological studies of dance: the European tradition derived from comparative musicology and folklore studies, the American tradition primarily from the anthropological perspectives of Franz Boas, and traditions in other parts of the world from historical written accounts, oral traditions and colonial encounters. In recent years, however, owing to meetings of the ethnochoreological study group of the International Council for Traditional Music (ICTM), more understanding of the variety of perspectives has developed together with a sharing and adoption of each other's views. European contributions to dance study have been detailed from the later 19th century and its post-Romantic interest in rural people and peasants (Lange, 1979–80). Folk-dances were often described and recorded with the aid of questionnaires focussing on the choreological products and the migration of these products into urban settings. The aims of European studies were classification, definition of local and regional styles, historical layers and intercultural influences – similar to the aims of musical folklorists – and Lange notes that ‘the comparative method was primarily used’ (1979–80, p.20). The European focus on dance structure goes back to studies of Hungarian dance by Martin and Pesovar (1970) and was elaborated and systematized by a group of scholars under the aegis of the International Folk Music Council (now ICTM) which published their syllabus in 1975. Work on structural analysis is still undertaken by the ICTM Ethnochoreology Study Group (Torp, 1990; Nahachewsky, 1993; Giurchescu and Bloland, 1995). British perspectives include derivations from folk music and folklore (Buckland, 1991) and social anthropological

perspectives (Spencer, 1985), including those elaborated by John Blacking and Andrée Grau on the nature of dance cross-culturally based on the 'thinking moving body' (Grau, 1993, p.24).

In America, those engaged in ethnochoreological studies – usually termed 'dance ethnology' or the 'anthropology of human movement' – debate issues similar to those of ethnomusicology: that is, what constitutes ethnochoreology or ethnomusicology and whether these disciplines should be primarily about movement and musical products or should incorporate anthropological theories on processes, events, ethnoaesthetics and cultural constructions in relation to structured sound and movement. As American ethnochoreologists have traditionally worked with movement traditions not their own, their research tends to be more diffuse and less detailed in movement content. Their aim is to understand a whole society and to illuminate how human movement, as part of activities and events, assists in understanding all societal dimensions.

An early proponent of ethnochoreology was Gertrude Kurath who noted that the ethnographic study of dance was 'an approach toward, and a method of, eliciting the place of dance in human life – in a word, as a branch of anthropology' (1960, p.250). Kurath, a dancer and art historian, was drawn into the study of Amerindian dance by William Fenton and Frank Speck to examine choreology in areas where they had already carried out ethnographic research. Recognizing that movement or 'dance' was an important part of ritual activity in Amerindian life, they looked for someone who would be able to describe, analyse and make sense of the movements. They had already collected data on the 'context', and Kurath's task was to assist them in gathering empirical data about choreographic groundplans, body movements and cultural symbolism as reflected in choreographic patterns.

A pioneer of empirical, product-orientated studies in America, Kurath's colleagues in Europe included Curt Sachs, (whom she called 'the amiable wizard') as well as folklorists and musicologists working within their own cultural traditions and focussing primarily on systemization, classification and diffusion. Kurath used European sources, many of which were tied to theoretical notions about evolutionary cultural stages and German *Kulturkreis* diffusion theory. She was also interested in comparisons and often drew them from European folk-dance traditions, such as studies by Danica and Ljubica Jankovic of South Slav populations. Kurath echoed her European colleagues in her interest in choreology as the science of movement patterns which involved the breaking down of 'an observed pattern in order to perceive the structure' and the 'synthetic process of choreosocial relationships' which could be used for 'attacks on space and time' involving 'area study, intrusion and diffusion and problems of change' (1956, pp.177–9). Most of Kurath's publications, however, are descriptions of specific dance occasions, with detailed information on costumes, musical instruments, ground plans, postures, gestures and steps, with some analysis, comparisons and context.

One of the founders of anthropology in the USA was [Franz Boas](#) who, although he came from a German scientific tradition, rejected many of the ideas of his homeland, focussing instead on cultural variability. He rejected

universal languages of art or dance and provided the foundation for the examination of dance and responses to it within individual cultures. Intellectual descendants of this tradition can be traced from Boas, through Herskovits and Merriam (an important anthropological voice in American ethnomusicology) to Keali'inohomoku and Royce. The Boasian and Herskovitsian emphasis on cultural relativism was widespread in America and was elaborated by proponents of ethnoscience in the 1960s. Boas's view that 'if we choose to apply our [Western] classification to alien cultures we may combine forms that do not belong together.... If it is our serious purpose to understand the thoughts of a people, the whole analysis of experience must be based on their concepts, not ours' (1943, p.314) was combined with Malinowski's concept that our goal should be 'to grasp the native's point of view, his relation to life, to realize *his* vision of *his* world' (1922, p.25). Added to this was Kenneth Pike's dictum that we should 'attempt to discover and to describe the pattern of that particular language or culture in reference to the way in which the various elements of that culture are related to each other in the functioning of the particular pattern' (1954, p.8). From Pike came the 'etic/emic' distinction; 'emic criteria savor more of relativity, with the sameness of activity determined in reference to a particular system of activity' (1954, p.11). It is these theoretical bases that still inform the work of most ethnochoreologists.

These Boasian empirical traditions, combined with acknowledgement of the importance of insiders' views, and theories of competence and performance taken from concepts of Saussure and Chomsky, resulted in studies based on linguistic analogies. Using etic/emic distinctions derived by 'contrastive analysis', concepts were elaborated as ethnotheories and ethnoscientific structuralism. Movements and choreographies were analysed to find the underlying system. Systems, of course, cannot be observed, but must be derived from the social and cultural construction of specific movement worlds. These systems exist in memory and are recalled as movement motifs, imagery and as system, and are used to create compositions that produce social and cultural meanings in performance. Such analyses involve deconstructing the movements into culturally recognized pieces and learning the rules for constructing compositions according to the system.

This type of analysis has been used primarily by anthropologists – Kaeppeler on Tongan dance (1967, 1972); Rena Loutzaki on dance style among Greek refugees from northern Thrace (Bulgaria) now resident in Greece (1989); and Frank Hall, in a study of improvisation in American clog dance (1985). Concepts were adapted from Chomsky, Saussure, semiotics and 'semasiology' by Drid Williams, studying with British anthropologists, into a methodology concerned with the semantics of body languages in which the focus is on meaning. Like semiotics, which deals with communication and the doctrine of signs, semasiology is a theory and methodology based on 'action signs' that deal with the semantic content of human languages. According to Williams (1981, p.221), it is 'based on an application of Saussurian ideas to human movement and the result is a theory of human actions that is linguistically tied, mathematically structured and empirically based – but not "behaviourally-based". Semasiology is a form of semantic anthropology'. The methods of semasiology have been used by Brenda Farnell (1994) in her study of Plains Indian 'sign language'

and by Rajika Puri (1983) to investigate the place of *haste mudra* in Indian dance as an expression of Indian society.

The psychobiological basis of dance and the ways in which human dance differs from the so-called 'dances' of other animals has been studied by Hanna (1979, 1988), working on gender communication and emotion. The representation of emotion in dance has been investigated by Loken-Kim (1990); examining sentiment terms used by Koreans to evaluate women's *salp'uri* dance and sentiment words used in first-person accounts of Korean women's lives, she explored the social construction of female gender.

In the Middle East, Al Farugi delineated aesthetic principles and examined how they were manifested in various cultural forms and how they might be applied to human movement (1978). She noted that, although dance is not considered an art form in this area, human movements express the same aesthetic evaluative concepts as other Islamic visual arts, such as architecture. Beginning with the overall aesthetic principles of abstract quality and modular form, she elaborated five aesthetic concepts appropriate for an examination of human movement – non-programmatic, improvisation, emphasis on small intricate movements, serial structure and mini-climaxes.

What makes movement studies anthropological is the focus on system, the importance of intention, meaning and cultural evaluation. Anthropologists are interested in socially constructed movement systems, the activities that generate them, how and by whom they are judged, and how they can assist in understanding society. While some anthropologists, such as Cowan (1990) and Schieffelin (1976), choose not to get involved in movement detail but focus primarily on context and meaning, others, such as Farnell and Kaeppler, combine detailed attention to the movement itself with the historical, social and cultural systems in which the movement is embedded. Farnell's work on Plains Indian sign language focusses on the movements of the signing tradition, the stories told and the culture they express (1994). The ritual non-Christian basis of a modern Hawaiian dance genre with the underlying theme of how tradition is negotiated to make it appropriate for its time is the focus of Kaeppler's monograph on Hawaiian *hula pahu* (1993). Other anthropological concerns include Cartesian mind/body dualism (Varela, 1992), martial arts (Lewis, 1992), iconography (Seebass, 1991), tourism (Sweet, 1985), and urban multiculturalism (Ness, 1992). In short, the aim of anthropological works is not simply to understand dance in its cultural context, but rather to understand society through analysing movement systems.

In contrast to anthropological studies of dance, the focus of dance ethnology is often on dance content; the study of the cultural context aims to help illuminate the dance. For example, research on the court context of the Javanese Bedhaya is brought to bear on understanding the dance (rather than research on the Bedhaya in order to understand the Javanese court). Events within which dances occur and the syncretism of Christian and pre-Christian movements from which they are composed are dealt with in Allegra Fuller Snyder's work on Yaqui Easter ceremonies; in addition, her cross-cultural emphasis and work on dance symbolism (1974) are important ethnological concerns which deal with cultural identity (1989).

Elsie Dunin's extensive work on Balkan dance carried out in the Balkans, California and Chile focusses on movements and choreography, showing how these persist or change over time in their area of origin and when they are transplanted, as well as the events in which they occur (1987, 1988, 1989). Although grounded in the work of Ivancan and the Jankovic sisters, Dunin's studies are part of an overall concern with ethnicity and ethnic identity. This concern has also been addressed by Judy van Zile who studied the transplantation of Bon dance traditions from Japan to Hawaii (1982). Van Zile has also carried out research on historical aspects of Korean dance movement and has done extensive work on Labanotation and its application to non-Western movement systems. In his work on Newfoundland traditions and North American step-dancing Colin Quigley (1985) raises the important issue of expressive identity in diverse dance cultures within the pluralism of American society, investigating how and why distinctive traditions are perpetuated and/or changed through contact with other cultural worlds. Concerns with ethnic identity, minority status and gender, as well as concepts of body, self and personhood are topics receiving attention within dance ethnology. In these studies, the social relationships of the people dancing are placed in the background while the dance itself and its changes over time are brought into the foreground. Beyond Europe and America, dance researchers from the rest of the world have undertaken numerous studies of their own traditional dances and those of others. For instance, dance has been an academic subject at the University of Ghana since 1962 and several these have been written by African scholars. At the School of Performing Arts at Hong Kong the three-part curriculum includes ballet, modern and Chinese dance. The Japanese scholar Kimiko Ohtani has researched dance in Japan, Okinawa and India. Korean scholars have researched their own dances, with their basis in Shamanism and Buddhism as well as ballet and modern dance. Kapila Vatsayan has published extensively on Indian dance and culture, while Nina de Shane, a Mohawk Indian, has worked on the political importance of dance to ethnic identity. Arzu Öztürkman has worked on dance and nationalism in her native Turkey. Indonesian scholars including I Made Bandem, Soedarsono, Sal Murgiyanto and I Yayan Dibia have done extensive research on dance traditions of their own culture as well as elsewhere in Indonesia and beyond. The research of Mohd Anis Md Nor in his native Malaysia, Amy Ku'uleialoha Stillman on Hawaiian dance, Kauraka Kauraka and Jon Jonassen on Cook Island dance, Maria Susana Azzi on Argentine tango, and many others suggests that the importance of dance to political and national values, as art, and as markers of ethnic and cultural identities has only begun to be realized.

Ethnochoreology

4. Ethnochoreological approaches.

Ethnochoreological approaches that have been used to comprehend the multi-faceted phenomenon of dance include analyses of the following:

Structured movement systems. Analysis of movement dimensions of larger activities to discover how a society conceptualizes movement and concepts about the body through which movement takes place.

Social. Analysis of social contexts in which activities take place, who performs them, and their roles in ethnic and cultural identity.

Deep and surface structures. Analysis of structured movement systems to understand the underlying cultural philosophy and how it is manifested in other cultural forms.

Events. Analysis of an event to find the place that dance and other structured movement systems play within it, also taking into account circumstances leading up to it and decision-making about dances.

Structure. Analysis of the structure of a movement system using linguistic analogies to derive kinemes and morphokines (or similarly termed pieces of movement) comparable to phonology and syntax/grammar in spoken language analysis.

Motifs. Identification of important motifs within a movement system is probably the most important step in the analysis of dance structure. Motifs are grammatical sequences of movement that combine smaller movements in characteristic ways and are verbalized and recognized as motifs by dancers, composers and audience members.

Choreography. Ordering of motifs simultaneously and chronologically is the process of choreography; a dance can be analytically broken down or built up from its component parts.

Local genre categories. Analysis of the 'folk taxonomy' of culturally recognized dances within a specific culture to discover how categories differ from each other and non-dance systems of movement.

Energy. Analysis of how much and what kind of energy is expended and if the product is intended to look energetic or energyless.

Aesthetics. Like other cultural forms, movement is evaluated by participants and audiences, and the researcher should attempt to discover indigenous way of thinking about and evaluating movement in general and dance in particular.

Music and text. Music (structured sound) and spoken/written texts accompany texts that should be examined and analysed.

Ethnohistory. Analysis of ethnography in historic perspective using sources such as illustrations, historical writings and oral histories to understand the history of movement forms and possibly reconstruct them.

Continuity and change. Analysis of how movement systems have changed over time and the development of frameworks for the analysis of change.

Theory and ethnotheory. Important in the study of human movement systems is the study of movement theory and philosophy of movement from the point of view of the society in which the movement takes place. The use of Western dance theory for analysis of non-Western dance is inappropriate, and a researcher must attempt to discover indigenous theories about movement. How did the structured movement systems originate? Are they codified into genres? How and by whom can dances be composed? How can (and cannot) movements and postures be combined?

Is there a vocabulary of motifs and a grammar for their use? Are there notions about energy and how it should be visually displayed? On the basis of movement, can dance be separated from ritual? And more basic still, does a culture or society have such concepts?

Relationship of movement to emotion, ritual and art. Analysis of movement as a form of affective culture and how it can generate changes in attitude or feeling. Related questions concern whether dance or other movements are considered 'art' by the society under study, and if ritual movements are the same or different from dance movements.

Style. Analysis of the core characteristics of a movement tradition and ways of performing should lead to the definition of style. Or conversely, a stylistic analysis should lead to the definition of core characteristics and ways of performing movement motifs and putting them together.

Composition/choreography and improvisation. Choreography is generated according to rules and it is necessary to explain what these rules are. Improvisation is a kind of instantaneous choreography and consists of the spontaneous ordering of culturally acceptable or grammatical movement-units or motifs (rather than the generation of new movement units). Who does the choreography and what is the social status of such individuals?

Teaching methods and learning. Teaching and learning vary greatly from culture to culture. In some areas children learn primarily by copying adults, while in other areas a student's body may be physically manipulated by the teacher.

Performing spaces, clothing and properties. Analysis of where dances are performed and how clothing and properties influence movement reveals cultural constructs.

Outsider's point of view. Although ethnochoreologists usually focus on insiders' points of view, an analysis of the views of outsiders may serve to identify patterns of movement that are taken for granted by an insider. Such patterns are useful for analysing dance and its associations with other cultural manifestations, noting similarities and differences between choreographers and drawing attention to movement patterns of neighbouring and more distant social groups.

Movement and meaning. Perhaps most difficult is the analysis of meaning of specific movements and meanings of a movement system as a whole. Meaning is usually associated with communication. Concepts that can be usefully employed in this approach are those derived from Chomsky, based on competence and performance, and Saussure, based on *langue* and *parole*. 'Competence' or knowledge about a specific dance tradition is acquired in much the same way as competence in a spoken language is acquired. Competence relates to the cognitive learning of the rules of a specific dance tradition as *langue* is acquired in a Saussurian mode. Competence enables the viewer to understand a grammatical movement sequence that he or she has never seen before. 'Performance' refers to an actual rendering of a movement sequence, *parole* of Saussure, which assumes that the performer has a certain level of competence and the skill

to carry it out. A viewer must have communicative competence in order to understand movement messages.

Through these approaches and types of analysis ethnochoreologists derive their basic data. What they do with these data and how they are presented in publication varies widely. From such wide-ranging research and analyses, ethnochoreologists focus attention on movement content as well as social, cultural and political concerns such as gender, the body, ethnic, cultural and national identities, the negotiation of tradition, and turning the ethnochoreological eye on any society. It is often more productive to deal with only one, or a few, of these considerations at a time, and publications usually focus on specific aspects of human movement systems. In order to find the larger view as advocated here, it is necessary to read widely in the works of a dance scholar to see how various aspects of movement come into focus as part of a total cultural system.

Ethnochoreology

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Ethnomusicology.

Academic discipline concerned primarily with living music (and musical instruments and dance) of oral tradition, outside the limits of urban European art music.

- I. Introduction
 - II. History to 1945
 - III. Post-1945 developments
 - IV. Contemporary theoretical issues
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MARTIN STOKES (IV)

Ethnomusicology

I. Introduction

The origin of the term 'ethnomusicology' is attributed to the Dutch scholar Jaap Kunst (1950), who used it in the subtitle of his book *Musicologica: a Study of the Nature of Ethno-musicology, its Problems, Methods, and Representative Personalities* (Amsterdam, 1950). In European languages it is equated with French *ethnomusicologie*, Italian *ethnomusicologia*, German *Ethnomusikologie* or *Musikethnologie* and Polish *etnografia muzyczna*. The term 'ethnomusicology' has also been adopted by specialists in the Czech Republic and Slovakia and the Netherlands. In Germany and Austria some scholars continue to use the phrase *Vergleichende Musikwissenschaft* ('comparative musicology') to stress affiliation with the work of Stumpf, Hornbostel (Berlin) and Lach (Vienna) (see Wiora, 1975, Graf, 1974). Russian, Bulgarian and Ukrainian scholars distinguish *etnomuzikal'naya* (the study of the music) from *etnografiya muzikal'naya* ('musical ethnography') in turn equated with *muzikal'naya fol'kloristika*. Since the early 1980s, the term *minze yinyuexue* has been adopted in China to denote 'ethnomusicology' (see China §I). There are regional interpretations of the term. For instance, in Indonesia, both Western scholars and indigenous scholars trained in the West equate ethnomusicology with the study of Indonesian art music, while for scholars in the Academy of Central Java it is used to denote the study of the music of other Indonesian islands.

Historically ethnomusicology has been a scholarly discipline primarily within universities in the USA, Canada and Europe (see §II). Its specialists are trained in music or in anthropology, sometimes in both. Research is

undertaken in university departments of music or anthropology, in ethnographic museums and in research institutes of national academies of science, found particularly in Eastern Europe.

As the following survey of musical activities illustrates (§II below), a multitude of musical research was being undertaken by a range of people from many Western countries prior to World War II including ethnologists, anthropologists, sociologists, comparative musicologists, folklorists, psychologists, physicists, missionaries, clerics, explorers, civil servants and enthusiasts, forming multiple influences both inside and outside the academy that affected contemporary thinking. This melting pot includes distinctive figures who have been simultaneously co-opted into the lineages of different disciplines. Ethnomusicologists and scholars in Folk Life Studies or Folkloristics, for instance, lay equal claim in their disciplinary ancestry to the English folksong collector [cecil j. Sharp](#) (see *also Folk music*, England, §II), the American [Charles Seeger](#) or the Hungarians [Béla Bartók](#) and [zoltan Kodály](#), despite these individuals' own perceptions of their affiliations.

Similarly, a single geneological line is difficult to create for any single country, since these will vary individually according to a combination of personal interest and professional and cultural orientations. For instance, the myth of origin of the American discipline may be projected back to 'founding fathers' such as [erich moritz von Hornbostel](#) (1877–1935), who taught a heady interdisciplinary mix of music psychology, comparative musicology and music ethnology (*Musikalische Völkerkunde*, *Musikethnologie*) in Berlin supported by his mentor [Carl Stumpf](#); [Franz Boas](#) (1858–1942) who, after moving to North America from Berlin in the 1880s, established fieldwork as a prerequisite of American anthropology and through his students influenced the anthropological strand of ethnomusicology; to [George Herzog](#) (1901–84), Hornbostel's student, who moved to Columbia University to study anthropology with Boas and established a consistent methodology for comparative musicological study and archival work; Charles Seeger (1886–1979) with his interest in vernacular musics and linguistics; and eventually to the musicological methods of [mantle Hood](#) and the anthropological methods of [Alan P. Merriam](#) which exacerbated the theoretical and methodological 'great divide'. Alternative lineages might point to the work of 'founding mothers', such as Alice Cunningham Fletcher (1838–1923), who collaborated with the Omaha Indian Francis La Flesche (1857–1932) throughout her life, and Frances Densmore (1867–1957), author of over a dozen monographs on different Amerindian groups. Or they might draw upon figures from different disciplines relevant to the multiple approaches that have traditionally contributed to our understanding of music, such as [Musicology](#), sociology, social and cultural anthropology, linguistics, psychology, folklore, political science and economics.

In Britain, the 'father of Ethnomusicology' is perceived generally as the British physicist and phonetician, [alexander john Ellis](#) (1814–90) who suggested that 'acoustical phenomena' should be studied by scientists rather than musicians, since those who had been trained in particular musical systems tended to consider 'familiar' sounds as 'natural' (1885). That the conceptualization of music – the way we listen to and evaluate

musical sounds – is not value free was later to be developed in the British context by [John Blacking](#) in his theories on music as ‘humanly organized sound’. An anthropologist and ethnomusicologist from Cambridge is bound to point out the term ‘fieldwork’ was appropriated from natural science for anthropology by the ethnologist Alfred Cort Haddon, who led the ‘Cambridge Anthropological Expedition to the Torres Strait’ in 1898. This multidisciplinary project, which included the physician and musician Charles Myers and photographer Anthony Wilkin, was equipped with the high technology of the day: two phonographs with recording and playback facility, a cine camera, still cameras and a magic lantern projector. Recordings of music on wax cylinders, some of which were transcribed using Ellis's system of ‘cents’ (division of the equal-tempered semitone into 100 equal parts), are now housed in the British Library National Sound Archives in the UK (Clayton, 1996) and Australia. The film – the first piece of ethnographic film made in the field – which depicts dance sequences performed at re-enactments of the Malu-Bomai ceremonies – now in the National Film Archives in the UK and the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra. Several hundred field photographs including some of the masked dances of the Malu-Bomai cult are in the collections of the Cambridge Museum of Archaeology and Anthropology. The emphasis on direct field research on this expedition provided the basis for the development of intensive fieldwork as the essential methodology of British anthropology: ‘the ethnographic method’. Haddon's evocative description of the dance emphasizes ‘performance’ and ‘experience’ both of which are very much to the fore in contemporary ethnomusicological writings. From these origins, then, the anthropological lineage proceeds through the theoretical developments of Bronislaw Malinowski's strategizing Trobriand performer constantly reshaping tradition, through Radcliffe-Brown's elucidation of the power of the Andaman Islanders' music and dance to act as a moral force on the individual (1922) and the parallel developments in; comparative musicology (e.g. Fox Strangways, 1914) and folk music research (Cecil Sharp and his descendants) before proceeding through Hamish Henderson at the School of Scottish Studies and John Blacking who moved from Cambridge to Paris then Belfast.

In addition to cropping up in different disciplinary lineages, certain personages appear in the national lineages of the same discipline. For instance, [Constantin Brăiloiu](#) who, following the Romanian Sociological School shaped by Dimitrie Gusti argued that music was indissolubly attached to social phenomena, is important for French, Romanian and Swiss ethnomusicology.

Not for the first time, ethnomusicology is faced with the need to reassess its perceptions of history (compare, for instance, the historical methodologies of §II and §III below), its subject matter, methods and ethics (see §IV). The subject matter of ethnomusicology has been constantly debated since its inception. Initially, it was perceived as all music outside the Western European art tradition and intended to exclude Western art and popular musics. It concerned itself with the musics of non-literate peoples; the orally transmitted music of cultures then perceived to be ‘high’ such as the traditional court and urban musics of China, Japan, Korea, Indonesia, India, Iran and other Arabic-speaking countries; and ‘folk music’,

which Nettl (1964) tentatively defined as the music in oral tradition found in those areas dominated by high cultures. At the beginning of the 21st century, ethnomusicology embraces the study of all musics in local and global contexts. Concerned primarily with living music (including music, song, dance and instruments), recent studies have also investigated music history (Blum, Bohlman and Neuman, 1991). A discipline that first examined music 'in culture' (Merriam, 1964) and then 'as culture', and has had 'fieldwork' as integral to its methodology now presents both 'culture' and 'fieldwork' as problematics rather than givens (see §IV).

Since its inception, ethnomusicology has always seen connections between itself and other disciplines, as outlined above. It never fitted happily into the modernist dichotomization between 'us' and 'them'; the contemporary hot debate on whether musicology is part of ethnomusicology or vice versa therefore becomes irrelevant. Musicology is one of many theoretical and methodological interweaving strands in a discipline that recently moved in the West from concentrating on the traditional musics of the exotically removed 'other' to [Popular music](#), both local and global, (e.g. Manuel, 1988; Waterman, 1990; Berliner, 1994; Mitchell, 1996; Schade-Poulsen, 1999), World music (e.g. Keil and Feld, 1994) and Western 'art' music (e.g. Born, 1995); from traditional interdisciplinary relationships to contemporary interactions with disciplines such as cultural studies (e.g. Lloyd, 1993; Straw, 1994) and performance studies (e.g. Schechner and Appel, 1990; Schieffelin, 1994; Pegg 2001); and from homogeneous, structural and interpretive perspectives to those of experience (e.g. Rice, 1994; Blacking, 1995). Ethnomusicology as a discipline is not homogeneous and, clearly, is no longer confined to the West or to Europe. It is now well placed to take on board the diverse national ethnomusicologies represented in this dictionary which include those who recently emerged from the former Soviet Union, non-European scholars and musicians untrained in the Western system.

See individual country articles for details of national archives and histories as well as entries on cultural regions, concepts, genres, instruments and individual musicians. See also [Ethnochoreology](#); [Transcription](#); [Notation](#), §II; [Society for Ethnomusicology \(SEM\)](#); [International Council for Traditional Music \(ICTM\)](#); and [British Forum for Ethnomusicology \(BFE\)](#).

[Ethnomusicology](#)

II. History to 1945

1. Background.
2. Northern and western Europe.
3. Southern and eastern Europe.
4. North America.

[Ethnomusicology, §II: History to 1945](#)

1. Background.

(i) Early sources.

Western interest in non-Western music dates back to the voyages of discovery, and the philosophical rationale for the study of foreign cultures derives from the Age of Enlightenment. Jean-Jacques Rousseau (1712–

78) argued that music is cultural not natural and that diverse peoples would react differently to 'diverse musical accents'; his *Dictionnaire de Musique* (1768) includes samples of Swiss, Iranian, Chinese and Canadian Amerindian music.

As early as the 17th century Europeans, including missionaries, explorers and civil servants, made contributions to music research in the colonies, through references in diaries and monographs. Captain James Cook (1728–79) recorded careful descriptions of the music and dance of Pacific islanders (1784); the Swiss theologian Jean de Léry (1534–1611) wrote about Brazil in *Histoire d'un voyage fait en la terre du Brésil* (1578), which includes musical notation and describes antiphonal singing between men and women and dancers in elaborately feathered costumes. Jacques Cartier (1491–1557) observed Canadian Amerindian singing and dancing on his New World voyages (1534, 1535–6) and his crew entertained the Amerindians with 'trompettes et autres instruments de musique' (Biggar, 1924).

The early literature is particularly rich in writings on Chinese music. The French Jesuit Jean-Baptiste du Halde (1674–1743) based his monograph, *Description géographique, historique, chronologique, politique et physique de l'empire de la Chine et de la Tartarie chinoise* (1735), on reports of Jesuit missionaries to China from the 16th century onwards. The French cleric Joseph Amiot (1718–93) served for some 60 years as a missionary in Beijing, where he wrote the pioneering study, *Mémoire sur la musique des Chinois tant anciens que modernes* (1779). The Irish-born Earl of MacCartney in 1793–4 led an embassy from the King of England to China, where he met with Father Amiot (1793–4; published, 1962). The party comprised 95 persons including a six-man German band that played for the Chinese on an assortment of string and wind instruments (supplied by the English musicologist Dr Charles Burney). The German theologian and music critic Gottfried Wilhelm Fink (1782–1846) published a monograph on Chinese and Hindustani music, *Einiges über die Begründungsweise* (1831). He also proposed an early diffusionist theory of European music (1831, *Erste Wanderung der ältesten Tonkunst*).

Francis Taylor Piggot, author of *The Music and Musical Instruments of Japan* (1893), spent years with Japanese musicians; his valuable treatise describes many aspects of Japanese musical life, some now obsolete. For the Arab world the Frenchman Guillaume-André Villoteau (1759–1839) worked at the request of General Bonaparte during the Egyptian campaign. In his three major works Villoteau discussed Arab folk and art music, the music of minority groups in Egypt from Asia, Europe, and sub-Saharan Africa and Ethiopian, Armenian and Greek music (1812, 1813, 1816). The French composer, Francesco Salvador-Daniel, lived in Algeria from 1853 to 1865; he combined eastern and western systems in his compositions and compared them in his essay, *La musique arabe, se rapports avec la musique grecque et le chant grégorien* (1863), in which he argued that Arab and Greek modes were similar, contradicting Villoteau's theory.

In modern times some ethnomusicologists have put these sources to good use, for example in the analysis of musical change. In her research on Tongan dance, Adrienne Kaeppler used the diaries of Captain James

Cook's third voyage (1784) to confirm that the structures of the *me'etu'upaki* formal ceremonial dance survived relatively unchanged after the conversion of the T'ui Tonga chief to Christianity in the late 19th century and that the informal *me'elaufola* dance, for which Cook describes graceful hand and arm movements, was renamed *lakalaka* after conversion to Methodism (Kaepler, 1970).

The writings of Mungo Park (1771–1806) provide evidence of stylistic continuity in African music. Imprisoned during his travels, he recorded observations in his diary about native song and dance, for example this passage about the women's songs of Bambarra, Niger (20 July 1796).

They lightened their labour by songs, one of which was composed extempore; for I was myself the subject of it. It was sung by one of the young women, the rest joining in a sort of chorus. The air was sweet and plaintive, and the words, literally translated, were these. – 'The winds roared, and the rain fell. – The poor white man, faint and weary, came and sat under our tree. – He has no mother to bring him milk; no wife to grind his corn. *Chorus*. Let us pity the white man; no mother has he, &c, &c' (Park, 1799).

This passage describes some important features of African music; its integration with work and play, the predominance of leader–chorus form and the use of improvisation.

A useful anthology of early sources is given in Harrison (1972).

(ii) Scientific advances.

Scientific investigation of non-Western music was made possible by the invention of the phonograph in 1877 by Thomas Edison. The phonograph facilitated fieldwork, offering pioneering comparative musicologists the possibility of playback from which to transcribe and analyse.

Scholars were quick to use the phonograph, recording many two- to four-minute samples of music on wax cylinders, which they added to their collections of instruments, photographs and notations made 'by ear'. The first field recordings were made by Jesse Walter Fewkes in 1890 among the Passamaquoddy Indians of Maine. In Hungary Béla Vikár (1859–1945) began recording in the field in 1896, and in Russia, Evgeniya Linoyova in 1897. The portable and convenient cylinder machine continued to be used in the field until the 1950s, even though more advanced technology, such as wire, and then tape recorders became available.

The English phonetician, Alexander J. Ellis (1814–90), an expert on the psychology of hearing and acoustics is often said, by English scholars, to be the father of modern ethnomusicology, and his publication 'On the Musical Scales of Various Nations' (1885), the first scientific and fair-minded appraisal of non-Western tuning systems, to mark the birth of the new study. Although he felt his hearing was faulty (or perhaps for this very reason), he devised the 'cents' system of pitch measurement, whereby the Western tempered semitone is divided into 100 cents, the octave into 1200 cents. The precision of his system allowed the objective measurement of

non-Western scales. Musical scales, Ellis maintained, were the product of cultural invention and not based on natural acoustical laws. All musical scales were equally natural, hence equally good. The pronouncement he read before the Royal Society in 1885 is a credo for modern ethnomusicology, that 'the Musical Scale is not one, not "natural", nor even founded necessarily on the laws of the constitution of musical sound, so beautifully worked out by Helmholtz, but very diverse, very artificial, and very capricious' (p. 526). This finding brought into question the superiority of Western tempered tuning and led the way to open-minded cross-cultural comparison of musical systems. It dealt a harsh blow to the pernicious theory of the 'contemporary ancestor' as applied to music, whereby so-called 'primitive' music was understood to represent an early phase in the evolution of European art music.

Ellis was assisted in his investigations by Alfred James Hipkins (1826–1903), specialist on temperament and pitch, of the Broadwood piano firm. This team measured the non-diatonic and non-harmonic tunings of Asian instruments, breaking precedent by testing in a performance setting rather than in the lab. They studied visiting Japanese musicians (1885), Central Javanese music during a gamelan appearance at the London Aquarium (1882) and Chinese court music at the International Health Exhibition (1884). In their findings they debunked the prevalent notion that pentatonic scales had developed in Asian cultures because of insensitivity to the subtleties of the semitone: 'It is found that intervals of three-quarters and five-quarters of a Tone, and even more, occur. Hence the real division of the Octave in a pentatonic scale is very varied'.

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2. Northern and western Europe.

- (i) Germany and Austria.
- (ii) The Netherlands.
- (iii) France and Belgium.
- (iv) Britain.

[Ethnomusicology, §II, 2: History to 1945: Northern and western Europe](#)

(i) Germany and Austria.

Cylinder collections from colonial holdings steadily mounted in the archives of Berlin, Vienna and other European capitals. Most of these early recordings were made during ethnological fieldwork. Within the scientific climate of the late 19th century, with evolutionary theories spawned by Darwinians prevalent in the social sciences, this mounting body of data fueled the development of *Vergleichende Musikwissenschaft* ('comparative musicology').

Psychologists and acousticians of the Berlin Phonogrammarchiv, including Carl Stumpf (1848–1936) and Erich M. von Hornbostel (1877–1935), studied hundreds of cylinders recorded by German ethnologists in colonial territories from Africa to the Pacific. From analysis of this extremely limited and diverse material they posited ambitious theories about the distribution of musical styles, instruments and tunings. These included evolutionary schemes and later in the 1930s reconstructions of music history. This movement is often called the 'cultural-historical school'.

Carl Stumpf's landmark study 'Lieder der Bellakula Indianer' (1886), based on work with a touring group of Bella Coola Indians from British Columbia, is reckoned, by German scholars, to mark the birth of ethnomusicology as a scholarly discipline. Stumpf's pioneering ethnography deals with the repertory of an individual group, with a description of musical elements, including transcriptions in Western notation and a discussion of the relationship of Bella Coola music to its cultural context. One of Stumpf's assumptions was that the world's musics can be divided into individual units, each with its own system and rationale.

The Berlin school produced many monographs, particularly by Stumpf's brilliant assistant Hornbostel, who, in his early writings, collaborated with Otto Abraham (1872–1926) whose special interest was psychology and absolute pitch. Many co-signed articles entitled 'Phonographierte ... melodien', were appended to the great German ethnographies of the day, extended essays which dealt with the scales, tonal systems, and rhythms of the early cylinder collections. Marius Schneider (1903–82) and Mieczyslaw Kolinski (1901–81) assisted Hornbostel; and Curt Sachs (1881–1959), professionally trained in the history of art, joined with Hornbostel in their seminal classification for organology, *Systematik der Musikinstrumente* (1914). The Viennese scholars of this generation included Adler's successor Robert Lach (1874–1958), Richard Wallaschek (1860–1917), Siegfried Nadel (1903–56), Walter Graf (1903–82) and Albert Wellek (1904–72).

The aim of comparative musicology was to outline the historical and genetic relationships between the music systems of the world, based on evolutionary models and genetic classification in biology. Many scholars of comparative musicology had trained in the natural sciences and this orientation was the hallmark of their research: Hornbostel was trained in chemistry, Boas in physics and geography and Abraham was a physician. The comparative approach of other scholars, for example Ellis, originated in linguistics. Their writings demonstrate historical relationships between musical systems described in terms that are unacceptable in modern parlance, for example, the progression from 'simple' music to 'complex' and 'sophisticated' systems. This work presupposed a Eurocentric perspective posing such dichotomies as 'primitive' versus 'civilized' peoples.

Comparative musicology was relatively short-lived, lasting from around 1885 until the death of Hornbostel in 1935, even though the need to compare melodies from around the world to determine their age was introduced as early as 1863 by Friedrich Chrysander. Interdisciplinary in nature and world-wide in scope, this experimental field sought to explain the origins of music and its subsequent historical development in the broadest cross-cultural comparative terms. Using diffusionist theories, Hornbostel (1911), Kunst (1935–6) and Sachs (1938), claimed historical links between the music of insular South-east Asia and of Africa. A connection between Madagascar and South-east Asia was also suggested, based on instruments, tunings and linguistic relationships. A.M. Jones (1964) correlated other cultural elements (fine arts, agriculture), an extension of the theory that has been refuted. Drawing on limited samples of music, the Berlin and Vienna scholars used tonal measurement and

psychological testing to develop theories, many of which have not held up in the light of new data collected after World War II.

The most ambitious of these was *Kulturkreislehre*, the 'theory of culture circles', a theory of the history of culture advanced by Fritz Graebner (1877–1954), and the clerics Father Wilhelm Schmidt (1868–1954) and Father Wilhelm Koppers (1886–1961). They proposed that culture developed in one geographical region, thought to be in Central Asia, and spread in waves of migration out from this centre. According to the theory, similarities between *Kulturmerkmale* or 'culture traits' (objects and forms of social organization) resulted from past migrations; traits discovered farthest from the centre were reckoned to be the oldest; and identical objects and ideas might exist thousands of miles apart. This notion assumed the fundamental uninventiveness of humankind ('monogenesis'), and was espoused dogmatically by the Germans, rejected by the British and French anthropological schools and eventually dismissed by German-born anthropologist Franz Boas (1858–1942) and his students at Columbia University. Important studies which embraced this theory include: Ankermann, 1902; Hornbostel, 1933; Wieschoff, 1933; Danckert, 1937; and Hübner, 1935, 1938. Curt Sachs' most ambitious study of musical instruments, *Geist und Werden der Musikinstrumente* (1929), was based on *Kulturkreis*. In this instruments were historically ordered and organized into 23 areas using distribution and technological level; those found in scattered regions were thought to be older than those found everywhere. The impact of such a theory in ethnomusicology is puzzling in light of its limited and brief role in the history of anthropology.

The *Blasquintentheorie* ('theory of blown 5ths') of Hornbostel (1927), was the most sensational proposal of the Berlin school. Berlin scholars found many examples of equitematonic and equiheptatonic scales while measuring the tunings of instruments in collections. These scales with equally-spaced tones appeared to be widespread and thus of particular significance. By testing Brazilian panpipes (and blowing harshly on some of the tubes), Hornbostel derived the hypothesis that many non-Western tuning systems were based on intervals of 678 cents (rather than on Pythagorean 5ths of 702 cents). However, Hornbostel failed to heed Ellis' argument that 'there is no practical way of arriving at the real pitch of a musical scale, when it cannot be heard as played by a native musician; and even in the latter case, we only obtain that particular musician's tuning of the scale, not the theory on which it was founded' (1885). When the *Blasquintentheorie* theory was disproved by Manfred Bukofzer for lack of empirical evidence (1937), the Berlin school lost credibility for much of its other powerful ethnographic work.

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(ii) The Netherlands.

Early Dutch scholarship focussed on the music of their colonial holdings including the East Indies (now Indonesia), the Moluccas, the Dutch Antilles, and Dutch Guiana (Surinam) on the South American coast. Several important ethnographies on Java, the most densely populated island of the Indonesian archipelago, included music, beginning with the writings of the philologist J.A. Wilkens whose linguistic survey includes an inventory of the

instruments and description of the gamelan orchestra (1850), J.P. Veth's survey on Javanese music (1875), and J. Groneman *De gamelan te Jogjakarta* (1890), based on his years in Yogyakarta where he served as physician to the sultan. Groneman sent descriptions and photos of the court gamelan to Jan P.N. Land whose study of non-European scales and intervals (including Arab and Indonesian material) was researched in consultation with Alexander J. Ellis. The descriptions were published as the 'Foreward: On Our Knowledge of Javanese Music' (1890), to the Groneman monograph.

The leading figure in Dutch ethnomusicology is Jaap Kunst (1891–1960), whose early music ethnography on the Dutch island of Terschelling (1915) is still used by the islanders. Kunst first visited Java in 1919 on an 18-month tour as the pianist of a trio. Kunst remained in Java to study the gamelan tradition of the palace of prince Paku Alam in Yogyakarta. His prolific correspondence with Hornbostel during the 1920s and 30s (some 160 letters) illustrates the scholarly dialogue of the period between the World Wars and reveals Kunst's methods for his classic *De toonkunst van Java* (1934). Hornbostel and Kunst were fascinated by the two gamelan tuning systems, the seven-tone *pélog* and the five-tone *sléndro*, which Kunst measured with a self-devised monochord. Hornbostel used Kunst's measurements to support the *Blasquintentheorie* and Kunst was surprised by Manfred Bukofzer's disproof of it: 'If ever I had had any confidence in a theory, it was this one', he wrote to Bukofzer in May 1936.

In collaboration with his wife, Kunst also wrote authoritative and lengthy monographs on the music of Bali (1925), Flores (1942), Nias (1939) and Hindu Javanese instruments (1928).

Ethnomusicology, §II, 2: History to 1945: Northern and western Europe (iii) France and Belgium.

The leading French musicologist of the early 20th century was André Schaeffner (1895–1980), who did exhaustive fieldwork with the Dogon people of Mali (formerly French Sudan). Schaeffner, a specialist in organology, worked with Curt Sachs and Sachs's instrument study of 1929 was the impetus for Schaeffner's work, *Origine des instruments et musique. Introduction ethnologique à l'histoire de la musique instrumentale* (1936). Schaeffner includes Western art music in his study, and paints a picture of universal origins of instruments based on secondary sources and his own fieldwork.

In Paris, Dr L. Azoulay recorded 400 wax cylinders in 74 Asian, European and African languages at the World Exhibition of 1900, a collection that formed the basis of the first French archive, the Musée Phonographique de la Société d'Anthropologie de Paris, expanded in 1938 to become the Phonothèque Nationale. In 1929 Schaeffner established the Musée d'Ethnographie du Trocadéro, renamed Musée de l'Homme in 1937.

In Belgium, the music historian François-Joseph Fétis (1784–1871) was one of the first to recognize the value of non-Western music in his *Histoire général de la musique, depuis les temps les plus anciens jusqu'à nos jours* (5 vols., 1869–76). He includes material on the music of China, Japan, India and the Central Asian Kalmyks, Kyrgyz, Kamchadals and other

Siberian peoples. He recommends the study of ethnology, anthropology and linguistics for music historians. Both Fétis and the Bengali musicologist Sir S.M. Tagore (1840–1914) gave their instrument collections to King Leopold II. These instruments formed the basis of the Musée Instrumental du Conservatoire Royal de Musique of Brussels, 1877, a collection studied by the Belgian organologist Victor-Charles Mahillon (1841–1924), who developed a classification system for instruments, with four main categories, autophones, membranophones, chordophones and aerophones (1880–92), a scheme that was the foundation for the Hornbostel–Sachs system (1914).

Extensive Belgian research was carried out on the music of Central Africa, beginning with the study of E. Coart and A. de Haulleville (1902) based on the collection of Musée du Congo Belge at Tervuren established in 1837 (now the Musée Royal d’Afrique Centrale). A. Hutereau recorded some 210 wax cylinders in north-eastern Zaire between 1910–12, particularly of the Zande people. Musical instruments of the Belgian Congo were studied by Joseph Maes from 1912, Gaston Knosp (1934–5, published by P. Cullaer in 1968) and Olga Boone (1936).

Ethnomusicology, §II, 2: History to 1945: Northern and western Europe (iv) Britain.

British colonial writings on Indian music begin with Sir William Jones’s (1746–94) *On the Musical Modes of the Hindoos* (1792). His music treatise was based on his reading (in Persian translation) of the *Sangīta-darpana* of Dāmodarapandita (c1625), the *Sangīta-pārijāta* of Ahobala Pandita (17th century, also in Persian translation) and the *Rāga-vibodha* (1609) of Somanātha. The value of Jones’s treatise lies not in its essential accuracy or strength of argument but the role it had in bringing the traditions of North India to the attention of Western scholars.

This was followed by Captain N. Augustus Willard’s *A Treatise on the Music of Hindoostan* (1834), that includes descriptions of forms and an informative glossary. The Jones and Willard essays were reprinted in an early anthology, *Hindu Music from Various Authors* (1875), by s.m. Tagore, who influenced Mahillon, Ellis (1885) and Hornbostel and Abraham (1904, *Phonographierte indische Melodien*).

The scholarly exchange between English and Indian scholars includes: *The Hindu Musical Scale and the Twenty-Two Shrutees* (1910) by the Indian scholar K.B. Deval, who examined the 13th-century *Sangīta-Ratnākara* in the light of Western research; *Introduction to the Study of Indian Music* (1913/R) by Ernest Clements, who correlates modern Hindustani scales with the early scales discussed by Deval; and *The Music of India* (1921) by Herbert A. Popley, who consulted with the Indian theorist, v.n. Bhatkhande (1860–1936).

Around 1910 A.H. Fox Strangways (1859–1948) carried out research in India, recorded cylinders of North and South Indian classical music, Vedic chant, *ghazal* and *tappa*, and extremely valuable samples of Ādivāsī and traditional music (1914).

A major figure was the Dutch-born London-based linguist and musician Arnold A. Bake (1899–1963). He began his research in the 1920s, did doctoral research at Tagore's academy, Shantiniketan, learned to sing the songs of Rabindranath Tagore, Bengali *kīrtan*, traditional and some classical genres. He made several trips to India up to the 1950s, totalling some 15 years in the subcontinent. He collected material from eastern India, South India, Sind (now Pakistan), Ladakh and Punjab, Ceylon (now Sri Lanka) and Nepal (Bake, 1949, 1957, 1970).

Interest in English traditions began in the first half of the 19th century. The first published folksong collection was John Broadwood's *Old English Songs as Now Sung by the Peasantry of the Weald of Surey and Sussex* (1843). By the 1890s interest had increased and was marked by the publication of important collections by Lucy Broadwood (1893, 1908), Frank Kidson (1891) (1895, 1895–6) and Rev. Sabine Baring-Gould (1895, 1895–6). Also important was the work of the American scholar Francis James Child (see §4(iii)(a) below).

The most influential collector of English folksong and dance was Cecil Sharp (1859–1924). Sharp and his contemporaries believed that 'authentic' traditions were dying out and that scholarly interest had only been focussed on them after they had been greatly affected by the Industrial Revolution, general education and urbanization. In the interests of urgent preservation they sought most of their material from singers over the age of 60. Sharp advocated the use of folksongs in education and in the composition of an 'authentic' English repertory of art music. Maud Karpeles (1885–1976) and her sister were also leading figures in this movement, which came to be thought of as a folksong 'revival' (see [Folk music](#); [Folk Music Revival](#); [England](#)).

In *English Folk Songs: Some Conclusions* (1907) Sharp set out his principles of folksong evolution: continuity (the unfailing accuracy of the oral record); variation (spontaneous invention, the product of the individual); and selection (based on the taste of the local community). He collected 4977 tunes during his career some of which came from the trips he made with Karpeles to the USA. There they collected tunes and variants from people of English, Lowland Scots and Scots-Irish descent in the southern Appalachian mountains of North Carolina, Virginia, Tennessee and Kentucky. They used this work to illustrate the theory of marginal survival, whereby traditions lost in their native environment have been preserved by immigrant groups.

After Sharp's death Karpeles edited his two-volume *English Folk Songs from the Southern Appalachians* (Sharp and Campbell, 1917). Returning to the southern Appalachians in 1950 and 1955 she discovered that many of the traditional songs they had earlier collected were no longer performed. In 1935 she organized the International Folk Dance conference at Cecil Sharp House, hosting 800 dancers from 18 countries, after which the International Folk Dance Council was established.

Another major figure in the English folksong revival was Percy Grainger. He began his study of folksong at the North Lincolnshire Musical Competition in Brigg, 1905. During the next four years he collected about 500 songs, surviving on 216 cylinders, mainly from Lincolnshire,

Gloucestershire and Worcestershire, as well as sea shanties from Dartmouth and vendor's cries from London. Amid protests, he advocated the use of the Edison phonograph in fieldwork, presenting his case in 'Collecting with the Phonograph' (1908–9). Grainger was able to demonstrate that irregularities in folksongs were systematic; variations between verses significant; accents, dynamics and ornamentation essential to style; and that folksongs rarely could be analyzed in terms of conventional modes, as advocated by Sharp. In 1908 he persuaded the Lincolnshire singer Joseph Taylor to issue nine songs with the Gramophone Company; the first commercial recordings of folksong.

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3. Southern and eastern Europe.

The collecting projects of southern and eastern Europeans of the second half of the 19th century were largely contributions to folkloric studies. These collectors feared that entire repertoires were on the point of extinction, repertoires that were thought a proper base for nationalist styles of art music. Early collectors were motivated by musical nationalism, theories of self-determination and by hope for a musical rationale for a pan-Slavic identity. Thus composers of the late 19th century, from Janáček, to Grieg, Sibelius, Bartók and Rimsky-Korsakov were indebted to the painstaking research of song collectors. Whereas German scholars focussed on small samples of music from distant colonies, eastern European collectors explored their own linguistic setting, amassing large collections, thousands of song texts and, later, tunes, which they sought to classify and compare. The approaches of folk music research and comparative musicology were synthesized after World War I in the studies of Béla Bartók for Hungary and adjacent regions, the Romanian collector Constantine Brăiloiu, Klement Kvitka for Ukraine, Adolf Chybinski for Poland and Vasil Stoin for Bulgaria. These later writings dealt with theory, method, documentation and analysis, in light of the orientation of the Berlin school.

- (i) Bulgaria.
- (ii) South Slav.
- (iii) Poland.
- (iv) Bohemia, Moravia and Slovakia.
- (v) Hungary.
- (vi) Romania.
- (vii) Russia and Ukraine.

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(i) Bulgaria.

The leading Bulgarian scholar was Dobri Christov (1875–1941), who was the first to identify characteristic asymmetric rhythms (1913). Bartók started recording in Bulgaria in 1912 and referred to these rhythms as 'Bulgarian' (1938). A contemporary of Christov, Vasil Stoin (1880–1938) organized the collection of some 24,000 Bulgarian folksongs (without recording equipment), including instrumental tunes with indices classifying rhythms and scales (1928–39). His theoretical study (1927) was an important source for Hornbostel, Bartók and the Ukrainian scholar Klyment Kvitka. In 1910–11 the Russian scholar Nikolai S. Derzhavin recorded songs from the

Bulgarian areas of Russia (1914) and worked until 1915 in the Taurian, Kherson and Bessarabian provinces.

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(ii) South Slav.

Karol Štrekelj (1862–1912) amassed the first collection of Slovenian folksongs to include melodies (8000 texts including 200 melodies; 1895–1923), Štrekelj, and later Matija Murko (1861–1952), headed the Slovenian language section of the Viennese project, *Das Volkslied in Oesterreich*; between 1906 and 1914, 12,000 songs and melodies were collected (Murko, 1929). Russian ethnomusicologist Evgeniya Linoyova recorded some 100 cylinders of Slovenian songs, housed in the Phonogram Archive in St Petersburg.

The Croatian musicologist Franjo Ksaver Kuhač (1834–1911) made the most important collection of southern Slav folksong, with 1600 songs, melodies, texts and piano accompaniments. His monumental study (fieldwork 1861–9) extended from Slavonia through central Croatia, Slovenia, Vojvodina, Istria, Serbia, Dalmatia, Bosnia and Hercegovina, Bulgaria and Macedonia (1877–82); some of his massive collection remains unpublished. Between the wars the composer and ethnomusicologist, Božidar Širola (1889–1956) organized the instrument collection of the Ethnographic Museum in Zagreb. Another leading Croatian scholar, Vinko Žganec (1890–1976), published song collections from his native Medjimurje (1924–5).

The first Serbian nationalist composer, Stevan St Mokranjac (1856–1914), based his choral suite *Rukoveti* on the folksongs of Serbia, Macedonia, Kosovo, Montenegro and Bosnia. He published a study of Serbian folk music and collected extensively in Kosovo, and notated the repertory of the Serbian Church chant (Bušetić and Mokranjac, 1902; Mokranjac, 1902, 1935). Vladimir R. Djordjević (1869–1938) published Macedonia and Serbian folksong collections (1928, 1931). The Belgrade composer and ethnomusicologist Kosta P. Manojlović (1890–1949) began the music section of the Ethnographic Museum; this collection was moved to the Musicological Institute of the Serbian Academy after World War II. He recorded in Serbia, Kosovo and Macedonia from 1932 to 1940.

In Bosnia, Hercegovina, Macedonia and Montenegro almost all folk music research before 1939 was carried out by outsiders: Kuhač from Croatia, the Czech Kuba and Mokranjac, and Djordjević and Manojlović from Serbia. Marko K. Cepenkov (1829–1920) from Macedonia, whose collection of folklore texts was gathered from 1856–1900, left material also on folk music instruments, with drawings. During 1934–5, the American scholars Milman Parry (1902–35) and Albert B. Lord recorded in Hercegovina, Bosnia, Montenegro and Macedonia, focussing on south Slavic heroic songs. They collected over 12,500 texts, 800 heroic song texts, and 2200 double-sided disc recordings of 350 heroic songs (Bartók and Lord, 1951). Parry and Lord also preserved on aluminium discs an archaic style of southern Slavic narrative song, mainly from Gacko, Hercegovina.

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(iii) Poland.

Oskar Kolberg (1814–90) began notating Polish folksong in 1839, paying particular attention to the ritual and folkloric setting of the songs. He published 33 regional monographs under the title *Lud: Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce* ('The folk: their customs, ways of life, language, legends, proverbs, rituals, spells, entertainments, songs, instrumental music and dances') and 11 with the general title *Obrazy etnograficzne* ('ethnographic pictures').

The distinctive music of the mountainous Podhale region, south of Krakow, was studied by Stanisław Mierczyński (1894–1952), who notated by ear the free and complex rhythms and Lydian scales typical of this district (1930).

Helena Windakiewiczowa (1868–1956) published several analytic studies on Polish song including a work on rhythm (1897), poetical form (1913), musical form (1930), pentatonic scales (1933) and a catalogue of parallels between Polish and Moravian folksongs (1908). Jan Czekanowski (1882–1965) took part in the German Central Africa Expedition (1907–9) during which he recorded cylinders in Rwanda (Czekanowski 1911–27). Hornbostel published two articles on these cylinders of the Wakusuma and a transcription and analysis of 43 songs from Rwanda (1911, 1917).

Other early recordings were made by Bronisław Piłsudski (1866–1918) who, during political exile in eastern Siberia, recorded the Ainu, Gilyak and Orochi peoples of Sakhalin (1912), and the Gilyaks and Orochi (c1896–1905). 83 of his cylinders were deposited in the Phonographic Institute of the University of Poznań.

In 1930 Łucjan Kamieński (1885–1964) organized the Regionalne Archiwum Fonograficzne as part of the University of Poznań. In 1935 Julian Pulikowski (1908–44) organized the Centralne Archiwum, Fonograficzne in Warsaw. These two collections were destroyed during World War II.

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(iv) Bohemia, Moravia and Slovakia.

(a) Bohemia and Moravia.

The pioneer of Bohemian folksong collection was the Czech poet Karel Jaromír Erben (1811–70), who published 2200 texts and 811 melodies as well as games and other genres (1842–3 and 1862–4). His anthology is carefully documented and classified, and particularly significant for its complement of village material. Jan Rittersberk was first to publish Czech folksongs (1825), a collection notable for ribald humour and urban content, drawn from Bohemian and Moravian materials collected in 1819 by the Vienna Gesellschaft für Musikfreunde under Austrian decree.

The Czech musician and scholar Ludvík Kuba (1863–1956) collected Lusatian Serbian songs and instrumental melodies (1887, 1922) and songs from towns in Bosnia and Hercegovina (Kuba, 2/1984). His notes are impressive for their unique approach to folklore, with lucid writing and evocative comments, including statements by performers and accounts of performing practice, and Kuba's professional sketches and drawings of

instruments and regional costumes. His work covers a wide geographical area including collections from Lusatia, Old Serbia, Macedonia, Dalmatia, Bosnia and Hercegovina.

The scholarly study of Czech folk music was established in two important studies by Otakar Hostinský (1847–1910) which include 16th-century material (1892) and statistical analyses of some 1000 secular melodies (1906).

Moravian collectors include the cleric František Sušil (1809–68), whose collection dates from the 1840s and 1850s (2361 texts and 1890 melodies); despite his 'corrections' of texts his anthology is comprehensive, including religious genres, ballads, love songs and some lyrics from broadsides (1860). The philologist Frantisek Bartoš (1827–1906) sought to gather the Moravian folk heritage before it was taken over by urban culture. His collection is marred by editorial faults, but remains important for its size and variety particularly the eastern materials from Slovácko and Valašsko (1882).

Leos Janáček (1854–1928) edited music from the 1898 and 1899–1901 Bartoš collections and published a discourse on Moravian music. In his own compositions he drew on the 300 songs he collected in the field. He served as the Czech-language director of the Moravian and Silesian section of the 1904 Viennese project, *Das Volkslied in Oesterreich*, for which he instructed collectors, contacted Moravian teachers, developed methods and systems of notation, and organized cylinder recordings. In 1917 he declined to send the collection of 10,000 songs to Vienna, and it remains in Brno. His collection of Moravian love songs was published posthumously (Janáček and Váša, 1930–6). Janáček's Moravia team recorded Slovak musicians from 1909 to 1912, including 25 Terchov part-songs. The French Pathé company, in cooperation with the Paris Institut Phonétique, recorded Czech singers and bands in Prague studios; noteworthy is the Chodsko collection, reissued for the 1962 meetings of the International Folk Music Council in Czechoslovakia.

(b) Slovakia.

The classic collection of Slovak folksong is *Slovenské spevy* (1880–1926), although compiled primarily by amateurs and lacking systematic organization, it remains an important source of folksong.

Béla Bartók recorded in Slovakia from 1906 to 1918 (1959–). The Hungarian Béla Vikár recorded in north-western Slovakia (Trenčiansko) from 1903 to 1907; his cylinders were transcribed by Bartók, who included them in his Slovak collection along with those of Kodály from the 1900s. In 1929, working for the French Pathé company, musician and film-maker Karel Plicka (1894–1987) selected Slovakian singers and instrumentalists (including musicians from Subcarpathian Russia) to be recorded in Prague. From 1924 to 1939 Plicka notated by ear some 8500 melodies and texts and additionally 10,000 texts (Plicka, 1961).

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(v) Hungary.

Since 1832, the Hungarian Academy of Sciences has been responsible for the collection and publication of folksongs both to preserve 'authentic song' and to present composite versions of folksongs to form a national public aesthetic and musical taste. Early Hungarian work includes that of collector Károly Szini, who published 200 melodies in notation (1865); Áron Kiss prepared an important collection of Hungarian children's games (1891); and István Bartalus (1821–99) produced *Magyan népdalok* (1873–96), a seven-volume work including items acquired through correspondence and pieces by contemporary composers.

The philologist Béla Vikár (1859–1945) was first to record Hungarian folksong with the Edison phonograph in 1895. Zoltan Kodály (1882–1967) began transcribing Vikár's recordings in 1904. Scholars such as Lászkó Lajtha (1892–1963) and Antal Molnár (1890–1983) worked from the Ethnographic Department of the National Museum (later the Museum of Ethnography).

Kodály set out on his first collecting trip in 1905, Bartók in 1906. Working in collaboration, they divided the districts they hoped to cover between them. Bartók's travels took him to neighbouring countries and led to comparative studies. Between 1906 and 1918 Bartók collected 3223 Slovak melodies and between 1908 and 1917, 3500 Romanian melodies. In 1913 he collected Arab music in Biskra, North Africa and in 1936 travelled to Turkey. His Hungarian collections include 2721 songs (1924). In *A magyar néodak* (Hungarian folksong) (1924) Bartók summarized his work with Kodály and presents 8000 melodies, attempting to reconstruct the evolution of Hungarian folksong through classification and typology. His work *Népzeneink és a zomszéd népenéje* (Our folk music and that of neighbouring peoples) (1934) presents a comparison of Hungarian, Romanian and Slovak songs, notable for the 1930s. Kodály's *A magyar népzene* (Hungarian folk music) (1937) covers the entire oral tradition of Hungary including instrumental genres, folk customs and the relationship of music to culture. In 1953, Kodály founded the Folk Music Research Group of the Hungarian Academy of Sciences (renamed the Folk Music Research Department of the Institute for Musicology in 1974); its major project has been publication of *Corpus musicae popularis hungaricae* (1951–). The collection of the Institute of Musicology is expanding (holdings of some 150,000 melodies) and research is ongoing, reflecting the changing scene.

[Ethnomusicology, §II, 3: History to 1945: Southern and eastern europe](#) **(vi) Romania.**

The leading figure of Romanian musicology was Constantin Brăiloiu (1893–1958), who founded the Folklore Archives of the Society of Romanian Composers in 1928. Noted for his thoroughness and method, for using the phonograph, cameras and questionnaires, Brăiloiu outlined his system in 'Esquisse d'une méthode de folklore musical' (1973). His interest in *colinda*, wedding songs and laments is reflected in his various collections (1931, 1936, 1938). He was first to identify the syllabic giusto of Romanian traditional song (1948), the asymmetrical *aksak* rhythms of eastern Europe (1951) and the antiquity and universality of the three-tone pitch system. Brăiloiu rejected the German focus on extra-European musics (1959) and

sought to reconstruct the history of traditional song of his own country, identifying more or less advanced states of dissolution.

[Ethnomusicology, §II, 3: History to 1945: Southern and eastern europe](#)
(vii) Russia and Ukraine.

During the mid-19th century, Prince V. Odoevsky and A. Serov sponsored the scientific study of Russian folksong, including the connections of music with ethnography, cultural history, philology and physiology. Examining only folksongs before the time of Peter the Great (1672–1725), considered distinctively 'Russian', they sought to examine the material on its own merits rather than by the standards of European music. They compared the rhythms and modes of the Russian repertory to those of ancient Greek theory. Odoevsky also conducted research on Russian orthodox chants (1867, 1871). Serov dealt with the harmonization of folksongs and their use by nationalist composers (1870–71).

The Russian nationalist composers Mily Balakirev (1837–1910), Nikolay Rimsky-Korsakov (1849–1908) and Modest Musorgsky (1839–81) acknowledged the importance of folksong in creating a nationalist school of composition. Balakirev's important collection of folksong appeared in 1886 and Rimsky-Korsakov transcribed seasonal songs and Ukrainian *dumy* (epics; 1876–7; 1882). The Ukrainian collector Mykola Lysenko (1842–1912) was a pioneer in the study of folksong; he published some 1000 Ukrainian songs (1868–1906; 1874; 1896) and studied instrumental music (1894). The first transcriptions of Russian folk choral polyphony were published by Yuly Melgunov and Nikolay Palchikov, fascinating *a cappella* pieces with simultaneous improvisation by individual choristers. Distortions were introduced as Melgunov homogenized the individual variants and rendered them as a piano score (Melgunov, 1879–85; Palchikov, 1888).

P. Sokalsky's theoretical monograph (1888) identified three ages of song, that of the interval of the 4th, the 5th and the 3rd. He emphasized the union of song tune and text, the problems of notating irregular folk rhythms and intonation and the common source of Russian and Ukrainian music.

The first recordings of Russian music were of the *byliny* epic bard Ivan Ryabini in Moscow around 1894. Evgeniya Lineva took the Edison cylinder machine to the field in 1896, recording in the central Russian and Novgorod provinces (1897–1901), Ukraine (1903), the Caucasus (1910) and Austria-Hungary (1913) (e.g. Lineva 1904, 1909). She accompanied her collections with interviews of musicians and descriptions of performances. In 1901 the Music-Ethnographic Commission supported a team of ethnologists to record *byliny* from Arkhangel'sk district, the White Sea region, Don Cossacks part singing (1904), and choral songs from Voronezh district; the Commission published five volumes on methods of collecting, notation and analysis (1906, 1907, 1911, 1913, 1916).

After the Revolution of 1917, The Association of Proletarian Musicians (1923–32) declared traditional village music harmful to the Proletariat ideology. Nonetheless, collectors continued their work although the many collections of the 1930s sometimes include material composed to illustrate Soviet realism.

Ethnomusicology in the former USSR began with the research of Filaret Kolessov, Evgeny Gippius and Klyment Kvitka. Kvitka (1880–1953) began his collection of Ukrainian song in 1896 and also worked in southern Russia, Belorussia, Moldavia and Crimea. He published comparative studies including the mapping of song types, their structural characteristics and associated rituals. In 1922 Kvitka organized the Bureau of Musical Ethnography of the Ukrainian Academy of Sciences and in 1937 the Bureau of Study of the Musical Creation of the Peoples of the USSR at the Moscow Conservatory.

Gippius accompanied Belorussian Zinaida Evald on the 1926–30 expedition to the north Russian rivers, where they recorded over 500 cylinders (*Iskusstvo Severa*, 1927–8). Gippius' 1933 essay on methodology criticizes Western ethnomusicology and discusses a 'production-consumption' music function model. In 1926–7 he founded the Music-Ethnographic Bureau at the Leningrad Conservatory and the Phonogram-Archive (later the Phonogram-Archiv of the Pushkin House, Institute of Russian Literature).

Kvitka's student, Moshe Beregovski (1892–1962), was the foremost scholar of his generation of the music of Eastern European Jewry. He set new standards of fieldwork, documentation, transcription and analysis. He was harshly critical of Bartók, whose research was based on notions of a 'monolithic and inert peasantry', an assumption that could not account for the rich musical repertory of urban Jewish workers, artisans, and businessmen.

[Ethnomusicology, §II: History to 1945](#)

4. North America.

- (i) Amerindian music.
- (ii) Black American Music.
- (iii) European American music.
- (iv) Canadian studies.

[Ethnomusicology, §II, 4: History to 1945: North America](#)

(i) Amerindian music.

American ethnographies of late 19th century and early 20th avoided Germanic theories, concentrated on Amerindian music and were based on extended fieldwork with individual tribes. American scholars used the phonograph to preserve the vanishing traditions of aboriginal peoples.

The ethnologist Jesse Walter Fewkes (1850–1930) was the first to use the treadle-run Edison cylinder machine in the field during his research with the Passamaquoddy Indians of the north-eastern USA (1890) and in the south-west with the Zuñi Pueblos (1890) and the Hopi Pueblos (1891). Fewkes' recordings were transcribed and analysed by the American psychologist Benjamin Ives Gilman (1852–1933) who concluded that these peoples had conscious norms for the intervals in their songs. Later in an article on Zuñi melodies he described the minute differences between the Amerindian tonal system and the Western tempered scale (1891).

Alice Cunningham Fletcher (1838–1923) was noteworthy for her lifelong collaboration with the Omaha Indian singer Francis La Flesche (1857–

1932), son of the Omaha chief and the first Amerindian ethnomusicologist. For their first work, *A Study of Omaha Music* (1893), songs were collected by ear, the informant repeating the item as necessary. The melodies were notated and harmonized by piano teacher John Comfort Fillmore (1843–98), who prepared the transcriptions for Fletcher's early work and wrote on the theory of Indian music. Fillmore believed that Omaha songs had pitch 'discrepancies' because the Indians had an inferior sense of pitch discrimination. The Omahas sang in unison, and octaves (men and women singing together, sometimes in falsetto), and to Fillmore a sort of harmony seemed to be achieved. He tested his chords against the Indians' perception of the songs, and settled on those harmonies claimed by his subjects to be most pleasing to Indian ears. He asked 'many times' and the informants, confronted by the satisfied transcriber, had to choose between unsatisfactory alternatives.

Fillmore tried to reduce Omaha Indian songs to pentatonic or minor scales, but: 'there remained some very puzzling cases of songs whose tones could not be reduced to either the major or the minor scale'. He also had a problem when Indians sang the note 'about a quarter of a tone above the pitch', which he tried to resolve by 'syncopation'. He struggled with the phrasing, which, he said, had a 'rich variety' with anywhere from two to seven measures to a phrase.

Fillmore's work was bitterly criticized by Gilman who rejected Fillmore's theory of latent harmony. Gilman published his Hopi and Zuñi transcriptions without key or time signatures, ridiculed Fillmore's use of Western notation and experimented with a 45-line quarter-tone staff. During his work sessions with cylinder recordings, Gilman recorded the rotation speed of the machine, the condition of the batteries as well as other details of method.

Frances Densmore (1867–1957) was the most prolific collector of the period, employed for 50 years by the Bureau of American Ethnology at the Smithsonian Institution. She collected over 2000 Indian melodies and wrote over a dozen monographs on the music of individual tribes from every part of North America including the Chippewa (1910–13), Teton Sioux (1918), Papago (1929), Choctaw (1943) and Seminole (1956).

The anthropologist Franz Boas (1858–1942) taught the holistic study of musical cultures through contemporary anthropological fieldwork methods to a new generation of students at Columbia University, including Helen Heffron Roberts (1888–1985) and George Herzog (1901–84). Boas opposed the speculation, reductionist thought, and armchair studies of the German school and stressed thorough ethnographic description. He encouraged anthropologists to study music, included musical transcriptions in his publications and made important analyses of rhythm in Northwest Coast Indian songs (1887). He also published the first comparative study of the same song as transcribed by different scholars (1896, 1897).

[Ethnomusicology, §II, 4: History to 1945: North America](#)

(ii) Black American Music.

(a) Pre-Civil War.

Descriptions of music before the Civil War attest to African features of slave songs, for example, Benjamin Latrobe's descriptions of celebrations in Place Congo, New Orleans, including drums, a string instrument, singing and dancing. James Eights presents a more fair-minded account of the Pinkster celebrations of New York slaves, written at the time of the Revolutionary War (1867). Thomas Jefferson notes that slaves play the 'banjar' and 'in music they are more generally gifted than the whites' (1782). Richard Allen, first bishop of the African Methodist Episcopal Church, compiled the earliest book of black hymns and 'wanderings strains' (1801).

During the Second Great Awakening, as camp meetings were attended by blacks and whites alike, observers noted the enthusiasm and idiosyncratic performing practice of the blacks. Voicing a characteristic White Victorian sentiment, John F. Watson criticized blacks for dancing during worship and for singing 'merry airs' (1819).

Motivated by political and moral agendas, White observers heard black music accordingly: advocates of slavery reported that slave songs were happy; abolitionists found them sad. The abolitionists, William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison collected and published *Slave Song of the United States* (1867), which includes examples of sacred music from South Carolina, Georgia, the Sea Islands and some inland slave states. Allen's introduction discusses performing practice including harmony, intonation, leader-chorus form, tempo variation and describes the 'shout', noting regional variations.

(b) Musical origins.

The early studies of black music by musicologists tried to pinpoint the origins of African-American style. Richard Wallaschek found scant evidence of Africanisms in transcriptions of Negro spirituals, and claimed they were imitations of European song (1893). Hornbostel concluded that African and European musics are 'constructed on entirely different principles' and could not be combined (1928).

The success of the Fisk Jubilee Singers of the 1870s, the first of many popular 'Jubilee' choirs from black colleges, stimulated publication of their song arrangements and reviews of their concerts (Marsh, 1875). Spiritual collections of this period include Johnson and Johnson (1925, 1926), Grissom (1930) and Work (1940). Spirituals were the first black musical genre to receive comprehensive scholarly attention. Early in the 20th century a controversy arose that lingered on until the 1990s. In *Afro-American Folksongs* (1914) Henry Edward Krehbiel (1854–1925) asserted that black American music was purely African material, that it sprang, without any outside influences, from its unique historical position. In *White and Negro Spirituals* (1943) George Pullen Jackson (1874–1953) put forward the 'white origin theory', arguing that black music had been influenced by Anglo-American song and constituted an integral part of the British tradition. Jackson discovered many of these white spirituals published in shape-note hymn books of the early 19th century. For example, the black spiritual 'Down by the Riverside' is derived from the white spiritual 'We'll Wait Till Jesus Comes', published in 1868. The black spiritual 'I want to Die A-Shouting' uses a variant of the tune from the white

spiritual 'New Harmony', but takes parts of its text from three other white spirituals: 'Amazing Grace', 'Jesus My All' and 'Am I a Soldier'. This 'white origin theory' was rejected by James Weldon Johnson and J. Rosamund Johnson (1925–6), John W. Work (1940), Mieczyslaw Kolinski (1969) and John Lovell (1972).

During the 1940s, anthropological theory weighed in heavily on the debate over the origins of spirituals. Melville J. Herskovits (1895–1963; *The Myth of the Negro Past*, 1941) and his student Richard A. Waterman ('African Influence on the music of the Americas', 1952) developed important anthropological theories based on hypotheses of culture change that included acculturation, syncretism and cultural focus, and demonstrated how European and African forms had blended to produce new genres bearing features of both parent musics. European and African music, they argued, have many features in common, among them diatonic scales and polyphony. When these two musics met, during the slave era, it was natural for them to blend; a lack of shared features explains why European and Amerindian musics failed to combine.

Herskovits and Waterman maintained that musical survivals, 'Africanisms', were stronger in areas of the New World where blacks predominated numerically. In the West Indies, particularly in Haiti, Jamaica and Trinidad, for example, Shango and Vodou cult songs (which derive directly from Africa) are still sung (these songs may have changed or even died out in their original African setting). In the USA the cotton plantation system placed blacks in close association with white musics, and fewer pure Africanisms can be identified in black folksongs of the American South. Herskovits proposed a scale of intensity, rating music as 'a little African' in the urban North, 'quite African' in the rural South, and 'very African' on the Gullah islands (Herskovits, 1941; Waterman, 1948, 1951, 1952).

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(iii) European American music.

(a) Early collections.

The English and Scottish Popular Ballads (1883–98) by Francis James Child (1825–96) contains some of the oldest ballads of the English tradition, including multiple versions, and a variety of topics: apocryphal legends, Christian miracles, outlaw tales, history and lore, feuds and raids and domestic quarrels. The 'Child ballads' mentioned in practically every subsequent study refer to the 305 songs in his collection. Over 100 Child texts and around 80 tunes have been collected in the USA (Child himself made no special search for New World variants, discovering only 18).

American collecting methods differed from those of the British, due in part to the size of the continent and the fact that Americans were more inclined to accept newly composed popular folksongs. Some collections were based on fieldwork, but many were assembled through correspondence with friends, relatives, students and state folklore societies.

The earliest systematic collection was *Games and Songs of American Children* (1883) by poet and literary scholar William Wells Newell (1839–1907), a Harvard student of Frances James Child. This collection of tunes,

texts, formulae, rules and movements was gathered during fieldwork with children (some on the streets of New York) and interviews with adults, and is a product of the late 19th-century romanticized vision of the freedom and adventure of childhood. Newell challenged the theory of Francis Barton Gummere (1855–1919; 1896), which claimed that ballads were derived from group-sponsored dance-songs, at its ethnological roots, and proposed a ballad history for the Old and New Worlds based on literary evidence.

In 1888 the American Folklore Society was founded by Newell, Child and Franz Boas, modelled on the Folklore Society of Britain. The centennial of American independence stimulated a review of national culture incorporating folklore of the frontier experience, the social experiment of democracy and American social pluralism. Newell, executive secretary of the Society up to the time of his death, served as editor of the *Journal of American Folklore* (1888–1900) and for the first nine issues of *Memoirs*. These publications served as a forum for early collectors, the issues reflecting changing approaches and attitudes in American folksong research.

Music found its place in folksong study, first in the UK with the work of the Folk-Song Society (founded in 1898), and in the USA with the work of Philips Barry, who investigated text, tune, performance and transmission. Unlike his English counterpart Cecil Sharp, Barry collected broadsides and music-hall ballads, refusing to make a distinction not recognized by the folk. Barry demonstrated the history of communal re-creation by comparing ancient ballads with their modern variants including those he had collected in New England, beginning in 1903. He argued for the vitality of the ballad tradition, self-renewing, flourishing in cities as well as countryside, embracing popular forms and at times perpetuated via the printed page (1905, 1913).

Henry Marvin Belden (1865–1954) began collecting in Missouri in 1904. He proposed a programme to recover American versions of Child ballads and to answer questions regarding the origins of the American repertory (1905). Belden emphasized documentation including the circumstances of recording, biographical information and local concepts of song origin. He argued for comprehensive collection (including printed versions), contrary to the selective methods of European contemporaries, who rejected popular and broadside material. While acknowledging Gummere's important contribution to ballad study (1911), he mounted a vigorous attack on his communalist theories (1909).

In the early years of the 20th century state folklore societies were founded, dedicated to collecting and preserving Old World folksong. In 1914 the US Department of Education instigated a rescue mission for ballads and folksongs, stimulating an era of collecting by local enthusiasts and academics that lasted through the Depression until World War II. The extensive regional collecting between the two World Wars reflected the amount of unstudied material, a reaction against the theoretical preoccupations of the earlier generation and a search for a sense of national tradition in the face of striking regional diversity.

These regional eclectic collections are nondiscriminatory, include all material sung from memory and cite all known variants, including imported

and indigenous narratives, lyric songs, popular music-hall songs, game songs, instrumental music and black songs (mostly collected from White informants). The first major collection of southern folksong, from members of both black and white populations, was Tennessee-based E.C. Perrow's *Songs and Rhymes from the South* (1912).

Three typical essays of the early 20th century illustrate cross-cultural historical studies of ballad themes: G.H. Gerould, 'The Balad of the Bitte Withy' (1908); Walter R. Nelles, 'The Ballad of Hind Horn' (1909); and Paul Franklin Baum, 'The English Ballad of Judas Iscariot' (1916). Characterized by broad comparisons, they are summations of the sparse evidence then available.

(b) The populist movement.

John Avery Lomax (1867–1948) was a pioneer in the study of southwestern lore. At Harvard in 1907 he encountered folklorists Kittredge and Barrett Wendel, who encouraged him on a venture to collect the songs of cowboys, miners, stage drivers, freighters and hunters, through correspondence as well as field trips. He was the first scholar to collect Anglo-American folksongs with the Edison phonograph (Lomax and others, 1947). Lomax's *Cowboy Songs and Other Frontier Ballads*, with 112 song texts and 18 tunes, was published in 1910. Lomax presented his collection as 'indigenous popular songs that have sprung up as has the grass on the plains', a romantic interpretation that supported the communalist views of Kittredge and of Wendell, who wrote an introduction to the Lomax collection. Lomax cleaned up the language and combined lines from different versions to produce a 'complete' song, violating the 'ethics of ballad-gatherers, in a few instances, by selecting and putting together what seemed to be the best lines from different versions, all telling the same story. Frankly, the volume is meant to be popular' (1910).

In 1931, Lomax resumed his collecting career, setting out with Alan, his son, on a four-month, 16,000-mile trip to record black American songs (1934). In southern prison camps they encountered prisoners who still sang old work songs. In one of the jails in 1933 the Lomaxes met Leadbelly (Huddie Ledbetter) (1885–1949), a black American songster, blues singer and guitarist. They engaged him to record much of his repertory of some 500 songs for the Library of Congress Archive (1935–40). *Negro Folk Songs as Sung by Lead Belly* (1936) is one of the first extensive presentations of an individual repertory.

The composer Ruth Crawford (1901–53) transcribed, arranged and edited hundreds of recordings from the Archive, many of which were published by John and Alan Lomax in *Our Singing Country* (1941). In the collection, *Folk Song USA: the 111 Best American Ballads*, John and Alan Lomax and Charles and Ruth Seeger (née Crawford) presented a popular anthology with piano arrangements and annotations (1947).

A market for commercial folk music steadily developed from the 1920s to 1940s as recording technology improved. With the popularization of folk radio broadcasts prior to World War I, record sales plummeted (Alan Lomax was featured as a radio personality for many years on 'Well-springs of America', 'Transatlantic Call' and 'Your Ballad Man'). During the 1920s,

in a search for new material, record producers turned to folksong, black and European (especially race and hillbilly; pejorative terms later replaced by blues, soul, country and western). In 1939 Moses Asch (1905–86) founded Asch Records (later Folkways), releasing recordings of Leadbelly and Woody Guthrie. Other labels featured Josh White, Burl Ives and Carl Sandburg. On the Folkways label Asch amassed a huge collection of commercial folk music with help from colleagues Henry Cowell and Pete Seeger.

[Ethnomusicology, §II, 4: History to 1945: North America](#)

(iv) Canadian studies.

The foremost collector of French Canadian materials was anthropologist and ethnologist Charles Marius Barbeau (1883–1969). In 1946 in collaboration with his leading disciple, Luc Lacourière, he founded the Archives de Folklore at Laval University, the first of several folklore programmes at Canadian Universities and the repository (together with the National Museums of Canada, Quebec City) for field recordings of the French tradition. The publication of *Les archives de folklore*, organ of the Archives, began in the same year. Barbeau's writings include *Alouette: nouveau recueil de chansons populaires* (1946), 'La guignolée au Canada' (1946) and *Le rossignol y chante* (1962).

The Anglo-Canadian tradition has been documented by Helen Creighton (1950, 1960, 1962, 1971), Edith Fowke (1963, 1965, 1970) and Edward D. Ives (1962, 1964, 1971). The folksongs of Newfoundland have been collected by Kenneth Peacock (1954, 1960, 1965) and Maud Karpeles (1930, 1971).

Seminal anthropological studies of Inuit culture were made by Franz Boas (1888). Zygmunt Estreicher (1917–93), a Swiss musicologist of Polish origin, wrote his doctoral dissertation on Canadian Caribou Eskimo dance-songs (1948) and in 1954 Laura Boulton (1899–1980) issued her Folkways recording and booklet summarizing the Hudson Bay and Alaskan traditions.

[Ethnomusicology](#)

III. Post-1945 developments

1. Introduction.
2. The discourses of science.
3. Disciplinary revolutions.
4. Political contexts.
5. Institutional strands.
6. Other ethnomusicologies.
7. Unitary field or cluster of disciplines?.

[Ethnomusicology, §III: Post-1945 developments](#)

1. Introduction.

Ethnomusicology entered a distinctively, even radically, new phase of its history in the wake of World War II. Ethnomusicologists took pains to declare the disciplinary independence of their field, even when this meant placing distance between ethnomusicology and the several disciplines with which it had shared issues, methodologies and institutional structures, especially musicology, anthropology and folklore. Whereas

ethnomusicological approaches remained more eclectic than unified during the second half of the 20th century, the discipline itself moved decisively in the direction of unity. It first challenged the role of comparison and the primacy of the musical object implicit in *Vergleichende Musikwissenschaft* ('comparative musicology', see §II, 2 (i) above) during the first half of the century, and then accorded greater significance to cultural materials gathered during ethnographic fieldwork and to the more quantitative and 'scientific' methods of the social and systematic sciences (Nettl, 1964; Schuursma, 1992).

Symbolizing the dramatic disciplinary realignment and the distinctive achievements of the discipline during the second half of the 20th century has been the name 'ethnomusicology' itself, adopted in the early 1950s because of its inclusiveness but increasingly called into question in the 1990s because of its exclusiveness (Kunst, 1950; Bohlman, 1992). The identity of ethnomusicology in the practices and products of its scholars and in its academic and pedagogical structures became increasingly canonized in the decades after World War II, while in the decades approaching the end of the 20th century disciplinary boundaries began to blur in new ways, especially in the 1990s, precisely at a historical moment in which ethnomusicology was enjoying its most influential presence among the humanities and social sciences (see Rice, 1987).

World War II and its aftermath unleashed entirely new processes of globalization that increased the availability of music on hitherto unimaginable levels. New forms of cultural and economic contact replaced previous European colonial forms. Collecting projects were no longer carried out primarily as an extension of colonial intervention, with the concomitant aim of locating non-Western music in the comparative framework of Western, largely European, history. Armed with new recording technologies, ethnomusicologists of the post-World War II era were able to embark upon fieldwork untrammelled by the necessity of assessing a music culture's historical stage of development. Synchronic observation quickly supplanted diachronic observation in importance, and at the same time linguistic and national musical boundaries were dismantled to make way for shifting and contested cultural landscapes.

Just as the places in which ethnomusicological field research took place shifted dramatically after World War II, so too did the global geography of its institutional practices. The historical centre of *Vergleichende Musikwissenschaft* prior to World War II, as its name suggests, was Central Europe, with many approaches to ethnomusicology outside Central Europe also influenced extensively by German and Austrian scholars (Bose, 1953). Post-World War II ethnomusicology shifted its centre to North America, receiving its initial impulse from immigrant students and scholars during and after the war, many of them with Central European intellectual roots, for example, Walter Kaufmann, George List, Bruno Nettl and Klaus Wachsmann.

No less crucial for the growing influence of North American ethnomusicology was the conscious embrace of the disciplinary affinity with social and cultural anthropology (Merriam, 1964; Reinhard, 1968). Already in the late 19th century, North American scholars had drawn heavily upon

anthropological methods, especially in their field studies of Native American music. In the 1950s, however, North American ethnomusicologists took their engagement with anthropology several steps further, insisting on the primacy of ethnography and fieldwork (A. Seeger, 1991; McAllester, 1954), and establishing the institutional basis of the Society for Ethnomusicology in the American Anthropological Association. Even in the 1990s, debates about the extent of anthropology's influence on ethnomusicology continued to form on two sides of a global divide, with American ethnomusicology's engagement with anthropology on one side and European and Asian trepidation about ethnographic approaches to the study of music on the other (Bohlman, 1992).

The radical new phase of ethnomusicology's history that was well underway already within a decade after World War II resulted from the convergence of four paradigm shifts, each having its own revolutionary impact on the field (see Kuhn, 1970). Firstly, World War II itself brought about a sweeping reformulation of the nation-state on a global level, which in turn led to completely different instantiations of music and nationalism. The geographical, cultural, and musical boundaries of European and Asian empires were greatly reduced, in some cases necessitating the reformulation of ethnomusicological methods (for example, the concept of folksong as a representation of 'speech islands' in German musical folklore). The independence of former European colonies in the late 1940s, many of them crucial to pre-World War II canons of ethnomusicology (particularly India and Indonesia, which gained independence from the UK in 1947 and from the Netherlands by 1949 respectively) led to the reconfiguration of colonial structures as indigenous ontologies for research. The nation-state as a site for intensive and extensive musical research was a global phenomenon by the early 1950s, and the institutional and political practices of ethnomusicology were transformed to respond to this phenomenon.

Secondly, debates about the appropriate subjects and approaches of ethnomusicological research proliferated. By coining the name 'ethnomusicology' (later just 'ethnomusicology'; see Kunst, 1950), Jaap Kunst made it possible to name and describe the paradigmatic shift away from musical comparison and toward social scientific methods (see Sturtevant, 1964). The prefix 'ethno' effectively replaced the adjective 'comparative', but more crucially it marked a shift from methods that relied on universals to forms of representation that emphasized local and individual distinctiveness (Merriam, 1977; C. Seeger, 1977).

As important as the term 'ethnomusicology' was to the post-World War II paradigm shift, it has not proved to be unassailable, and its appropriateness was increasingly called into question in the 1990s, when the Society for Ethnomusicology prompted a third shift, openly debating replacing the term with another, or even several others, that more appropriately described changing practices (see §7 below). The discursive debates of the 1990s did not produce an obvious replacement for 'ethnomusicology', but they did continue to underscore the persistence and seriousness of the same discursive debates that had brought about the disciplinary revolution of the 1950s.

The fourth paradigm shift has accompanied technological revolutions. In part because of their reliance on field research and in part because of the widespread experimentation with systematic methodologies, ethnomusicologists have quickly responded to the technological changes that have multiplied the representational potential for the field. In the immediate wake of World War II, the use of portable magnetic tape recorders and the emergence of the long-playing record produced a change of technologies that enabled ethnomusicologists to collect, transport, analyze and disseminate musical information with relative ease and at moderate cost. Film and video technologies in the 1960s and 70s were no less sweeping in their impact on field research. The spread of new and inexpensive technologies to musicians, especially cassette, digital (CD) and internet, unleashed a massive globalization of musical production in the 1980s and 90s, and ethnomusicologists quickly responded to that globalization, documenting the concomitant paradigm shift in musical meaning and the mass consumption of musical culture.

The second and third paradigm shifts, in particular, lead to the representational revolution that constitutes the fourth paradigm shift (Bohman, 1991). What ethnomusicologists collected, analyzed and documented underwent an enormous transformation from the 1950s to the 1990s. Whereas the sound recording technologies of the 1950s shaped the ethnographic practices at the time, ethnographic practices rarely relied only, or even primarily, on sound recording in the 1990s. The representational revolution during the second half of the 20th century made it possible to provide a much thicker description of musical soundscapes, the multiple levels of musical performance and consumption in society, and the multiple directions of musical change at local and global levels (Feld, 1990). With seemingly unlimited representational potential at their disposal, ethnomusicologists at the end of the 20th century were faced with the challenge of providing as complete a picture of the diverse phenomena constituting music as possible, a challenge almost diametrically opposed to the more focussed tasks of the 1950s, when ethnomusicologists were charged with the isolation and collection of as much musical data as possible.

The historical tension between ethnomusicology as a field that draws more and more musics into a canon for study, and ethnomusicology as a discipline whose methods, if not unified, are distinctive, had become even greater by the end of the 20th century (C. Seeger, 1970). Ethnomusicology was again undergoing an extensive discursive and methodological revolution. Many of the paradigm shifts that spawned the sweeping disciplinary changes of the 1950s were evident again in the 1990s, engendering sweeping change in the discipline. Nationalism, for example, reasserted itself in the 1990s, not only in the new nation-states of a post-communist Eastern Europe, but in post-colonial nation-states wishing to strengthen regional and international power in a fluid transnational political culture. Debates, too, raged again in the 1990s, and accordingly ethnomusicologists actively engaged in a process of realigning disciplinary borders and establishing new discursive alignments with disciplines as diverse as cultural studies and film studies. If technological revolution brought about a fourth paradigm shift already in the late 1940s, internet technologies are the cause of virtually unchecked shifts in the 1990s,

ranging from the worldwide trafficking of digitalized sound to the transformation of traditional ethnographies through publication in internet journals, such as *Ethnomusicology On-Line* and *Music and Anthropology*. The representational revolution evident in the fourth paradigm shift, finally, stimulated an entirely new set of debates about the structures, methods, pedagogies and subjects of the field, stimulating a dizzying array of new disciplinary alignments, some perhaps ephemeral but others crucial to the reshaping of the discipline's identity in the 21st century.

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2. The discourses of science.

Ethnomusicology became a new and different kind of science after World War II. During the second half of the 20th century new forms of scientific inquiry broadened the range of objects available for investigation, while at the same time refining the procedures for study. Ethnomusicologists, especially in the 1950s and 60s, sought new forms of exact measurement, particularly those machines that would draw upon methods from the physics of sound to represent the cognitive parameters of music with objective detail, for example, the melograph employed by Charles Seeger at UCLA (C. Seeger, 1953). European systematic musicologists were among the first to adopt developing digital technologies in the 1970s and 80s to propose new scientific procedures for the representation of musical sound (see Zannos, 1999). Although the history of ethnomusicology had always looked towards the physical and natural sciences for parallel procedures and models, the tendency toward scientism accelerated rapidly in the second half of the 20th century (see Bohlman, 1991). By the end of the 20th century, nonetheless, the larger questions ethnomusicologists faced were is ethnomusicology a science, and, what kind of science can and should ethnomusicology be?

Several distinctive shifts accompanied the endeavours of ethnomusicologists to strengthen the scientific foundations of their field. Firstly, the broadly historical framework of comparative musicology was replaced by an ethnographic framework. Secondly, procedures based on pre-existing collections of music, in which music was treated as an object, gave way to collecting through fieldwork, in which music's subjective qualities were also investigated. Thirdly, the transcription of music using Western notation was severely scrutinized and it was supplanted by forms of representation that depended on technological reproducibility. Fourthly, psychological theories that treated music as the product of nature were replaced by theories from the cognitive sciences, which examined music as the product of human mental processes. Fifthly, musics that had been examined as self-referential symbol systems were transposed to contexts outside themselves, allowing music to be investigated as a component in a larger cultural complex. These shifts toward 'scientific' methods rarely followed similar paths and though proponents of all purported to redefine the scientific framework for ethnomusicology, they did so in ways that were scarcely comparable (see the different approaches in Zannos, 1999). By the closing decades of the 20th century, moreover, postmodern and post-colonial trends in ethnomusicology challenged the scientific impulse characterizing the first decades of ethnomusicology's radical realignment after World War II.

The comparative focus of ethnomusicology prior to World War II depended on a broadly historical ontology of music, in which music, wherever it was found, fitted the models of an organic and linear history. Traditional and non-Western musics, therefore, were comparable throughout the world because they could be calibrated as fulfilling different stages of development. The teleology from which comparative musicology developed depended on the Hegelian model of a universal history that moved ineluctably toward Europe as civilization developed ever higher levels. Accordingly, the comparativists ultimately constructed their own models of non-Western music as fulfilling an earlier stage of Western music history, or reflecting Western music history at a different stage of its development (see Schneider, 1976).

The wholeness of universal history was mirrored by the psychological models of music that emanated from the work of comparativists such as Carl Stumpf and Erich von Hornbostel, who were influenced by gestalt psychology (Schneider, 1999; Klotz, 1998). The question ethnomusicologists attempted to answer was, just how could the methods of the field perceive, measure and represent the parts that constituted that whole? The comparativists argued that wholeness largely cohered from a complex of systems with bases in both the physics of sound – hence, nature – and in musical and cultural practice. Javanese and Balinese traditional musics provided one of the most consistent sources of experimental material for investigating the natural and cultural domains of systemeticity. The instruments of the gamelan, particularly the idiophones, made it possible to investigate both the more or less fixed boundaries of tuning systems and the infinite variety within them that individual gamelan orchestras nonetheless demonstrated, theoretically tuned to themselves, and therefore demonstrated a complex of culturally bounded decisions (Hood, 1966; Rahn, 1979).

The historical rupture effected by World War II brought about a dramatic rejection of the historical framework upon which comparative musicology had depended. Whereas ethnomusicologists whose careers had been established prior to the war (e.g. Curt Sachs; see Sachs, 1962) sought ways to rejuvenate the field as an historical science, a new generation turned away from history and embraced the new scientific possibilities developing in the social and natural sciences. By recasting ethnomusicology as an ‘anthropology of music’, Alan Merriam was one of the first scholars to formulate a science of music that recognized music as only one of the subjects of ethnomusicology's scientific investigation (Merriam, 1964). His tripartite model held that music was but one of three subjects of inquiry, the other two being ‘behaviour’ and the ‘conceptualization’ of music, thereby drawing upon both psychological and aesthetic trends in anthropology.

The British social anthropologist and ethnomusicologist, John Blacking, pushed the scientific turn in yet another direction, that is, into biology. Music-making, Blacking argued in a series of very influential works (for example 1979 and 1995), was based in the human body, in both its genetic and physical structures, rendering music, therefore, a species-specific practice within nature. Culture, therefore, was not primarily a context for music, rather a product of musical practices that combined with other

fundamental human activities to yield society. Blacking's provocative appeal to the biological sciences stimulated an interest in related musical phenomena with physical bases, notably dance, but he never fully theorized a set of biological parameters for ethnomusicological investigation before his death in 1990.

The attempts to introduce scientific discourse from the natural sciences were not without their detractors, and by the 1990s growing discontent, even outright resistance, countered scientism as emerging disciplines within the humanities, especially post-colonial studies and cultural studies, increasingly influenced ethnomusicology. Claiming that ethnomusicologists working in the natural sciences had neglected deeper social and historical problems – examining the biological structures of musical practice, for example, but ignoring the explicit presence of music in racial constructions and racism (see Radano and Bohlman, 2000) – new discourses of ethnomusicology endeavoured to be more broadly responsive to the culture and politics of modernity and the post-colonial world. Research methods turned towards problems arising, for example, from the globalization of the nation-state in the 1980s and 90s, yielding post-colonial forms of fieldwork that investigated the nationalization of music archives or the nationalization of music education. New methods, drawn from political science and sociology, were adapted to interpret the politicization of musical institutions and the commercialization of world-music consumption (for example Mitchell, 1993). At the end of the 20th century, the sharp tensions between methods adapted from cognitive and natural sciences and those drawn from cultural studies and the reflexive shift in the social sciences defined new faultlines in ethnomusicology's engagement with science and scientific methods, revealing that it had become not a single scientific field in the second half of the 20th century, but a cluster of disciplines that continued to formulate scientific procedures in different ways.

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3. Disciplinary revolutions.

As ethnomusicology spread across and embraced the methodologies of a growing number of disciplines during the second half of the 20th century, its history was subject to the changes within those disciplines.

Ethnomusicology's disciplinary revolutions were not primarily confined to developments within musical scholarship, but rather responded frequently to paradigm shifts in other disciplines. If, at mid-century, ethnomusicology turned away from the mainstream developments within musical scholarship, especially historical musicology, there was also a reintegration into the mainstream by century's end, particularly during the 1990s as other areas of musical scholarship varied and strengthened their interaction with ideas and developments outside music. The disciplinary revolutions during the half-century following World War II fall into two distinctive periods: those from around 1950 to 1975 followed paths that placed distance between ethnomusicology and mainstream scholarship; those from around 1975 to the end of the century sought, however tentatively, to influence the mainstream by seeking integrative paths.

No intellectual history was more profoundly influential on ethnomusicology's history in the second half of the 20th century than that of social and cultural anthropology. The collection and analysis of musical phenomena was already an important component of anthropology by the second half of the 19th century, particularly in North America, with the intense interest in Native American music, and in European traditions whose growth accompanied the spread of colonial empires (see Schneider, 1976). Anthropology provided ethnomusicologies not only with an impulse and framework for studying the cultures of 'others' deemed different, but a set of methods and technologies for appropriating their cultures. After World War II, however, it was not so much anthropology's methods or the cultures investigated by anthropologists – Native American music retained its central role – that brought about ethnomusicology's most sweeping paradigm shift in the 1950s but rather anthropology's challenge to the object of study itself, music. Claiming that musical scholarship had far too little evidence for and knowledge of the vast variety of musical repertoires, Alan P. Merriam and David P. McAllester in the USA and John Blacking in the UK argued that the comparative study of music had been premature. More critical in the 1950s and 60s would be the expansion of fieldwork, the enrichment of basic collections and the refinement of ethnographic methods. Concomitantly, anthropologists called for a reconceptualization of music e.g. in Merriam's tripartite model. The paradigms of anthropology are most evident in the shift of ethnomusicological focus from music to music cultures, in other words, music as inseparable from the entire complex of society and culture.

Anthropology and other social science disciplines also shaped ethnomusicology's history, in some cases undergirding traditional areas of research, in others laying the groundwork for distinctively new directions. Folk-music research, for example, retained a large measure of its importance, but was redeployed from philological and textual to ethnographic and contextual approaches. In the USA Charles Seeger and Bruno Nettl theorized new approaches during the 1950s and 1960s. Folk music was no longer idealized as universal, but was investigated as a domain of cultural practice allowing local and regional groups to express uniqueness and difference. Ethnicity became the primary factor for North American folk-music scholars, while individuals as music-makers and small-group performance increasingly influenced scholarship in West and Central Europe, for example in the work of Ruth Finnegan (1989) and Ernst Klusen (1969). Previous emphases on text also underwent an anthropological turn, notably in the work of Steven Feld and Anthony Seeger, both of whom established new paradigms for musical anthropology by retheorizing the relation between music and language (Feld, 1990; A. Seeger, 1987).

Despite influences from the social sciences, ethnomusicology did not abandon its historical connections to humanistic and musicological study. Several emerging paradigms of the 1950s intensified the concern for the musical object. Ki Mantle Hood's notion of 'bi-musicality' privileged the musical component in ethnomusicological participant-observation, arguing that the only way to know another culture's music was to develop fluency as a skilled performer, a goal possible only after years of intensive study. Organological research in ethnomusicology, moreover, continued to

emphasize the integrity of musical instruments, whose identities were circumscribed by the objects themselves and their positions within classificatory systems indebted to 19th-century philological methods. The organological methods adapted from Curt Sachs and Erich M. von Hornbostel by scholars such as Klaus Wachsmann and Laurence Picken (1975) in the decades after World War II also gave way to new approaches to organology, such as those theorized by Erich Stockmann (for example in the series *Studia instrumentorum musicae popularis*) and Margaret Kartomi (1990), which responded to the distinctive forms and interrelations between instruments within each music culture. A similar shift of focus from discrete data to the complex interrelations within cultural systems characterized the revolution in systematic musicology. Systematists such as Oskár Elschek and Albrecht Schneider expanded melograph techniques by developing new computer applications, that allowed ethnomusicologists to read beyond the sound itself and to interpret the ways in which acoustic phenomena represent cultural context.

Characterizing ethnomusicology's disciplinary revolutions was a renewed concern for musical texts, a reinterpretation of culture and its meanings, and a reintroduction of historical methods. Theories from literary criticism, particularly the processes of music as a symbolic and signifying form of expression, drawn from the work of Jacques Derrida and Michel Foucault, generated new analytical languages for talking about music. Popular music, both as the product of small groups or as globalized world music, increasingly became a postmodern object of ethnomusicological enquiry, with many scholars negotiating with the emerging theories of British and American cultural studies, from Stuart Hall to Arjun Appadurai. Ethnomusicologists also turned to 'new historicism' and other post-structural theories to find the new ways in which music contributed to the construction of history itself (see Blum, Bohlman and Neuman, 1991).

If ethnomusicology's forays through the interdisciplinary terrains of the late 20th century produced quite different types of revolutions, some affording only short-term exchanges across disciplinary borders, others yielding long-term paradigm shifts, the sheer multitude of those forays reveals a dynamic history, one in which experimentation was valued as a means of questioning and challenging the mainstream of musical scholarship on an increasingly global level.

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4. Political contexts.

The history of ethnomusicology has frequently formed along international ideological faultlines, articulating and, at times, politicizing them. Because scholarship prior to World War II had participated quite fully in colonialism and its appropriation of culture for use and consumption in the West, the field was often unable to extricate itself from the post-colonial fissures forming as new nations achieved independence and distanced themselves from the control of Western nation-states. Colonialist alliances between Western 'Selves' and non-Western 'Others' underwent processes of radical realignment and ethnomusicology itself entered a phase in which it struggled toward institutional centralization when many of those previously studied were calling for resistance to disciplinary centralization according to

Western intellectual and academic models. Attracted to the ideological and political issues of the post-colonial world, many ethnomusicologists also confronted the need to reexamine and recast the political motivations that they had inherited from the era of colonial expansion into and representation of the world's cultures.

As post-colonial delineations shifted, so too did ethnomusicology's paradigms. Within European ethnomusicology the fissure between East and West, already a product of the Enlightenment, deepened as the cultural implications of the Cold War became increasingly evident. Eastern European ethnomusicologists remapped musical folklore to reflect regional musical landscapes so that they would constitute new nationalist realities. Supported with resources from national academies of science, ethnomusicologists intensively collected at the local and regional level, assembling an image of the nation based on related, balanced parts (see Elschek, 1991; Nixon, 1998). Eastern European nations came to embody national musics – for example Romanian, Bulgarian or Yugoslav – and the new national musics contributed to the writing of new national histories, such as the 'six centuries of democratic struggle' undergirding the canon of 'folk music' in the German Democratic Republic (Steinitz, 1978). Western European ethnomusicologists, in contrast, frequently eschewed nationalism, albeit for no less ideologically motivated notions about the democracy of music-making. There was relatively little support of ethnomusicological research at the national level, with institutional frameworks both proliferating and fragmenting. The importance of the split between East and West in Cold War ethnomusicology is not to be underestimated, for it also shaped the institutionalization of ethnomusicology at a global professional level, particularly in the history of the International Council for Traditional Music, whose activities, such as conferences in both East and West, sought to bridge the ideological divide separating the regions.

By the 1970s new schisms began to supplant the division between East and West. A palpable geographical shift between North and South, with major divisions between Europe and Africa, and between North and South America, increasingly replacing the divide between East and West. Those who had previously been studied asserted their intellectual right to represent themselves and to do so with methods of their own making and implementation. The power implicit in Western music history and anthropology was subjected to growing scrutiny and criticism. Scholars from Africa and South America, as well as from other areas of emerging economic and political power in the so-called Third World, continued to turn to European and North American ethnomusicology because of opportunities for advanced study, but they insisted on the necessity for new forms of dialogue and exchange that both highlighted the differences between North and South, and charted new, more international historical paths for ethnomusicology.

In the closing decades of the 20th century the explosion of Asian economic power and the implosion of European nationalism again shifted ethnomusicology's paradigms along ideological faultlines. National schools and institutions of ethnomusicology developed in some Asian countries, such as China, Indonesia and Japan. Some Asian ethnomusicologists,

such as those in Australia and Japan, drew upon and extended Western models, whereas others, such as those in China and India, turned toward distinctive models of their own, which often represented music history according to indigenous paradigms, often quite devoid of European teleological patterns (see Qureshi, 1991; Wong, 1991). South American and African ethnomusicological histories also took shape and followed distinctive directions in the 1980s and 90s, influenced more by post-colonial responses and even ideological rejection of the West than by the power accrued from global economic expansion.

During the 1990s, particularly in response to the end of the Cold War and periodic economic crises in Asia, the paths along which ethnomusicology's history had formed entered new phases of destabilization and engendered new debates about and challenges to the ways in which the field could study, represent and appropriate world musics. At their core, most debates about who possessed the intellectual capital and political power to study whom remained rooted in historical problems and persistent questions about music and identity. Native American musical scholarship, for example, deepened its stance toward the rights of any scholar to study Native American musical practices. Few questioned the claims that Native American should themselves largely control access to and the representation of their musical practices, but just how non-Native American might work together on ethnomusicological research remained open to question (see Herndon and McLeod, 1981; Diamond and others, 1994) and spawned new versions of older, historical questions, such as the gendered presence of ethnomusicologists in ethnographic research (Frisbie, 1991).

New ideological schisms, some ontologically more reactionary and others more intellectually radical, formed in the new ethnomusicologies emerging in the 1990s. Some scholars working in the Middle East and in Islamic traditions of the Mediterranean and Central and South Asia, for example, began to argue for approaches that would place musical repertoires and practices in more appropriately Islamic categories, reflecting a larger tendency to view Islam as a determining factor in world history and culture. Islamic musics and Islamic ethnomusicology would therefore cut across and even negate the history and geography at the core of Western ethnomusicology, yielding histories of scholarship shaped entirely within their own religious traditions (see al-Faruqi, 1985; Qureshi, 1991).

The critique of African ethnomusicologists levels its attacks at the Western underpinnings of ethnomusicology. Rather than seeking to articulate an overarching category, such as 'Islamic ethnomusicology', African scholars deny the very possibility of an 'African ethnomusicology', decrying the damage such disciplinary categories have unleashed throughout the colonialist presence in Africa and the post-colonialist attempts to redress that presence (see Agawu, 1995; Appiah, 1992; Masolo, 2000). The challenge of the new ethnomusicologies at the end of the 20th century has been to expose old and new ideological faultlines, and to insist that ethnomusicologists recognize and address the politicized paradigms that shape the past, present and future of their field.

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5. Institutional strands.

As ethnomusicology's distinctiveness and independence as a discipline grew during the second half of the 20th century, educational and scholarly institutions increasingly defined, directed and, to some extent, limited the directions in which ethnomusicology developed. Two general historical directions asserted themselves, one inclusive, the other exclusive: institutions generating the inclusive impetus sought to open methodological boundaries, embrace scholarship from other disciplines and broaden the field of inquiry; more exclusive institutions stressed more rigorous methodological approaches, stressed ethnomusicology's uniqueness and focussed on the growth of ethnomusicology from within. Exclusive institutions generally were more locally or nationally bounded than inclusive institutions.

The most common institutional sites for the development of ethnomusicology were governmental agencies and centres of learning and education. Broadly speaking, the governmental agency furthered research which begins with fieldwork in a field that hypothetically includes an entire population group, provides opportunities for archiving and processing of music from the group, and concludes with some kind of dissemination and return of research material to the group. Governmental agencies range from local arts and humanities councils to academies of science on the national level. These institutions dominate ethnomusicological research in many countries, notably in Central and Eastern Europe, in South America, and in many emerging nations of Africa and Asia, in which governmental agencies are charged with the institutional inculcation of national culture and cultural nationalism.

One of the primary institutional reasons for the international spread of ethnomusicology after World War II was its growing presence as an academic discipline in the university and other institutions of higher education. Teaching posts and research possibilities proliferated rapidly, particularly as the humanities and social sciences in universities throughout the world sought to attract students from other nations. University programmes in ethnomusicology drew a large – and crucial – percentage of their students from areas of the world whose musics were being taught. Especially in the USA, but to some degree also in the UK, Japan, Italy, Austria and West Germany, ethnomusicology became a primarily academic discipline in the 1950s and remained so until the end of the 20th century. During the 1980s and 1990s, university programmes offering advanced training and degrees in ethnomusicology spread to countries throughout the world, often founded by returning scholars, who had received graduate degrees in ethnomusicology from Western universities. Such institutions drew upon Western approaches and methods, but adapted these to local resources and concepts of music and music education.

In the 1980s and 90s institutions within private and business sectors expanded their support of ethnomusicology, particularly as such institutions perceived the possibilities for the mass collection and dissemination of world musics. In the first decades after World War II recording companies, usually small and rarely subsidiaries of transnational conglomerates, sponsored collecting endeavours, among the most notable of which were the Moses Asch's Folkways recordings (Cantwell, 1996; Goldsmith, 1998; McCulloh, 1982) and the UNESCO-sponsored anthologies from countries

and regions throughout the world. With the entry into the market of Electra (Nonesuch), Ocora and other international recording companies in the 1960s and 70s, the possibility of marketing musics from the world as 'world music' became increasingly attractive to the private sector. In the 1980s and 90s other areas of the private sector, particularly publishing houses and concert organizers, provided a substantially new and powerful institutional infrastructure for ethnomusicology.

Academies of science, national sound archives and their related agencies transformed their production of sound recordings from formats dedicated to more limited archival and scientific uses to those making more public and commercial dissemination possible. The EU, for example, sponsored nationally-based recording projects among its members that were designed to make regional musics available on CD, thereby emphasizing the EU's concern for regionalism. By the end of the 20th century, new recording technologies, not only CD, but also internet and CD-ROM, stimulated a turn toward historicism as historical recordings, among them the field recordings from the beginning of the 20th century, were rereleased and recontextualized for scholarly and public consumption. Virtually every type of institution, therefore, could sponsor and finance its own recording projects, expanding the availability of sound documents for historical and ethnographic research on local, national and international levels.

The proliferation of new forms of music publishing yielded new contexts for institutionalizing ethnomusicology after World War II. Rather than contributing mosaic pieces to larger histories of music as they had at the beginning of the century, ethnomusicological monographs became genres that reflected the new forms of research and institutionalization. Scholars used the monograph to represent a music culture as extensively and intensively as possible, with sections devoted to ethnographic detail, transcription, and biographical studies of musicians. The ethnomusicological monograph, therefore, responded to the enjoinder from the critics of comparative musicology to collect more empirical evidence from throughout the world and examine that evidence in greater detail. During the 1960s and 70s, publishing in ethnomusicology shifted focus from series emphasizing area studies to those attempting to embrace the integrity of ethnomusicology as a discipline unto itself. Journals provided venues for ethnomusicologists to present empirical studies, but even more important, the journals introduced a discursive venue for extensive debate about the nature of the discipline and for critical self-reflection about methodology, interdisciplinarity and ethics (for example Merriam, 1977; Gourlay, 1978; Shelemay, 1999). One measure of ethnomusicology's expansion and diversification in the final decades of the 20th century was a parallel increase in the journals devoted primarily to ethnomusicology research (Etzkorn, 1988). In the 1980s and 90s, new publishing venues for reference works in ethnomusicology emerged, usually conceived as encompassing the musics of a nation or region (Stockmann, 1992) or providing encyclopedic coverage of many world musics, as with the *Garland Library of World Music*.

Soon after World War II ethnomusicology entered a phase of extensive professionalization, leading in turn to new possibilities for international contact and the exchange of information and resources. Two scholarly

societies, the [Society for Ethnomusicology](#) (SEM) and the [International Council for Traditional Music](#) (ICTM), have dominated the field's professionalization. The histories of the two societies reveal that they have been more different than alike, for they have responded to the changing nature of ethnomusicology in distinctive ways. The ICTM's conceptualization of music was nationally, rather than internationally, bounded. Many articles in the early volumes of the ICTM's journal were devoted to comprehensive definitions of the folk music in individual countries, replicating in many ways the template of comparative musicology. The term 'folk music' was retained as a designation of the ICTM's official object of study until 1981, despite attempts to redefine that object (Elbourne, 1975). The ICTM has located music as an object at the centre of its discourse, reflecting a European disciplinary preference for musical folklore and the predilection of many scholars to write on their own musics rather than looking beyond their national borders for areas of study. National committees wishing to admit more methodological variety and breadth have occasionally struck out in independent directions, as in the UK and Ireland, with the British forum for ethnomusicology. ICTM conferences have moved from host country to host country, and attendance from all sides of international political conflicts has been facilitated, maintaining the ICTM's emphasis on an international membership and disciplinary inclusivity.

The Society for Ethnomusicology, in contrast, has followed a path shaped by North American ethnomusicologists and institutions. The SEM has concerned itself less with the object of study than with the development of new methodologies and the encouragement of interdisciplinarity between the humanities and the social sciences. In part to redress the American domination of the SEM, European scholars formed the ESEM in the 1980s, which attracted growing numbers of participants to its conferences in the 1990s. The SEM and ICTM together occupied the professional activities of most ethnomusicologists until the end of the 20th century. Together, they heightened the potential of ethnomusicology to include a multitude of approaches to local and world musics, and to musicological and anthropological approaches, making it possible for ethnomusicologists to choose from a broad spectrum of disciplinary methods and institutional alignments.

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6. Other ethnomusicologies.

Ethnomusicology as a discipline did not escape the post-colonial theories of the final decades of the 20th century, which increasingly criticized the Western intellectual engagement with and appropriation of music cultures elsewhere in the world. Whereas ethnomusicological research reached into more and more places, and a growing number of scholars from non-Western countries received formal ethnomusicological training, directly or indirectly, in Western, especially American, universities, ethnomusicology's virtually ubiquitous presence became the focus of a concern that indigenous traditions of scholarship were repressed or even failed to take shape because of the hegemony of Western ethnomusicology, its institutional structures and the power it wielded in the collection, dissemination and interpretation of the world's music. At issue were

questions of ownership: whose music was subjected to ethnomusicological study; by whom and for whom; whose musical resources could be appropriated; to what ends; and whose ethnomusicology should have the right to examine other musics?

By the end of the 20th century such questions had led to an extensive scrutiny of ethnomusicology as a global discipline and had spawned growing forms of intellectual challenge to Western ethnomusicology, chief among them the establishment of new programmes of study and research, which in turn responded to national and regional differences and spurred the emergence of other discourses (see Béhague, 1991; Perlman, 1994; I.K.F. Wong, 1991; Zhang, 1985).

Though many of the 'other ethnomusicologies' were genealogically and institutionally bound to Western ethnomusicology, they largely sought forms of scientific independence that allowed them to forge models for research and teaching appropriate to their own national and local needs. Were, for example, basic ethnomusicological assumptions about the ontology of music sufficient, and were the genres and typologies borrowed from the West productive? Emerging national discourses naturally emphasized the local and the ways in which diverse local traditions collectively represented the nation, usually referred to with categories that juxtaposed traditional music with the nation. Thai music, for example, was privileged in programmes in Thailand (D. Wong, forthcoming).

Whether or not 'folk music' in an Asian national history had meanings parallel to those in Europe was, nonetheless, a different question (Jones, 1995). European musical terminology was itself one of the greatest problems as scholars sought to broaden their scopes (Blum, 1991). Different traditions of pedagogy and concepts of music history and historiography were equally problematic (Qureshi, 1991). The models borrowed from the field of cultural studies, such as globalization and transnationalism, exacerbated rather than solved the need for intellectual independence, for these models, too, placed non-Western musical traditions in a position subservient to the hegemony of Western economic and cultural power (Slobin, 1993). Articulate performers, such as Sumarsam and Ali Jihad Racy, channeled another type of response, translating indigenous music-making to ethnomusicological discourse.

The most sustained critiques of a global ethnomusicological hegemony have been those from East Asia, South Asia and Africa. Distinctive critiques from South American and Middle Eastern scholars began to crystallize in the 1990s as ethnomusicology established itself more securely in institutions of higher education. It would not be entirely correct to subsume all these critiques and the other scholarly traditions from which they are issuing under the single umbrella of post-colonial response, for they respond to the colonial presence of ethnomusicologists, be it as missionaries, government officials or scholars financed by transnational foundations, in different and distinctive ways. Indian critiques of Western views and methods, for example, take as their point of departure the *longue durée* of an intellectual history of Indian music.

If Indian scholars have been dismissive of Western ethnomusicology, particularly its terminology, scholars in African and China, in contrast, have

been sharply oppositional, calling in their extreme forms for a break with Western scholarly approaches. African critiques have coalesced around various forms of post-colonial response, with African scholars consistently drawing attention to the ways in which the terminologies and discourses of African music have been imposed in such ways as to discipline African cultures and thereby to reduce them to a position of subservience (Masolo, 2000). African scholars have debunked commonly-held theories stated by comparative musicologists in the first half of the 20th century, as well as by Africans attempting to construct the pan-African aesthetic and ideology of *négritude*, that there was a larger field of practices that could be subsumed under the single rubric of 'African music'. Whereas many Western concepts, foremost among them the insistence that the basis of African musics was rhythm, imposed primitiveness, thereby racializing African musics, new ethnomusicological voices emphasize the ways in which indigenous concepts challenge the very metaphysics of music on a global scale (Erlmann, 1999).

Chinese ethnomusicologies and ethnomusicologists have tended to be less post-colonial asserting that the ideologies and histories motivating the study of Chinese musics are distinct from those of the West in certain fundamental ways. The historical issues derive not only from the distinctive character of Chinese political and cultural history, but also the nexus of 20th-century ideological conflicts within East Asia itself, such as the interrelations between mainland China, Taiwan and Hong Kong. Ideological and historical issues influence the ways in which, for example, minorities in China are recognized as part of a national culture, or the ways in which religious musical practices have survived in isolation or in highly politicized contexts, be they in mainland China or Taiwan, or even in the extensive Chinese diaspora (Chen, 1999). In a series of articles and internet exchanges, J. Lawrence Witzleben was particularly effective in focusing debates about the direction a Chinese ethnomusicology would need to proceed, so that by the end of the 20th century many new ethnomusicologies were turning to the critiques coming from Chinese scholars as touchstones for their own moves towards independence.

The critique of Western ethnomusicological hegemony did not only have a regional basis in Asia and Africa, but rather it came to unleash new forms of ethnomusicological discourse in Europe and North America. In particular, popular-music studies were empowered to formulate approaches to the study of musics and cultural practices that many believed had been too long neglected by mainstream ethnomusicology. The rise of popular-music studies in the 1980s marked a turn from the privileging of elite non-Western musics, hence, also the colonialist stance of late 20th-century ethnomusicology towards the musical practices of working-class and powerless members of industrialized societies. 'Popular music' did not only assume a new set of ontological meanings, but rather it required substantially new theoretical and ideological approaches, which together informed the journal, *Popular Music*. Much scholarship devoted to popular music, therefore, took shape outside mainstream ethnomusicological discourse, and it came to challenge ethnomusicology through its more broadly based and inclusive methodologies that allowed scholars to investigate popular musics within the global context of late 20th-century transnationalism.

One of the most striking characteristics of ethnomusicology's development in the closing decades of the 20th century is that ethnomusicologists took the challenges to their disciplinary hegemony seriously, seeking to address many of the issues raised by other ethnomusicologists. By responding to the critiques of the emerging other ethnomusicologies, the discipline maintained one of its fundamental tenets, that of inclusivity. Indeed, if that inclusivity had historically also provided one of the components of the discipline's hegemony and expansion together with colonial histories, it also opened ethnomusicology's discursive borders at the end of the 20th century, stimulating many scholars to look outward and to attempt to grapple with the challenges to the discipline rather than looking inward to buttress the approaches and methodologies that the critiques were actively trying to dismantle.

Ethnomusicology, §III: Post-1945 developments

7. Unitary field or cluster of disciplines?

In the mid-1990s, at the moment of its most extensive presence in the global study of music and of its greatest influence on the shaping of an interdisciplinary musical scholarship, ethnomusicology became the focus of a chorus of criticism calling for a renaming of the discipline. There was no single motivation for the call to rename the discipline, but rather the call itself signalled that a crucial historiographic juncture had been reached, a shift in paradigms, if not a moment of disciplinary rupture and revolution, paradoxically following on the heels of the discipline's most widely acknowledged successes. There was also no single term that won overwhelming support, or that really solved the problems that the call for renaming the discipline identified.

A younger generation of North American ethnomusicologists claimed that 'ethnomusicology' misrepresented their own disciplinary training, suggesting that the discipline was merely a subdiscipline of a larger musicology. The methods employed in new studies of popular music or drawn from cultural studies were not, so they claimed, primarily musicological. There was a further argument that ethnomusicology, as the discipline devoted to 'ethnic groups' and all musical cultures and subcultures, should be charged with the brief of studying all musics – folk, popular, classical, Western, non-Western, ect. In contrast, other critics claimed that ethnomusicology had increasingly turned inward because of its successes, making it more exclusive and deflecting the reflexive turn that had inspired the generations after World War II. Feminist and post-colonial theories, so this critique held, have slipped to only secondary significance as ethnomusicology strove to strengthen its institutional and political structures.

The most arresting call for renaming the field came from traditions that had taken shape outside Europe and North America, in economically developing countries and in the emerging discourses and academic traditions of the so-called Third World. The name 'ethnomusicology', so these critics decried, had too long represented a skewed distribution of power between Western musical scholarship and the cultures whose music it studied and appropriated. By retaining the name of their discipline, ethnomusicologists had also failed to question the historical split between

Europe and its others, between industrialized nations and economically disadvantaged nations, and between music cultures formed by history and the people who had been denied history.

Various names were proposed as replacements for 'ethnomusicology', for example, 'cultural musicology' or 'musical anthropology' or, in the spirit of Charles Seeger, simply 'musicology', but there was virtually no agreement that any of these solved the range of problems cited in the critique levelled against 'ethnomusicology'. In the late 1990s the debate intensified, and it unleashed a new and productive discourse about the nature of ethnomusicology's methods and its goals as a discipline and field. The debates clustered around the question: was ethnomusicology a unitary field, or was it a cluster of disciplines? On the one hand, ethnomusicology at century's end increasingly claimed the disciplinary structures of a unitary field, a canon of theory and methods, and publications and programmes of advanced study that undergirded these. National and international scholarly societies and a palpable presence in public debates about globalization and transnational cultural capital also lent ethnomusicology strength as a unified and central field. On the other hand, the more centralized the field became, the more difficult it had become to embrace diverse ontologies of music and methodologies of musical scholarship. As a centralized field, ethnomusicology was only tentatively dealing with the political and cultural realignments following the end of the Cold War in 1989. It was left to local and national efforts to deal with many of the challenges of a post-Cold War, postmodern world, such as continuing civil strife in Eastern Europe and South and South-east Asia. To the more politically progressive scholars of the 1990s, ethnomusicology seemed too encumbered by its growth and successes to engage critically and actively with the presence of music in the rising tide of racism and nationalism.

By the end of the 20th century the question remained open as to whether the new – or renewed – debates about the discipline's name were symptomatic of a change in the central core of the discipline. Whereas the debates might have been contradicted by the growth of ethnomusicology in institutions internationally, there were more fundamental historiographical questions than the challenge to the name itself. Did 'music' really remain the central object of ethnomusicological study, especially given the challenges of ethnomusicology to the limits of representation in a postmodern age? Would the institutional structures that supported the sea changes in the second half of the 20th century be those that provided the basis of ethnomusicology in the 21st? Would the cluster of scientific discourses embraced by ethnomusicologists change in fundamental ways? Would ethnomusicology really expand into new public spheres with the potential to bring about a major change in its language and political responsibilities, for instance, with the growth of the 'world music industry'?

The period in ethnomusicology's intellectual history from 1945 to the end of the 20th century began with the challenge posed by renaming the discipline so that it would best represent a group of disciplines and scientific practices in the humanities and social sciences, and it concluded with the same challenge. Among the debates that generated responses to that challenge, few were characterized by a hardened stance that ethnomusicology was a single discipline whose defenses needed to be

strengthened to fend off those malcontents who would strike at its very heart, symbolized by the name ethnomusicology. The persistence and vitality of the challenge to the discipline's names, be they 'comparative musicology', 'the anthropology of music' or 'ethnomusicology', revealed that ethnomusicology did not locate a single object at its centre, nor did it rely on a core of tools that all ethnomusicologists needed to acquire in order to command a common body of knowledge.

At the end of the 20th century, ethnomusicology remained a discipline openly willing to pose new questions, to embrace different and diverse methodologies, and to break with tradition when required by the empirical evidence. The paradigm shifts and radical reformulation of ethnomusicology in the decade after World War II had become normative by the end of the century, empowering ethnomusicology as a cluster of disciplines, discourses and scholars, challenged rather than fettered by the symbolic baggage of a name, to respond to the ever-changing meaning and presence of music on the world's contested cultural landscapes at the turn of the century.

Ethnomusicology

IV. Contemporary theoretical issues

1. Theory and culture.
2. Communities and their musics.
3. Ethnicity.
4. Nationalism.
5. Diasporas and globalization.
6. Race.
7. Sexuality and gender.
8. New historicism.
9. Practice theory.
10. Music theory and analysis.

Ethnomusicology, §IV: Contemporary theoretical issues

1. Theory and culture.

Summarizing ethnomusicological theory, following Nettl (1983), as 'the study of music in and as culture' is no longer a straightforward matter. The classical Enlightenment notion of theory, as modular, testable and preferably verbal abstraction, articulated from an all-seeing distance is itself subject to serious epistemological and methodological doubt. In an important sense, ethnomusicologists might be described as living in a post-theoretical environment, one shared by many in the social sciences and humanities. 'Post-theoreticism' is of course itself a theoretical condition. The recursive nature of this enterprise has often been noted, in music studies and elsewhere. Doubt and scepticism as to the very possibility of theory have initiated inquiry into the historical and political conditions of ethnomusicological theory, reflexive attention to fieldwork practice, and vigorous consideration of alternative modes of ethnographic expression, written, recorded, filmed, staged or displayed (for examples of experimental ethnographic writing, see Coplan, 1994, Kisliuk, 1997; on biography, see Danielson, 1997; on film, see Baily, 1986; on recording, see Zemp, 1996; on museum ethnography, see Simpson, 1996).

One might also ask whether the culture concept still serves as a unifying rubric for ethnomusicological research. Many other scholarly traditions are now also involved in investigating music 'in and as culture'. The culture rubric also fails to define the work of many ethnomusicologists. This is particularly so in Britain and France, where culture has not been the overriding theoretical precept, and in Germany, where the culture concept has been substantially discredited by its appropriation by Nazism. The buoyant state of the US university system and university presses has done much to spread North American culturalogical models of ethnomusicological research, but this is far from being the whole story. In recent decades, the culture concept has come under sustained historical critique. The term culture emerged, as Elias pointed out, in a process of sociogenesis following the assembly of the German nation-state in the period following the Thirty Years War, separating the courtly, French-speaking nobility from an emerging German-speaking middle-class intelligentsia (Elias, 1982). In this context Kultur referred to a process of self-making and 'inner' achievement, as opposed to the 'outer' formalities of courtly etiquette and behavioural form. For Herder and those who followed him in 18th-century Germany and elsewhere in Europe, Civilization connected the individual to universal norms, while Culture was the incommensurable property of groups and, more specifically, nations. In this sense the history of the 'culture' concept was inextricably bound up with the history of the characteristic institutional forms of modernity itself. Critiques of modernity in recent decades have almost necessarily implied a critique of the notion of culture itself.

Ethnomusicological understandings of music culture have often been criticized in precisely these terms. Ethnomusicologists have indeed been inclined to ignore or downplay the problematic relationship of culturalism with the self-interested pronouncements of colonial and post-colonial elites. They have also often failed to understand and sufficiently distance themselves from the baggage of an Enlightenment rationalism in which European and non-European 'others' are simply there as examples or 'cases' for classification according to metropolitan criteria. Ethnography in this mode purports to provide connections and an inclusive framework for analysis, but often reifies, abstracting texts from contexts, enabling commodification and other forms of exploitation. Culturalism relies on the myth of insider knowledge as providing the only relevant terms for grasping the particularities of meaning and expression in a given community, but, ironically, fieldwork interlocutors are rarely granted the status of co-authors of ethnographic knowledge, and too often consigned to muted oblivion as exemplars, illustrations and, occasionally, statistics. Criticism of ethnomusicological theory and practice has often been expressed in these terms from outside the discipline, but similar concerns have been articulated by practicing ethnomusicologists for some time (Keil, 1991; Guilbault, 1993; Waterman, 1990).

So, it is legitimate to ask whether 'culture' continues to serve as a useful anchor for ethnomusicological theory. On the one hand, ethnomusicologists brought up in the culturalist traditions are increasingly sensitive to the limitations of the term. They are more attentive to critical voices from within cultural studies and the sociology of culture, and more aware of traditions of studying other musics in which 'culture' is not central.

Hyphenated formulations such as 'socio-cultural' draw attention to the need to transcend the local in analysis, and to understand social and historical forces which may lie outside the field of vision of local actors, and the organizing, meaning-making, structuring capacities of these local actors in constant dialectical interplay. On the other hand, the notion of culture has often nurtured radical activism by and for the sake of minority, peripheral or disadvantaged groups, in ways which have become increasingly attentive to problems of interest, agency, voice and the unwitting perpetuation of metropolitan stereotypes. The very notion of African American 'culture', as articulated by Boas and Herskovits in the early and middle years of the 20th century, played a role in the civil rights movement in the USA. Today, notions of 'strategic essentialism', articulate a variety of global subaltern alliances, temporary affective bonds of shared political destiny, in culturalist terms. As Weiner puts it: 'culture is no longer a place or a group to be studied. Culture, as it is being used by many others, is about political rights and nation-building. It is also about attempts by third-world groups to fight off the domination of transnational economic policies that destroy these emergent rights as they establish their own nation-states' (Weiner, 1995). The idea of cultural critique as a form of political engagement is still very much alive in contemporary ethnomusicological writing. In this partial and strategic sense the notion of 'music in and as culture' might continue to generate productive questions.

Ethnomusicology, §IV: Contemporary theoretical issues

2. Communities and their musics.

From rituals involving intense face-to-face interaction to situations of electronically mediated dispersal, ethnomusicologists continue to be driven by a fascination with the socially integrative effects of music and dance. Social anthropologists have stressed the functional and structural properties of music and dance in terms which have generally owed much to Durkheim's discussion of effervescence (Durkheim, 1915). Ethnomusicological theorists of the role of music and dance in constructing imagined communities (Anderson, 1983) in situations of wide spatial dispersal have stressed the dynamics of specific media systems, from cassette to the web, with some stress on the radical possibilities for self-imagining and mobilization that these media open up. In different ways, all of these writers perceive music and dance as a kind of 'deep sociality' (Finnegan, 1992), engendering a vital sense of community, of participation and affective bond.

A distinctive ethnomusicological contribution from within this line of inquiry has been directed at the question of how music, as opposed to or in relationship with other activities, achieves this task. Music clearly plays an important role in symbolizing community, expressing and structuring the relationship of parts to wholes, male to female, tradition to modernity, self to collectivity (e.g. Mitchell, 1956 on the Kalela dance; Mach, 1994 on national anthems; Sugarman, 1997 on gender). Communities undoubtedly recognize themselves as such in their music making, and constitute themselves through and around this recognition. But music-making and dance do more than express or symbolize processes taking place elsewhere in the social structure, as indicated by the considerable surplus of affect they generate in performance. As Blacking's ethnomusicology

constantly stressed, music-making is often itself the primary context in which a community reproduces and transforms itself: the Venda Tschikona dance was, for example, the only event at which Venda came together as an entire community. Musical principles in more isolated and socially fragmented musical genres all revealed, on analysis, significant examples of primary modelling systems which organized and informed significant aspects of Venda collective life. This insight has been extensively elaborated in tribal, 'enclave' societies on the far peripheries of nation-states (Seeger, 1987, Parkes, 1994), in situations of migrancy and diaspora, whether within or outside the nation-state (Sugarman, 1997; Bohlman, 1991), and in urban subcultures (Reily, 1992; Baumann, 1990). It continues to challenge and inspire a great deal of contemporary ethnomusicological thinking. Its Durkheimian roots continue to be evident.

For Charles Keil, music brings people together through 'participatory discrepancies'. The theory of participatory discrepancy also draws on a reading of Durkheimian effervescence: participation takes place in 'collective mental states of extreme emotional intensity, in which representation is as yet undifferentiated from the movements and actions which make the communion towards which it tends a reality to the group. Their participation is so effectively lived that it is not yet properly imagined' (Durkheim, quoted in Keil, 1994). Slight deviations in timbre and pulse, such as give rise to the particular styles and sounds of jazz or polka drummers, or the overlapping and slightly discrepant textures of the trumpets and shawms used in Tibetan monastic music generate the performative ebb and flow, the groove which is central to communal musics. The task of socio-musical analysis is then one of comprehending, and finding some means of representing, just how such discrepancies operate in relation to meaning and feeling in a given musical context. Whether or not western musical transcription and analysis can adequately engage with these discrepancies, often located in minute details of rhythmic and timbral inflection, and whether or not the process simply reinscribes traditional assumptions rooted in grammar-based music theory, is open to discussion.

Bernard Lortat-Jacob discusses the centrality of music in the production of community in highland Berber festivities in the High Atlas in Morocco (see Lortat-Jacob, 1994, for a comparative analysis in relation to community festivity in Sardinia and Romania). In this situation, good music is good festivity, and vice-versa. No distinction is really possible, despite a minimal level of functional differentiation of musicians and other festival-goers. Analysis of the event, and the collective *ahwash* in particular, demonstrates not only a complex process of interaction among the participating drummers and singers, but a musical process of the progressive acceleration, expansion and displacement of internal elements within a rhythmic figure over the course of the performance. This sensuous texturing of the event achieves an effervescence which is central to the festivity, and its role in reproducing highland Berber life, not only as an image, but also as the very practice of Berber sociality. Processes of effervescence, solidarity and collective representation are thus mutually constituting and defining. Lortat-Jacob (1994) suggests a continuum between festivities (such as those of the Berber highlands) which rely on internally generated community mechanisms, and those which rely on

others, both for musical services, and as a symbolic site of otherness through which community identity and a sense of self is configured. This shift, from homeostatic mechanisms for reproducing communities to the unstable and unruly dynamics of constructing selves through the medium of others, is revealing. Ethnomusicology in the last ten years of the 20th century was, indeed, absorbed by the question of difference, particularly in relation to matters of ethnicity, nation, race, gender and sexuality. It has also reflexively generated concern with the ways in which the discipline of ethnomusicology itself constructs difference, and the consequences of this process.

Ethnomusicology, §IV: Contemporary theoretical issues

3. Ethnicity.

Since the 1960s, anthropologists have been inclined to think of ethnicity as a process of categorization producing social and cultural difference. For many ethnomusicologists, this has shifted the emphasis from the production of homologues linking a specific social structure with a specific musical style, to thinking about musical style as a way of producing difference in a more complex and plural ensemble of social relationships. It also initiates an inquiry into the power relations that structure such relationships. The presence of powerful 'difference producers' in a given social space has fundamental implications for those whose means of representation are less powerful. The relatively powerless see themselves partially through the eyes of the relatively powerful. The extent of this 'partiality' is variable and crucial to cultural analysis; it also frames the political and cultural consequences of powerlessness in significant ways. Attention to the production of difference in cultural analysis has been accompanied by parallel attention to the question of representation. Theories of articulation and mediation (see Guilbault, 1997), drawing particularly on the work of Stuart Hall (e.g. see Hall, 1986), have problematized homology theories positing a one-on-one connection between social structure and cultural morphology. Musical performance is increasingly seen as a space in which meanings are generated, and not simply 'reflected'; 'ethnic' markers, like any other, are the negotiated products of multiple, labile, and historically constituted processes of difference making. They operate upon social space, and do not simply reflect differences already 'there' (on the performative turn in ethnicity studies, see Stokes, 1994).

A general interest in matters of ethnicity has raised questions about the relationships between academic ethnomusicology and forms of musical research, cultural activism and writing being pursued outside the academy. On the one hand, it has sharpened the focus on the disjunction between the deconstructive project, in which identities are shown to be relative, historically mobile and culturally constructed, and the demands of political struggle outside of universities, in which research and writing are geared to the strategic tasks of rendering old myths suitable and usable for contemporary political struggle. The issue is sharply focussed in the British Isles, for example, around questions of revisionism and Celtic nationalisms (see Chapman, 1994, for an ethnomusicological angle), and more generally in post-colonial critique. It has also sharpened, and rendered substantially more complex, distinctions between ethnomusicological

writing in first world capitalist democracies, and that in parts of the world, notably south-east Europe, where academic ethnomusicological production is closely identified with nation-building processes or with related resistance struggles (Pettan, 1998). Global habits of attention to metropolitan theoretical trends have disseminated various forms of deconstructive historicism theory widely. These have been brought 'back' to the Euro-American metropolis by scholars (among whom Edward Said, Homi Bhabha and Gayatri Spivak are pre-eminent) who received their intellectual formation elsewhere, nuanced by a keen sense of colonial continuities in the post-colonial world, and the imperatives of establishing a coherent politics in the face of this. The extent to which post-colonial theory has succeeded in doing so, or has, on the contrary, weakened the basis of collective political action, and allowed Euro-America to appropriate and export yet another valuable commodity ('radical theory') to the 'third world' is sharply debated. Ethnomusicologists are of necessity increasingly sensitive to these kinds of dilemmas. They assume a sharp focus in relation to questions surrounding nationalism.

Ethnomusicology, §IV: Contemporary theoretical issues

4. Nationalism.

The history of the culture concept and that of the nation-state are entangled. The difficulty of distinguishing an object of study, 'the nation', from the very tools of analysis we might use to define and critique such an object (historicism, the culture concept, ethnography and so forth) renders critical intellectual engagement a complex and reflexive project. At the same time, 'globalization', which means in practice the hegemony of norms and values associated with some of the largest and most powerful nations across much of the world, has recast nationalism as a language of resistance on the part of those excluded from its apparent benefits. This is the case whether nationalism is harnessed by the nation-state apparatus itself or by subaltern elements within it. Critical thinking in western Europe, responding to the break-up of Yugoslavia and the re-unification of Germany in the 1990s, has addressed both the apparent 'exceptionality' of ethno-nationalist violence and the counter-intuitive possibilities of 'good nationalism'. One of the compelling difficulties in thinking about nationalism, for ethnomusicologists and others, remains one of taking a persistent and disturbing issue seriously.

Ethnomusicologists have responded in four different ways to nationalism's increased prominence as a political issue in the later 1980s and 1990s, all of which continue to bear strongly on research. Firstly, inspired by Hobsbawm and Ranger's notion of nation-states as 'invented traditions' (Hobsbawm and Ranger, 1983) and Anderson's analysis of the relationship between print-capitalism and the emergence of national 'imagined communities' (Anderson, 1983), ethnomusicologists have attended to the ways in which national musics have participated in the construction of a national imaginary, with some stress on the artificiality and alien nature of the musical elements that were assembled to constitute new national styles. Others have consistently stressed the class dynamics of the encounter between bourgeois nationalists and their working-class or regional others.

Secondly, the post-colonial dynamics of nation-state building have been the object of sustained analyses by a number of ethnomusicologists. The inheritance of colonial constructions of colonized others has been hard and in some cases impossible to shake off. As Fanon suggested, post-colonial élites have been haunted by ambivalent desires and interests which have in some senses bound them more closely to their former colonial masters than did the colonial system itself. The pervasive contours of colonial thinking have been traced in the analysis of national musics from the Eurocentric aspirations of the Cairo congress of 1932 and the paternalism of French orientalist in North Africa, to versions of French metropolitan Noirisme in the Francophone Caribbean. Colonial contours may also be perceived in reverse in post-colonial nation-states. In West Africa, British colonial élites developed cultural policies which were explicitly designed to counter creolism; on the one hand the British colonial administration worked through 'native' administrations of their own making, and on the other existing creole élites in West African cities constituted a powerful threat to colonial trading interests. 'Creolism' in this sense became as much a colonial construction, albeit a negative one, as nativism. Post-colonial West Africa's turn to creole cultural forms as the new language of national identity involved some strategic selections which demand understanding in terms of the jockeying for power on the part of certain élites at the expense of others, but which also speak powerfully of the continuity of colonial ethnic categories in the construction of new nationalisms.

Thirdly, ethnomusicologists have attended to the processes of othering involved in national culture construction. This approach has characteristically assessed the process of national music culture building in terms of the construction of difference, in which the desired ethnic constitution of the nation-state is conflated with notions of modernity. Others are 'othered' according not only to their perceived spatial distance from national centres, but to their remoteness from modern national temporality. The musical signification of communities that are held to be pleasure-loving or 'easy-going', from a metropolitan perspective, registers the characteristic ambivalences of these formulations. Indeed, ambivalence is a vital component of the pleasures and desires associated with them: they generate a certain frisson of difference, but under controlled and regulated conditions. The extent and nature of this supervision in states with strong traditions of socio-cultural engineering varies from the quiet encouragement to the partial acknowledgment of transnational and Diaspora musics produced elsewhere, outside of nation-state control. Studies of the quasi-exclusion of orientalized others in a variety of Eastern European and Middle Eastern situations (e.g. Rasmussen, 1996, Stokes, 1992, Buchanan, 1996, Rice, 1994), and of Black others in the Caribbean (e.g. Wade, 1998, Averill, 1997, Guilbault, 1993, Pacini-Hernandez, 1995, Austerlitz, 1997) characterize this approach. Such approaches have a dual focus, on both the dynamics of national-musical construction, and on the related dynamics of subaltern popular musical styles.

These forms of 'othering' implicit or explicitly connected to the development of a national-culture are closely related to population movements both within and outside of nation-state boundaries. Nationalism, understood as a temporary holding-form for capital accumulation, has articulated forms of

industrial expansion which have generated import-substituting industrial expansion, in particular the mechanization and capitalization of agriculture, which, in turn, have provoked huge movements from rural areas to cities. The ideological and 'economic' dynamics of the situation are impossible to disentangle. Migrant music making is simultaneously the product of an ideological process of self-fashioning (as modern citizen-subjects, increasingly with a global frame of reference) and the effort to organize and in some cases exploit self-sustaining bases for communal life on the part of rural-urban migrants. A substantial literature has concerned itself with rural-urban migrant musics, from questions of before-after social change and processes of cultural transformation, to investigations of the ways in which 'the rural' is fantasized and the object of ideological manipulation on the part of music industries, national élites and migrants themselves. If there has been a shift in this kind of literature in recent years, it has been from a national to an increasingly transnational frame.

[Ethnomusicology, §IV: Contemporary theoretical issues](#)

5. Diasporas and globalization.

The most conspicuous population movements at the end of the 20th century are transnational, and identity strategies on the part of migrants increasingly revolve around transnational parameters. While intra-national labour-migrant movements have not necessarily declined, and in fact are in some circumstances being increased by global and transnational trends, transnational movements, for ethnomusicologists, have been conspicuous, close to home, and also associated with newer and more pressing theoretical paradigms. These have been concerned particularly with race, diaspora and globalization.

The accelerated global flow of labour, capital and culture has informed related lines of inquiry into Diasporas and other varieties of 'travelling culture' (Clifford, 1992). While an earlier migration literature tended to stress before-after patterns of assimilation and acculturation in accordance with modernization theory paradigms, contemporary theories of music in diaspora elaborate the cultural ambivalences of return, subalternity in host societies, and the forging of transnational strategic alliances, as illustrated by the appropriation of black expressive culture among many North Africans in France and Turks in Germany (Gross, McMurray and Swedenburg, 1997). Travelling culture theorists conceptualize migrancy as a paradigmatic postmodern condition (see in particular Clifford, 1992) initiating a significant critique of cultural theory predicated on bounded culture areas, nationalism chief among them. In the light of such theories, ethnomusicological attention to music in conspicuous sites of movement (tourism or pilgrimage, for example), or in the lives of 'travellers' (Jews, Roma) invites consideration of the more or less violent historical processes through which travellers are marginalized and 'othered' and through which notions of bounded and authentic culture are summoned into existence, policed and maintained (Bohlman, 1993; Silverman, 1996).

Successive micro-electronics revolutions (from the transistor to the silicon chip and the web) have had an incalculable impact on mass media dissemination in the latter part of the 20th century. The movement of mass mediated musical genres across the world constitutes an inescapable fact

for ethnomusicologists. It also marks a productive moment of engagement of ethnomusicological theory with mass media and, more recently, globalization theory. One product of this has been a stress on the incapacity of nation-state systems to generate coherent national musical systems in the face of musics which rely on micro-electronic systems of reproduction that lie largely outside of their control (Manuel, 1992), and on trans- or multi-national sites of production (Rice, 1994, Virolle, 1995). The idea that the nation-state is no longer capable of intervening meaningfully in the production of meaning is, however, increasingly being challenged. Indeed, in the face of global *laissez-faire* capitalism, nation-states and national media policies are increasingly seen by the European social-democratic left as offering some hope for cultural democracy and diversity.

Globalization theory has sought new terms for understanding global cultural production. Appadurai's terminology of ethnoscapas, technoscapas, finanscapas and mediascapas (Appadurai, 1996) has been particularly significant for a number of ethnomusicologists and popular music scholars. Slobin draws on Appadurai's terminology to grasp new relationships between global supercultures, subcultures and intercultures (Slobin, 1993). In a fractal landscape of potentially infinite regress, global forces produce 'micromusics', that is, endlessly varied local and localizing particularities. The term 'culture', unhitched from its national moorings, assumes different forms. Culture is, in this context, provisional, reflexive and mediated. It is no longer the semi-invisible ground of being and belonging, but a site of manipulable and malleable self-fashioning, in which the boundaries of this self are constantly open to question and negotiation. Hybridity and creolism are crucial aspects of global cultural consciousness, not in the sense that their origins are 'no longer' pure (since no culture's origins are or can be), but in the sense that they engender new forms of relativizing self-consciousness, of being neither here nor there, 'us' or 'them', but being in-between, in a 'third space' (Bhabha, 1994). The possibilities that these conceptualizations offer for a radical politics have been keenly debated in post-colonial theory; ethnomusicologists have approached hybridity and creolism in terms of the opportunities they afford for re-thinking bounded entities by stressing their relational character and their capacity to undermine essentializing cultural strategies. They join others in suggesting that music offers peculiar opportunities for re-configuring identities.

For others, globalization is understood as an advanced phase of capital accumulation in accounts which stress either continuities with the colonial past, or the radical new demands of information-based economies. Crucial to this kind of understanding is an argument rooted in Marxian dialectics and directed against modernization theory. In varieties of modernization theory, capitalism is commonly perceived to advance by encountering others as it expands across time and space, and then by subordinating them to its own disciplines and imperatives. The dialectical argument emphasizes capitalism's production of otherness from within. This propensity to produce and model otherness is a crucial aspect of capitalism's restless energy and the West's global expansion, as a large historical and anthropological literature on the mid-19th-century world fairs has emphasized. What was represented was not so important as the fact of representation; a representational system, which referred ultimately only to

itself and its own representational powers, derived its formidable energy from this fact. Reality becomes an 'effect' sustained by all manner of trickery, and all representation represents is yet other domains of representation, in an endless chain of 'hyperreal' signification. This forms the background to some influential critiques of the world music industry by ethnomusicologists (e.g. see Erlmann, 1996), in which Otherness is fetishized, modelled and packaged according to the demands of the first world culture industry system. Far from marking a new hegemony of the periphery, world music, some argue, marks a more decisive phase in the hegemony of the centre. The ethnomusicological task is simply one of determining the relationships between different sites and centres of production. In both scenarios, 'culture' assumes strategic and instrumental forms; the culturalist assumption that cultural morphologies provide a relatively transparent window onto 'forms of life' is substantially problematized.

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6. Race.

Race is often distinguished from ethnicity in terms of the supposedly voluntaristic qualities of the latter and the coerced and imposed qualities of the former. This perspective predominates in US based scholarship, where it marks a clear distinction between hegemonic and subaltern identities, and responds to the ongoing legacy of slavery and the civil rights movement within the USA. Theories of ethnicity in Europe are less inclined to make such distinctions. The radical political movements of the 1960s were, in Europe, more directly concerned with de-colonization in Africa; the rights of minorities 'at home' were a lesser issue. All ethnicities, in most European writings on the subject, are marked by greater or lesser degrees of power on the part of the various parties involved in the production of difference. The terms 'race' and 'ethnicity' are often used interchangeably.

On both sides of the Atlantic, however, critics have argued that the brutal dislocations of slavery and colonial encounter have played central, if buried, roles in the emergence of western Enlightenment reason and the paradigmatic forms of modernity associated with it. 'Reason', then, becomes a highly problematic tool in the analysis of 'race', which has generated a double discourse in response. One side of this is an appeal to Enlightenment reason: racial discourse is irrational, and has no place in a just and democratic society. Critics stress that the Enlightenment was built on the back of slavery; reason itself, conceived in Enlightenment terms, is tainted by western self-interest. On the other side lies an appeal to primordial African identities and a rejection *tout court* of western Enlightenment rationality. These however suppress the varieties of post-slavery experience, and the possibilities of framing reasonable, democratic and plural cultural futures in the diaspora. They also appeal to a language of retentions, which is either explicitly used as a means of evaluating the authenticity of a wide range of African-derived New World musics, from blues to jazz, or used more generally as a means of identifying the particularity of black American experience.

Black cultural and literary criticism has devoted considerable energy to developing forms of critique that can engage more productively with this

either/or choice; writing in these theoretical traditions has had an increasing impact on ethnomusicologists and others involved in the study of black musics. Ethnomusicologists have responded to the question of African retentions with considerable caution, however. For some, Afrocentrism remains an obstacle to critical understanding, tending to reproduce the very system it sets out to subvert. A number of more empirically driven studies have focussed on the large variety of musical genres that an Afrocentric canon has excluded, for example the music of the Harlem Renaissance. For others, the notion of African 'retentions' has some strategic value, principally as a kind of deconstructive irritant to the pretensions of Enlightenment rationality.

Poststructuralist critique has addressed the problem of race primarily as 'a pernicious act of language' (Gates, 1985). Seen as language, of a particularly unstable and unexpectedly creative kind, the question of race becomes one of comprehending black cultural experience in terms of 'literary' techniques, in the widest possible sense, particularly those associated with troping and 'signifying', understood as a form of destabilizing, critical repetition and intertextuality. The theory has been applied extensively to jazz, rock and pop. A more sociological angle on this genre of theory has been provided by George Lipsitz, who sees in black expressive cultural style, and music in particular, an increasingly globalized language of resistance and subversion, connecting subaltern groups in the first world metropolises to form new majoritarian forms of radical consciousness (Lipsitz, 1994). The point amplifies and globalizes one made somewhat earlier in British subcultural theory.

Paul Gilroy's Black Atlantic thesis has been particularly influential. Gilroy situates his argument dialectically between enlightenment appeals to non-racial reason, and Afrocentrism. The former is disabled through its suppression of its racial undertow; the latter occludes the varieties of black experience, as though African styles 'survive' in the present without bearing any of the marks of their complex mediation through non-black expressive styles. Reasoned critique, which draws on and embraces its suppressed and racialized past, provides the possibility of movement away from this sterile binarism. For this purpose, Gilroy draws on Du Bois's influential formulation of 'double consciousness', '(that) sense of always looking at one's self through the eyes of others', as Du Bois wrote in 1903 to initiate this dialectical movement, concentrating principally on writers (such as Du Bois) who have dealt creatively with this 'doubleness' and, more generally, the movement of African and African expressive styles as they cross and re-cross the Atlantic. Gilroy concludes by stressing the significance of music as a space affording particular expressive possibilities.

Gilroy's Black Atlantic thesis is not ultimately incompatible with a certain form of Boasian culturalism as developed by Melville Herskovits, and later by ethnomusicologists such as Charles Keil (1991). This specifically addressed 'culture of poverty' and 'poverty of culture' arguments about African American ghetto life. For conservative theorists, African Americans were caught between cultures, but could not be described as possessing their own. Anthropologists in the USA devoted considerable energies to debunking such claims, and did so in ways which stressed forms of cultural creativity in the New World diaspora which developed African 'retentions',

rather than endlessly looking back and referring to them. More specifically, Gilroy's attention to the Atlantic as a site of crossings, mediations and exchanges, draws on and stimulates a detailed and thorough consideration of the movements of African derived popular musics 'back to Africa', both in the form of autobiographies of musicians who have risen to fame on the back of the world music industry, and in ethnomusicological writing attentive to the complex global movements of black popular musical styles in various parts of Africa (see Collins, 1992, Waterman, 1990, Erlmann, 1991). The prospects for ethnomusicological theory might usefully be considered in the light not only of productive dialogue with academic cultural theory elsewhere, but also with a significant body of non-academic writing on global popular genres for a non-academic audience.

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7. Sexuality and gender.

Gender has been a pressing and extremely long-standing issue in ethnomusicological research. A substantial body of writing now exists, detailing women's musical worlds (Doubleday, 1988), the musical production of gendered ideologies (Sugarman, 1997), and problems of male bias in matters of documentation and interpretation (e.g. Keeling, 1989). The radical energies which informed feminism and gender studies in the 1970s and 80s have been largely transformed into questions about sexuality in the 1990s. Though often conflated, movement from the one to the other contains both significant continuities and breaks. Both are concerned with the assumption of the universal Enlightenment subject on which significant areas of musicological history writing and analysis continue to operate. Both critique the gendered and heteronormative nature of Enlightenment modernity, and do so through simultaneously documenting areas of cultural experience hidden or 'muted' (Ardener, 1989) by these normative processes, and, reflexively, by considering the disciplinary mechanisms which constitute this muting. Both are thus concerned with the construction of alterities, a concern which connects gender and sexuality issues to the broader questions of identity discussed above, and implicates questions of gender and sexuality with questions of ethnicity and race. In both cases, gender and sexuality have characteristically been seen as cultural constructions with profound ideological ramifications; attempts to ground these differences in nature (understood biologically) are usually understood by both feminists and Queer theorists as part of a more general problem of ideological obfuscation, itself demanding critical attention.

Gender theorists have understood sexuality as constitutive of gendered norms. Anthropologists of the Mediterranean in the 1960s and 1970s were among the first to look consistently at the construction of masculinity in this light. This partially accounts for the fact that some of the first studies of musical genres to explicitly thematize the cultural construction of masculinity have been concerned with the Mediterranean area; Robert Walser's study of Heavy Metal constitutes an analogous move in relation to a popular music genre in North America (Walser, 1993). This focus on the unstable dynamics of the sexual and gendered 'centre', and the anxiety-laden work involved in making it less so, link traditional concerns of gender theory with Queer theory's more radical point of departure.

Queer theory has drawn more directly on Freudian and Lacanian psychoanalytical theory, and separates the question of gender from the question of sexuality. In this respect it has marked a break with the kind of cultural constructivism which typified an earlier moment of feminist writing in ethnomusicology (and the social sciences and humanities in general). Lacanian theory sees mechanisms of identification as a disruptive process. The linguistic signs through which identities are constructed are seen by Lacanian theorists as inherently unstable, never fully able to exclude 'always-already' present others from the self, and always prone to being undone by their own work of identity construction. It has stressed investments of pleasure and desire in the processes of identification, a move which addresses the spectre of violence which haunts the work of gendered, sexual and ethnic identification, particularly when these forms of identification bolster one another. But it also stresses the playful ambivalence of signs of identity, and reads texts against the grain to release hidden or repressed readings. Queer theory has initiated significant conversations between musicologists and ethnomusicologists who have a similar critical interest in exposing the limiting heteronormative assumptions that govern canonical activity in both areas. It has, arguably, done more than anything else in recent years to rekindle the radical and questioning spirit of reflexivity that is central to culturalist thinking in general, and ethnomusicology in particular.

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8. New historicism.

Ethnomusicology's turn to difference might usefully be compared and contrasted with that of the new musicology. Musicologists inspired by the new historicism have been inclined to represent the western art music canon as other to itself, establishing a mode of critical estrangement and distancing from, for example, the musical cultures of early modern Europe. The process of 'othering' in the new musicology has a double task, one being to counteract the false sense of historical security and familiarity that canonical moments in western European music history engender, and the second being to open the way for critical readings and revisions. Hermeneutic philosophy, particularly that of Gadamer and Ricoeur, has provided the dominant conceptual framework, explicitly connecting the new musicology with some influential theorizations of interpretation in ethnomusicology (see Rice, 1994). Hans-Georg Gadamer outlined a theory of historical inquiry in terms of a dialectical process in which a jolt of unfamiliarity (*Verfremdung*) in the encounter with a historical text is absorbed in a fusion of horizons (*Horizontverschmelzung*). This is achieved in a 'consummatory moment of conversation' (*Vollzugsform des Gesprächs*).

Where Hegelian epistemology stresses a teleology of assimilation (*Aneignung*), Gadamer suggests that interpretative historical inquiry is structured by a permanent and sustainable encounter with an Other. The fusion of horizons of self and other creates an enlarged self, but one whose enlargement inexorably brings that self face to face with new others, and so the process continues. Ricoeur revised Gadamer's dialectic, suggesting that the alternation between 'distancing' and 'appropriation' (to use Ricoeur's terminology) be regarded not as the succession of a negative

state by a positive state, but as one in which, to use later critical language, distanciation and alterity is 'always-already' present in the activity of historical interpretation. Historical knowledge positively demands the existence of Others; it does not simply overcome it in a critical moment in which the horizons of self and other are fused as Tomlinson has stressed in an influential discussion (1993). The task of a hermeneutic historical musicology of Others is thus to locate the strange in the familiar past, and to engage in dialogue with this past, reading texts against the grain, probing for their silences and aporias, particularly with regard to matters of gender and sexuality, to locate points of unfamiliarity whose interpretation might be put to productive use in the present. Ethnomusicologists construct the same dialogue in the present. No provisional bracketing of the other as 'Other' is required, since this has been pre-configured into the encounter between ethnomusicologist and interlocutor. The issue is not confused by false familiarity. But in a similar way, dialogue generates an unravelling of self, and an expansion of the means of understanding details of musical style.

The dominant movement within ethnomusicology in the 1990s was however predominantly in the opposite direction, although motivated by a similar critical impulse. While the new historicism in western art musicology has sought to understand areas of the western canon as remote cultures, many ethnomusicologists have been concerned with showing that the very idea of 'remote cultures', amenable to mapping and comparison, is the product of characteristically modern institutions, notably the nation-state, colonial expansion and the commodity form. The two fields of enquiry new historicism and ethnomusicology, share common horizons in respect to a deeply rooted reflexive and deconstructive impulse. New historicists emphasize the cultural construction of the canon by demonstrating its repressions and aporias (in relation, for example, to magic, or to non-heteronormative sexualities). The work that has gone into constructing a transcendental and ultimately ahistorical body of exemplary composers and music works resistant to any kind of critical attention becomes itself the object of critical attention.

Notions of ethnography inform the project and provide a point of dialogue with ethnomusicologists involved in historical study. Questions of ethnography in both new historicist writing and ethnomusicology converge, for example, in discussions of historiography (Bohlman, 1997) and in emerging historical interest in space and the public sphere. Ethnography and fieldwork, however, also bear on some more conventional ethnographic projects carried out by anthropologists and ethnomusicologists, 'studying up' by focussing on western art music institutions. Ethnography in this context rhetorically creates 'others', and thus places in historical, social, cultural and political contexts musical practice which is often considered to transcend any such contextualization. Transcendental claims concerning western 'high' art culture, and indeed others, mark crucial sites in the reproduction of dominant ideologies, particularly those concerned with the pre-eminence and universality of western modernity. Critique of this sort, from both new historicists and ethnomusicologists, is directed at what Janet Wolff has called the 'ideology of autonomous art' (Wolff, 1987).

Ethnomusicologists have engaged in a similar critique of their own canonical practices. Chief among these practices is the location of 'other cultures' in ways which transcendentalize and de-historicize cultural difference. In particular, new critical ventures in ethnomusicology have focussed on genres (notably popular musics; e.g. see, Waterman, 1989; Pena, 1985; Reily, 1992; Baily, 1981; Averill and Stokes, 1992; Pacini Hernandez, 1995; Austerlitz, 1997), communities (diasporas, transients and travellers; see Silverman, 1996; Slobin, 1996; Bohlman, 1996), and issues (gender, sexuality and race; see Sugarman, 1997; Currid, 1997; Bohlman and Radano, forthcoming) whose critical investigation simultaneously reveals some of the quasi-colonial dynamics of the culture concept, and gives form and direction to contemporary critical energies in combating pernicious racial, sexual and gendered ideologies 'at home'. Discussions about identity and positionality in a variety of intellectual fields (notably post-colonial studies, black and feminist literary criticism, and globalization theory) have sharpened ethnomusicological critiques of certain aspects of culturalist thinking. These have focussed attention on the ways in which cultural understandings of others have failed to account for the ways in which western military and economic power have framed certain objects of analysis and occluded others, decisively shaping the ways in which these others have been represented and, in turn, have come to represent themselves. At the same time, the discipline of ethnomusicology has from the outset been characterized by an innate and compulsive disposition to a certain critical reflexivity. Foundational texts were concerned as much with matters of method and epistemology as they were with furnishing transparent knowledge about other musics. The reflexive turn in many other areas of the humanities and social sciences operates upon and in relation to a larger body of less methodologically self-absorbed writing. Within ethnomusicology, and to a somewhat lesser extent popular music studies, it builds on more mainstream and historically established disciplinary habits.

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9. Practice theory.

Accounts of culture have often endorsed crude Marxian tendency to see music as an epiphenomenon of other social and cultural facts, and construct an explanatory pyramid with a wide base of productive social relations at the bottom and an isolated artwork at the top. Poststructuralism upends this pyramid. What is significant is not so much how culture is produced as how (and what) it produces: 'cultural production' replaces the 'production of culture'. Practice theory in ethnomusicology brings the 'cultural production' and 'production of culture' approaches together. It draws on a renewed attention to matters of history in those disciplines which have invested heavily in non-historical, synchronic forms of analysis (notably social anthropology). It also engages with Marx's well-known aphorism in *The Eighteenth Brumaire of Louis Bonaparte* (1852/1978): 'Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly found, given and transmitted from the past' (1978).

Practice theory is most directly associated with the work of Bourdieu, Giddens and Sahlins. The work of each is informed by a certain 'work'

model of consciousness informing Hegelian philosophy in general, and underpinning Marx's aphorism cited above. In this, consciousness of individual self as subject comes into being through the 'labour' of expressive externalization, reflection on and reappropriation of that work. That achieved 'work' confronts new circumstances, ones not 'chosen by themselves', generated by forgotten histories, the unintended consequences of past action, the emergence of new actors on the historical scene and so forth. This generates new forms of consciousness, and the development of new structures in an ongoing dialectic relationship with new circumstances. This dialectical model has displaced the term 'culture', either by juxtaposing it with the social, or by replacing it with other terms, such as 'practice' and 'habitus'.

Practice theory has informed a relatively recent 'turn to history' on the part of a number of ethnomusicologists and others, a turn which itself demands historicization. This is partly motivated by a desire to credit other histories and historiographic traditions with some explanatory force, in relation for example to notions of tradition in a variety of south-east Asian genres (Stock, 1996; Slawek, 1993; Capwell, 1993). Other histories, in this sense, not only explain something about how other musics come to be and to mean, but also how they shape notions of action and agency and in this sense generate change. It is also partly motivated by a desire to understand how music, conceived as practice, 'produces' a sense of the past, and of temporality, more generally. Musical practice unfolds through time, and literally embodies temporal processes. It is, in this sense, a resonant medium. The temporal processes modelled through music thus engage in powerful and significant ways with experiences of change elsewhere in a given social and cultural space, which may be sharply marked in situations of de-colonization, nation-state formation and related population movements.

The ways in which music models a community's sense of its past, present and future have been the subject of studies of 'Western' art musics in the Middle East, the emergence of national popular 'traditions' in Africa, and among immigrant communities in the United States. In each case, practice theory enables a dual focus, firstly on conditions of musical production, and secondly on the ways in which musical practice itself constitutes conditions for future action and events. This has been a productive and influential move. Most significantly, it has enabled a closer attention to 'texts', which might, in the light of practice theory, be seen in ways which do not simply reify or reduce them to 'contexts'. Practice theory not only brings ethnomusicology to bear on questions of music history which have hitherto been the sole domain of musicologists, but also into a more productive engagement with music theory and analysis.

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10. Music theory and analysis.

Academic music theory and ethnomusicology parted company in the 1960s. Ethnomusicologists turned increasingly to Geertzian hermeneutics and ethnoaesthetics, viewing the application of western theoretical methodologies to non-western musics with concern and suspicion. Many influential forms of academic music theory and analysis became more and

more invested in explaining and legitimating the post-war European and, later, American avant garde. Theory, for many ethnomusicologists, was simply a way of marking European distinction, consigning the rest, the people without music theory, to historical and political insignificance.

One particular problem of theory, for ethnomusicologists, has revolved around the problem of representing music with words, or with logocentric formal grammars. Authoritative theoretical models deriving from linguistics have always invited criticism for their logocentrism when applied to musical grammars, although the assumption of a fundamental divide has also been criticized. Poststructuralism and Piercian semiotics have, more recently, sought to provide theorizations of how music signifies in ways which avoid the pitfalls of Saussure's influential separation of the signifier and the signified, and address the peculiarities of musical signification (Turino, 1999).

Later studies looked more empirically at the relationship between verbal or written theory, and the musical practice that theory purported to describe. Echoing Bourdieu's concept of theoreticism as cultural capital, habitus and bodily hexis, John Baily (1988) drew attention to the lack of fit in urban Western Afghanistan between Hindi musical theoretical terminology and its usage by Afghan musicians in Herat. Music theory emanating from metropolitan centres often embodies cultural aspirations rather than social realities, and words used to describe musical procedures came to be seen as unreliable guides to musical experience, at best. Blacking's anthropology of the body pushed this scepticism to an extreme. A complex melodic line on the *mbira*, for example, could be understood in terms of a 'dance of the thumbs' over the keys, and not of an abstracted Cartesian reasoning that could unproblematically assume verbal form. Language could only be redeemed for theoretical purposes if it was understood as bearing the mark of musical and other forms of non-verbal communication. And these, for Blacking, were to be understood ultimately in terms of the body. Work in this period increasingly drew on the cognitive theory of the time to substantiate the links between musical style and economies of gesture and movement.

The ethnomusicological tradition of theoretical scepticism is a long one, rooted in the liberal culture of academic research in the Anglo-Saxon world. It has, at the same time, exposed ethnomusicologists to the charge that they are reluctant to engage with the fine details of musical production and interpretation. Many, and probably the majority, remain ambivalent about the application of western music-theoretical systems to non-western musics. Other writers see the division of musical systems into those in which music theory is applicable, and those in which it is not as a quasi-colonial form of ethnocentrism. Provided culturally appropriate criteria are employed in the process of segmentation (and this is a crucial condition), there is no reason why the basic principles of music semiotics should not, for example, be applied to non-western musics (Agawu, 1999; see also Arom, 1991; Rouget, 1996). Post-colonial musicologies, however, complicate the question of 'cultural appropriateness'. The instinctive turn to the *balungan* ('skeletal melody') in Javanese gamelan as the source of the most relevant information in modal analysis has been strongly contested by recent Indonesian scholars (see, for example, Sumarsan, 1992). The same

is true of analytical expectations concerning octave duplicability in Middle Eastern *maqam* performance. Nonetheless, ethnomusicologists would concur that the application of western music theory to other musics can provide a common language with which music theorists and ethnomusicologists might discuss common problems in a mutually transformative way. It might also shed light on socio-historical processes which are currently obscured by interdisciplinary vagueness and a reluctance to consider musical processes in detail, such as the 'retention' and transformation of African socio-musical processes in the western hemisphere (Blum, 1999).

The task is now considerably more complex than the division, and reconciliation at some future date, of those concerned with 'texts' and those concerned with 'contexts' would suggest. The role of 'texts' in generating 'contexts' has been a persistent theme in the ethnomusicological study of community (see §2 above); it has also been substantially retheorized by practice theory. The dangers of reifying texts and contexts (with separate methodologies for identifying and explaining 'details') have been clearly identified. Many would argue, therefore, that this is a false opposition. However, the music theoretical terrain significantly changed over the course of the 1990s. Even if there was a distinction to be made between contextual and textual inquiry, the question would now be 'with what kind of textual inquiry should ethnomusicologists engage?'. There have been three seismic shifts during the 1990s in the ways music analysts and theorists consider musical texts. One of these might be characterized as the gradual loosening of the hegemony of Schenkerian depth theory. The main shift within this tradition is associated with Cohn and Dempster's work in the early 1990s, arguing that musical surfaces might in fact be understood in terms of the working out of a variety of processes of transformation, and not just one from a single Urlinie. This relocates the theoretical task to the 'surface' and disrupts the hierarchical and reductionist assumptions of traditional Schenkerian practice. It also inverts an entire representational paradigm, in which theory reflects processes of composition, and performance, in turn, reflects the insights of theory. The implications for an ethnomusicology based on fieldwork and ethnography are direct: music theory no longer demands an abstracted art work as a starting point for comprehending music, and places performers and the performance situation at the centre of an analysis.

Lacanian psychoanalysis provided an influential method of close textual reading over the last decade. Its impact on music analysis is more inchoate, but of significance. Lacanian theory stresses the production of subjectivity through discourse, which is to say, through our everyday involvement in acts of seeing, hearing and speaking. Discourse, bearing the marks of traumas associated with early infant development, is both marked and disrupted by the always-already present Other it overtly seeks to exclude. Subjectivity is consequently an unstable and fragmented process, organized around complex anxieties, fears and pleasures. Seeing, hearing and speaking are thus not, as in Enlightenment rationalist thinking, the means by which stable, pre-formed selves gain stable and reliable knowledge about an external world, and texts are not transparent windows onto this knowledge. Analysis of texts identifies these marks of disruption and distortion, and uses them to account for some of the ways in which

texts are both historically produced and historically productive. Psychoanalytic music theory has grappled with the peculiarities of musical signification; it has had a major impact on recent feminist music analysis influenced in more diffuse ways by post-structuralism, and also on some recent accounts of the history of Western music analysis. Its applicability to ethnomusicological practice, and, indeed, to non-western musics has yet to be explored in full. It offers distinct possibilities for organizing a social and cultural analysis of texts, though ethnomusicologists have perhaps been cautious of its tendency to an assumed and somewhat ahistorical universalism.

Finally, cognitive psychology, energized by major advances in neuroscience particularly in regard to modularity and neural mapping, has also transformed the close reading of musical texts. These developments have perhaps had the most obvious impact on ethnomusicological writing in the late 1980s and 1990s. Since the mid-19th century, psychologists of perception have turned to the study of music to provide demonstrable and measurable data concerning what was, and remains, the purest evidence of the human mind's structuring capacities. The quest for cognitive universals using evidence derived from a wide range of music cultures marked this research then as now. A number of music psychologists have turned unselfconsciously to non-Western data, while a number of ethnomusicologists have turned, with perhaps a greater degree of methodological introspection, to cognitivist issues. Studies of music cognition have aimed to provide an account of the competencies and knowledges that 'a player needs to know in order to generate acceptable music in his society' (Kippen, 1987).

Ethnomusicologists have stressed the importance of non-Western music in raising questions of competence that Western art musics do not foreground, particularly in regard to improvisation (jazz has provided a particularly significant area of research; note Berliner, 1997), and pitch and rhythmic perception in cultures with, for example, variable interval sizes and non-metrical concepts of pulse. Cognitive approaches based on Western art music practices have also characteristically assessed musical cognition in relation to the decisions made by individuals, either as sound producers or listeners. More recent cognitivist approaches in ethnomusicology have stressed the necessity of grasping musical competence in music cultures in which interactive group processes predominate. Javanese gamelan has provided a valuable point of comparative reference (Brinner, 1995). They have also stressed the need for framing experimental questions in culturally appropriate, contextually sensitive ways, and, more radically perhaps, they have argued for the crucial importance of dialogue between musician and researcher. Kippen's 'dialectical ethnomusicology' (1987) pursues the question of tabla rhythmic pattern generation in Lucknow with the aid of a computer program to generate rhythmic patterns, and to assess the compatibility of given rhythmic patterns to given generative grammars. The simultaneous process of analysis and pattern generation is conducted *in situ* with a tabla *ustad* who evaluates the patterns generated, identifies faults and revises the grammar with the ethnomusicologist. Small, portable and unobtrusive technology now permits this to take place in a culturally appropriate context. The construction of metagrammars for understanding, for

example, the choice of one grammar over another, or the innovative application of rules from one grammatical system to the material more commonly associated with another at a given moment in improvisation or composition remains an ongoing project.

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Ethos.

An ancient Greek musical term, describing a concept important in the relationship between ancient Greek music and education.

1. Meaning of the term.
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WARREN ANDERSON/THOMAS J. MATHIESEN

Ethos

1. Meaning of the term.

The term occurs as a noun, *ēthos*, from Homer onwards. Its original meaning was 'accustomed place'; Hesiod first used it as 'custom'. With Heraclitus it acquired the added sense of 'character', more precisely 'moral character', often regarded as the result of habituation. When the term is used in English transliteration, 'ethos', with reference to ancient Greek music, the last-named meaning should be understood. Ethos should be taken as an attribute not merely of persons but also of musical phenomena, which are then considered as vehicles for conveying ethical attitudes, not as having any kind of moral nature in themselves.

Greek ethos theory brings together many aspects of a belief held by various Hellenic authors and by some later figures. These men, among them poets and philosophers of the greatest eminence, expressed in differing ways their belief that music can convey, foster and even generate ethical states. It must be emphasized that to a Hellene the notion of a 'theory of ethos' would have had no meaning. The notion of 'die Lehre vom Ethos' or 'die Ethoslehre' was developed primarily by German scholarship and creates the illusion of a single, continuing pattern of belief. Since the

close of the 19th century the erroneousness of a unitary approach has been partly recognized; yet there is still need for an awareness that many differing views, sometimes sharply opposed, made up the shifting pattern of beliefs concerning musical ethos. An examination of some of these views will be undertaken here. The factors that must be considered include ethnic or literary associations, religious considerations and the physical qualities of modes or instruments.

Ethos

2. Ethos in lyric poetry.

When indications of ethos occur in poetry, they almost always concern mood rather than morality. Writing early in the 7th century bce the lyric poet [Terpander](#) described Sparta as the home of 'the clear-voiced Muse and Justice' but made no close connection between the two factors. Several decades later another poet of Sparta, [Alcman](#), made the claim that Apollo played the aulos. This suggests strongly that at the time it was possible for Spartans to credit the instrument with a tranquil mood. Here the contrast with later Athenian opinion is extreme. At the beginning of the 6th century bce [Stesichorus](#) wrote of 'delicately finding out a Phrygian melody' to sing of the Graces in springtime. Phrygian modality was closely associated with the aulos throughout the classical period; the fact that Stesichorus presented it as gentle and joyous may support Alcman's statement. Again there is a strong contrast with what was to become the majority opinion, although [Plato](#) was willing to ignore the majority. Evidently a given mode or instrument might be credited at different times and places with distinctly different characteristics.

Pitch, resonance and timbre constitute the physical nature of a mode or instrument, considered in terms of experienced sound. Resonance was far more a property of the kithara than of the lyra; the penetrating quality of the aulos was well known. Variation in timbre was so narrowly limited by factors of construction as to be unimportant. Absolute pitch had no place in Greek music; relative pitch and tessitura, however, figured prominently. They are reflected in terms such as 'intense' (*suntonos*), 'relaxed' (*aneimenos*) and 'slack' (*chalaros*). Originally tuning descriptions, these came to be used to differentiate modes. Occasionally they were made to serve the additional (and wholly improper) purpose of conveying an ethical judgment; for writers of comedy, the temptation to make them do this was especially great. When the late 6th-century poet [Lasus of Hermione](#) called Aeolian a 'deep-sounding' (*barubromos*) mode he may merely have been seeking to describe its relative pitch, perhaps with a suggestion of timbre as well; or the description may actually apply to the deep tones of the long-stringed barbitos used by Aeolic poets. In either case, the dimension of ethos has not yet been added.

To an imperfect but recognizable degree, this addition was made at the beginning of the 5th century bce by an outspokenly conservative poet, [Pratinas of Phlius](#). He counselled using Aeolian as a mean between the modal extremes of 'tense' and 'relaxed', and called it 'well suited to all braggarts in song'. Since this mode was never a mean in any technical sense known to us, the reference would appear to concern the [Mimesis](#) of character traits. Neither anguished nor serene, it was thought to express

the blithe and forthright manner of the Aeolian peoples. They could indeed be 'braggarts in song'; the great [Alcaeus](#) is an example. Pratinas's remarks illustrate the ethnic type of ethos belief; although it reappeared periodically in Greek literature, it was hardly ever put forward seriously by a creative or analytical writer of the first rank. The value of what Pratinas said lies elsewhere. Like Terpander, he made no causal connection between modality and morality. He did, however, see appropriateness in the relationship between a musical mode and a mode of social deportment, which a Greek of the central classical period judged by moral standards.

Somewhat similar conclusions may be suggested concerning a fragmentary statement from the lost *Paean*s of [Pindar](#), dating probably from the earlier decades of the 5th century bce; the 'Dorian melody [*melos*] is [?the] most dignified'. The scholiast, or late commentator, who quoted the fragment asserted that Pindar was referring to the Dorian mode. The propriety of equating melody with mode gains support from a definition given by Winnington-Ingram (1936, p.3): 'Mode may be defined as the epitome of stylised song, of song stylised in a particular district or people or occupation'. This was especially true in the 7th and 6th centuries bce. When Lasus, for example, referred to the Aeolian *harmonia*, he was probably thinking less of a scale pattern than of a melodic style that had become localized among Greeks who spoke the Aeolic dialect. It is undeniable that, in the present fragment, Pindar described Dorian melody with a term that seems entirely at home in the vocabulary of the later, fully developed doctrines of ethos. Nevertheless, a distinctively ethical valuation of music had not yet appeared. Pindar was concerned here with stateliness, not with the excellence of the soul. Although in the first Pythian ode he praised the power of music with singular exaltation, and although he gave cosmic meaning to the symbolism of lyre and *harmonia*, his fiercely aristocratic standards of honour and reverence are set far deeper than the level of any conscious principle of modal ethos.

Ethos

3. Theoretical descriptions of the 5th century bce.

The earlier decades of the 5th century, which produced Pindar's finest efforts as a poet-composer, also brought the first surviving theoretical statements concerning the ethical power of music. Much speculation has been devoted to the question of the ultimate origins of such views. Among the Greeks themselves there was a tendency to look to Egypt; Plato was one who did so, wrongly supposing that in matters of music Egyptian conservatism had never been shaken. It now appears likely that belief in ethos originated in a view of music as magically potent that was widely held throughout the Near and Middle East. The liberating force was Pythagorean theory, whereby musical phenomena were brought under the control of number and of proportionate relationship (one of the main senses of *harmonia*). This liberation held within itself the danger that a new kind of imprisonment might emerge from it, through a devotion to abstract harmonic relationships and cosmic values. The second escape, to a psychology and an aesthetic of musical expression, can be seen in the doctrines of [Damon](#), a contemporary and friend of Pericles, as they compare with those of the Pythagorean philosopher [Philolaus](#) of Tarentum.

According to Philolaus, the nature of number and relationship does not admit of falsehood. Number and truth, he asserted, are in close natural union; and it is in the cosmic force of *harmonia* that the disparate elements of the cosmos are interrelated and men are enabled to grasp reality. Although the authenticity of the fragments attributed to Philolaus remains under dispute, no one doubts that they represent Pythagorean doctrine. This is true also of the statement by Damon that musical activity arises out of the activity of the soul and affects its nature favourably or unfavourably. It is in his example of 'liberal and beautiful' songs and dances as beneficial that the departure from tradition begins to be evident. The first of these terms, which means 'befitting a freeborn man', shows a combination of social and ethical presuppositions, and the second seems prophetic of the view of the beautiful that was to take shape in 4th-century philosophy. The Damonian school is also credited with the doctrine that even in a continuous melody the notes create or bring out character through similarity. The reference may be to a simple stepwise melody.

Damon was the first musical theoretician who is supposed to have applied moral valuation to the metrical complexes known as rhythms. With this tradition, doctrines of rhythmic ethos made their earliest appearance. Plato ascribed to him the claim that changes in musical styles (*tropoi*) are always accompanied by radical changes in the laws of the state. This statement, in which the use of *tropos* may show the influence of Pythagorean terminology, has fundamental importance both for ethos and for education. Although he has been credited on too little evidence with too much influence, Damon is undoubtedly a major figure in the history of musical ethos. Through his direct agency or mediation, doctrinal foundations were strongly established. The system gives the impression of having appeared suddenly, almost as if without antecedents; yet this cannot have been the case. It is difficult to add anything to the hypothesis of a distant origin in magical beliefs of the Near and Middle East; but the currents of musical influence during the formative period were apparently running westward from Asia rather than northward from Egypt.

The later decades of the 5th century offer little evidence bearing upon ethos. When the Socrates of Aristophanes' *Clouds* (649–51) speaks of familiarity with the rhythms as a social accomplishment, very possibly he was reflecting the playwright's own low opinion of Damon's concern with metre. In any case, the vital ethical factor is not considered. As the century came to its end [Timotheus](#) of Miletus violently altered the time-honoured choral hymn to Dionysus, the dithyramb, making the text an elaborate libretto and filling the musical accompaniment with frequent modulations. He thereby did away with the possibility of any single and stable ethos, to the extent that modality could contribute to this.

[Ethos](#)

4. Plato.

In the early 4th century Plato condemned such practice. In all musical matters he commended singleness, simplicity and universality. Technical matters seldom came under discussion, for his interests lay elsewhere. Thus in the *Symposium* certain aulos melodies attributed to [Marsyas](#) are credited by Alcibiades with a unique power to grip the soul, whatever the

performer's degree of skill may be; the ethos is wholly melodic and rhythmic. While Alcibiades could only comment on the power of music, Socrates as Plato's spokesman sought to account for it. In doing so he used Pythagorean estimates of the importance of number, the formal component that mode and rhythm hold in common. The dynamic process of ethos, he explained, consists in these two aspects of musical experience lodging fast in the soul's deepest recesses. A more abstract explanation is given by the real or fictitious Pythagorean scholar Timaeus in the dialogue that bears his name. Harmony has motions akin to those of the soul, which it can help to restore to an inner concord; in like manner, rhythm is an aid to inner gracefulness.

According to the *Laws*, pleasure does not constitute a valid part of ethos, being merely the result of habituation; but the kind of music to which one becomes accustomed makes a great deal of difference to the moral result. Accordingly, the place of music in education received close attention from Plato. Habituation also involves a belief in mimesis, and Plato fully recognized the role which this element plays in the forming of habits. He repeatedly failed, however, to reconcile the component of musical ethos which is mimetic of human attitudes with the rhythmic and melodic component of ethos. Thus it was impossible for him to maintain any coherent theory, although many of his individual insights are brilliant. Especially admirable is the realism so often evident in his discussions of the place of modality and rhythm in man's life, even when the lack of a central position produces uncertain or contradictory responses. He saw music as a vehicle of ethos through mimesis; and he held to this practical view even if it had to be at the expense of Pythagorean theories of number and cosmic harmony.

Ethos

5. The Hibeh papyrus.

A papyrus of the 3rd century bce, the so-called Hibeh discourse, contains a sharp attack upon believers in musical ethos. There is some reason to believe that its contents were originally written not much later than 390 bce; they may thus be slightly earlier than Plato's *Republic*. Their unknown author (?Alcidamus) chose a variety of targets: fanatical harmonicists, the Damonian school and probably, on the subject of mimetic excellence, Plato himself. Trivial in tone and argument, the Hibeh discourse may gain its greatest distinction from the fact that it contains the earliest certain reference to ethical qualities associated with the genera. The author denied, for example, 'that the chromatic makes men cowardly or that the enharmonic makes them brave'. Throughout much of the discourse the author attacked a general type of harmonicist for absurd extremes of behaviour, and was not so much concerned with such serious theorists of music as Damon or Plato.

Ethos

6. Aristotle.

Certain views maintained by Plato were taken up by his great pupil: belief in habituation as the source of character; recognition of music's influence on education for better or worse. It is the differences, however, that predominate. Aristotle avoided applying ethical terms to the actual

experience of music. According to his theories of psychology and perception this experience was not an attitude of the soul but merely a *pathos*, something that happens to one. Moreover, he regarded music as a skill rather than a virtue; and in making this statement he substituted *ta mousika*, which approaches the meaning of the modern term 'music', for *mousikē*, the time-honoured concept in which music as such was fused with a literary text to form an unquestioned unity.

Aristotle's treatment of rhythm has not survived; when he dealt with mode, he was usually matter-of-fact. For the symbolic treatment of the *harmonia* by Pythagorean theorists, and for their use or abuse of number theory generally, he showed polite contempt. His flat pronouncement that the *harmonia* consists of notes and nothing else is typical. In one passage only did he devote some attention to practical problems of ethos: the long examination of music, considered as a part of education, with which the extant text of the *Politics* comes to a close. Here his disagreement with Plato becomes particularly evident. He declared repeatedly that education in music looks towards the later enjoyment of cultured diversion, not towards noble living. *Paideia* itself now has its restricted sense of elementary schooling rather than that of the lifelong culture experienced through music and poetry. Instrumental music is regarded as capable in itself of expressing ethos. The classification of the modes – evaluated according to the findings of unidentified experts – no longer has an ethical basis, and all of the modes are approved for discriminating use. Such discrimination is to be shown partly by providing vulgar audiences with a corresponding kind of music.

These practical recommendations are believed to have their theoretical basis in two propositions: that modes and rhythms contain 'likenesses' (*homoiōmata*) of every emotion and ethical state, and that we have a natural affinity for them. The theory of likenesses, which may owe something to Damon, was probably meant to be conformable to Aristotle's belief that in perception we receive the impression of the 'form' of an object. The claim of natural affinity for modality and rhythm, twice asserted, calls to mind Pythagorean beliefs relating to the soul's motion, although such a source seems unlikely. Probably the most provocative element in all the comments on music in the *Politics* involves the concept of *katharsis*, or purgation. Here the background is an old and primitive way of looking at ethos. The Pythagoreans had employed the allopathic variety of purgative therapy, whereas the Aristotelian method is homeopathic: a state of passion is relieved by rousing the same sort of feeling rather than the opposite sort. In the end there is no adequate explanation of *katharsis*, since it appears only for a moment in the *Poetics*. What might have been Aristotle's greatest contribution to ethos theory was never realized.

[Ethos](#)

7. Hellenistic theorists.

With Aristotle's pupil, [Aristoxenus](#) of Tarentum, begins the Hellenistic and Greco-Roman approach to music which resulted in a long series of handbooks on theory. Aristoxenus himself maintained a high ethical view of his subject; he lamented the passing of the old standards of performance. His concern, however, was practical (like Aristotle, he accepted all the

modes as useful) and markedly empirical, and his interest lay in aesthetic theory rather than in doctrines of ethos. Much later, in the time of [Marcus Tullius Cicero](#), the Epicurean philosopher [Philodemus](#) of Gadara repeatedly attacked the presentation of such doctrines by a minor Stoic, Diogenes of Babylon. One example of these seems to have been the claim that music, when correctly used, creates a highly rhythmic and harmonious nature – this doctrine represents familiar orthodoxy since Damon's time. Diogenes was concerned mainly to present musical-ethical experience as rational, while Philodemus, as a follower of Epicurus, considered the whole of music irrational. Apart from the arguments of individual proponents, the distinctive feature of Stoic thought that has a bearing upon ethos is its treatment of the passions as disturbances within the soul. This view accords well with the remarks in the *Timaeus* on the power of rhythm and harmony to regulate the soul's motion. To insist upon music as rational, on the other hand, introduces a quite different element.

[Ethos](#)

8. Ethos and the genera.

The technical handbooks of the late classical and early Christian centuries repeatedly offer ethical descriptions not only of modes but of genera, rhythms and even individual poetic feet. The abstractness of such system-making is far more evident than its usefulness. To consider what ethos meant to late theoreticians leads in most instances to a dead end, and for actual musical practice the safest conclusions to be drawn are probably the most general ones. Distinctions according to genus concern the varying position of the two inner notes of the tetrachord, giving the three main genera together with many *chroai*, or 'shadings'. The ethos of the diatonic genus was thought to be virile, strong and austere. Eventually this strength was looked down upon as lacking in urbanity, but such a judgment signifies little more than a shift of popularity that had given one of the other genera a favoured position. The chromatic genus was usually associated with lamentation and womanish softness; the descriptions vary somewhat.

The case of the enharmonic genus is a special one. According to tradition, it first appeared in a form that did not have the semitone evenly divided into two *dieses*. This simpler version, attributed to the Asiatic aulete [Olympus the Mysian](#), had strongly sacral associations from the beginning; it was used in some measure throughout the Hellenic period. The later enharmonic, with a divided semitone in the tetrachord, was described by the Greeks (not necessarily correctly) as the most recently introduced of the three genera. The fact that they honoured it so highly has been thought puzzling, and their ascription of ethos to it may have been founded upon a response to the earlier form. In the Hibeh discourse, the author's denial shows that some thought the enharmonic genus capable of making men brave – a belief that was at least well suited to the special connection (real or supposed) between this genus and Dorian modality. The fact that the Hibeh writer also denied that the use of the chromatic genus could cause cowardice shows a pattern of beliefs regarding generic ethos already formed, or taking shape, in the period when Plato wrote his *Republic*. Later in the 4th century Aristotle spoke admiringly of the melodies of Olympus, which probably retained the 'primitive' enharmonic. As the bitter comments of his pupil Aristoxenus make clear, the newer form of the genus had been

almost forgotten by the time the century ended. It was replaced by the chromatic, which eventually gave way to a re-establishment of the diatonic. The latter development may, as Winnington-Ingram has suggested, be connected with a reappearance of modality from folk sources. If so, the areas of speculation concerning ethos widen appreciably.

Ethos

9. Ethos and rhythm.

According to Socrates in the *Republic*, Damon applied ethical descriptions to rhythms and also to poetic feet. The Aristophanic evidence noted earlier seems to support this statement. Socrates said little about the rhythms, preferring that questions of detail be addressed to Damon. He did state that they were mimetic, like the modes, and that they derived their proper pattern from the natural rhythm of a good life. In a description that recalls this principle, Aristotle spoke of the dactylic hexameter as the most sedate and stately of all metres; much later, the writers on rhythmic ethos called dactylic metres solemn. In the late handbooks, most of which are collected in Jan's *Musici scriptores graeci*, rhythms are categorized ethically according to a great variety of criteria. Long syllables were thought to convey exaltation and serenity, whereas short ones roused the hearer to wildness. The same criterion of syllable length was applied to individual feet, especially to the dactyl, and to the sequences beginning or ending a line of verse. Frequent pauses were considered agitating, and individual feet were classified further according to the even or uneven pattern of metrical units they embodied. Tempo (*agōgē*) had unusual importance: its variations could give different kinds of ethos to the same rhythm. Plato mentioned it as one of Damon's concerns.

To find further examples of fact or convincing conjecture that will support the theorizing of the handbooks is not always easy. It seems likely, as one possibility, that in his dealings with rhythmic ethos Damon used the comparative method associated with him, the *sunkrisis* of the Hibe discourse. More important, in lyric and tragedy, from the 7th century bce onwards, metrical effects in both rhythms and feet were carefully chosen with reference to the emotional content of the text or the dramatic action or both. The handbooks offer elaboration and conjecture based upon the evident fact of this practice; the truly valuable source is the literature itself.

Ethos

10. Other factors.

Late theorists mentioned additional ethical categorizations, but these can be noted here only in passing. The high, middle and low regions of the vocal or instrumental gamut were described as enervating, quieting and rousing, respectively. The terms probably derive ultimately from the triple classification of melodies mentioned by Aristotle in the *Politics*. Modulation (*metabolē*) might involve shifts among these regions, as well as between one scale or genus and another; a mysterious further type, used in melopeia, supposedly involved tetrachordal ethos in a special way that is not clear.

Granting that many other factors had a measure of importance, it is nevertheless impossible to escape the fact that Greek views on ethos were

concerned primarily with modality. Several bases were proposed, some clearly stronger than others. A particularly weak choice was that of interpretation in terms of ethnic character. The 4th-century Academician known as Heraclides Ponticus attempted such an analysis. Religious considerations, another possible basis, were seldom mentioned prominently. The contrast between Apollo and Dionysus, between native Hellenic elements and alien oriental ones, has been given a disproportionate prominence by modern scholarship. A further possibility is that of characterizing a mode ethically through its technical properties. There are some instances of this in the treatise of [Aristides Quintilianus](#) and other Neoplatonic sources.

Finally there is the ethical description of a mode or rhythm through association with a form of literary composition, serious or popular. The fact that this offers no consistent basis of theory was made clear several times in the case of Phrygian. Nevertheless, association of ethos with literary forms in fact occurred much more frequently than any other association throughout the Hellenic period. The extremely wide range of this approach, from choral odes to drinking-songs, makes it the most nearly adequate single explanation of beliefs concerning ethos.

There is no one explanation, however, even as there is no one theory. The so-called 'theory of ethos' was made up of many views that differed widely at times and possessed as a common basis simply the conviction that music exerts a moral influence upon men. During the chief periods of creative and critical Greek thought, these views had importance for writers of the highest eminence; throughout succeeding centuries they established attitudes towards musical ethos that seriously influenced the thinking of the Romans and of their Christian successors.

Ethos

11. Late antiquity and the early Middle Ages.

In Roman culture, the process of transmission began during the 1st century bce, when the polymath [Marcus Terentius Varro](#) made ethical value his criterion in assessing the role of music. Writing around the beginning of the Christian era, the geographer Strabo referred to the ancient view of poetry as teaching virtue. He noted, moreover, that even in his own day music teachers claimed to impart culture and to improve moral character (*ēthē*, plural of *ēthos*). [Quintilian](#), that most eminent of all Roman educators, associated music with rhetoric as Cicero had done. Evidently he believed in its ethical powers, and he spoke of the 'silent power' of rhythm and melody present even when instruments alone are employed. When he dealt with ethical problems themselves, however, what concerned him was the spoken word; and what he valued about music was its contribution to the training of the 'good man skilled in speaking', the orator.

Musical ethos was more characteristically associated with philosophy as a propaedeutic. The connection was made by Philo Judaeus in the beginning decades of the 1st century ce, by certain of the 3rd-century Neoplatonic philosophers and eventually, in the early 6th century, by [Boethius](#). During the patristic period, between the last two of these stages, attitudes varied according to locality. Basil the Great was typical of the Greek Fathers in taking his cue from Plato's discussions of the importance of music for

education. Among the Western Fathers, [Augustine of Hippo](#) defined music as 'knowing how to sing and play well'. This concept had already been put forward by Aristides Quintilianus, who had gone back to Damon and Plato and also to Aristoxenus. Its significance lies in its combination of an aesthetic dimension with an ethical one. Boethius ignored the first of these; and although he discussed the second at some length, he defined the true *musicus* strictly in terms of a rational and speculative command of the subject. For him, the propaedeutic virtue of music was that, like mathematics, it strengthened the rational powers and drew the soul into the realm of true being through the force of number, that is, Pythagorean number.

[Ethos](#)

12. Conclusion.

During the Renaissance and modern periods, the question of ethical power in music has not ceased to exercise the minds of theorists. It must nevertheless be acknowledged that the particular constellation of beliefs that constituted Hellenic ethos doctrine had no continuing existence. Individual elements reappeared at times, most vividly perhaps in the 16th century, when the comments of Plato and Aristotle were echoed by many and diverse admirers ranging from the Italian composer-theorists to John Calvin. But the glory had departed: the old Hellenic beliefs had been adapted to new ends, not only in the West but in India and the Islamic countries; and during this process of adaptation they were refashioned with increasing freedom. The history of their new forms is proper subject matter for a separate study.

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Etienne of Liège.

See [Stephen of Liège](#).

Etkin, Mariano

(b Buenos Aires, 5 Nov 1943). Argentine composer. He studied privately with Graetzer and Ernesto Epstein in Buenos Aires. He held a fellowship at the Di Tella Institute (1965–6), studying with Ginastera, Xenakis, Earle Brown and Gandini. From 1968–70 he studied conducting with Hupperts in Utrecht and Boulez in Basle, and composing with Berio at the Juilliard School of Music in New York. He has taught composition and electronic music at McGill University in Montreal and (1982–5) Wilfrid Laurier University in Ontario, Canada, and composition and analysis at the Faculty of Fine Arts of the National University of La Plata, Argentina, from 1986 onwards.

Etkin has declared (1991) that 'to compose is similar to making a trip or following an itinerary. You never know if the materials approach you or if you are approaching them. The same landscape may seem to repeat itself.

Very different perceptual scales seem to co-exist'. This statement illustrates his penchant for opposites, for intermediary stages (like dream and wakefulness) and for dichotomies. The titles of many of his works reflect this: for example *Distancias* refers to the geographical displacement of the composer, who was living in a foreign country while composing the work, as well as to the 'distances' between registers and between different attacks.

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ALCIDES LANZA

Etler, Alvin (Derald)

(*b* Battle Creek, IA, 19 Feb 1913; *d* Northampton, MA, 13 June 1973). American composer, oboist and educationist. After early success as a composer, he entered the University of Illinois and continued studying composition with Arthur Shepherd at Case Western Reserve University in Cleveland (1931–6). In 1938 he joined the Indianapolis SO as an oboist. Two seasons later he travelled extensively in Latin America as an oboist and composer with the North American Wind Quintet. During this period he also received two Guggenheim Fellowships (1940 and 1941) and at the

request of Fritz Reiner composed two symphoniettas (now withdrawn) for performance with the Pittsburgh SO. These successes led him to abandon a career as an oboist in favour of composing and teaching. He went to Yale University (1942–6) as instructor of wind instruments and conductor of the University Band, and studied composition with Hindemith (1942–4). He then taught at Cornell University (1946–7) and at the University of Illinois (1947–9) before being appointed professor at Smith College, Northampton, in 1949. In 1968 he was named Henry Dike Sleeper Professor of Music, and in 1972 Andrew Mellon Professor of Humanities. He is the author of *Making Music: an Introduction to Theory* (New York, 1974).

Etler's earlier compositions exhibit a harmonic vocabulary and instrumental treatment resembling that of Bartók and Copland, with occasional flights into jazz. After his remarkable Quintet for Brass Instruments (1963) he abandoned his earlier style, experimented with serial procedures, and began to give greater prominence to timbral and textural elements. He used free rhythms, frequently interspersed with sharp, often jazzy accents, and strong dissonance, combined with sophisticated, multimetric background textures. In spite of these doubtless self-conscious explorations, Etler's music never became academic, and never lost its stubborn aggressiveness and sensuous vitality.

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Eto, Toshiya

(b Tokyo, 9 Nov 1927). Japanese violinist. He was one of Suzuki's first child pupils before the latter's development of group violin teaching for children (a method with which Eto strongly disagrees). When he was 12, Eto won a national competition that brought him attention in Japan, but the war precluded his international development until, in 1947, he went to the Curtis Institute, Philadelphia, as a pupil of Zimbalist, having spent four years at the Tokyo Academy of Music. In 1952 he made his New York début at Carnegie Hall; he taught at the Curtis Institute from 1953 to 1961, when he returned to Japan to teach between his frequent concert tours. His British début was at the Queen Elizabeth Hall in 1968. His expressive approach to the Romantic repertory is balanced by wit and agility in 20th-century music. He owns and plays violins by Stradivari (the 'Sandars' of 1695) and Guarneri 'del Gesù' (1736).

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Etruria.

The region of western Italy occupied by the ancient Etruscans; the name is a Roman one.

1. General history.
2. Sources.
3. Instruments.
4. Music in religious and social life.

GÜNTER FLEISCHHAUER

Etruria

1. General history.

The Etruscans (Lat. *Tusci*, *Etrusci*; Gk. *Turrhēnoi*, *Tursēnoi*) were probably of east Mediterranean origin, migrating to north-west Italy in the 9th to 8th centuries bce. Modern research (Pallottino, Pfiffig etc.) suggests that they did not migrate as an ethnic unity but grew together gradually (from about the 10th century bce onwards) in central Italy from different indigenous and non-indigenous ethnic, linguistic and cultural elements as the 'populi Etruriae'.

From the late 8th century until the 1st century bce they inhabited the fertile region of west-central Italy between the Arno and the Tiber bounded by the

Tyrrhenian Sea and the Appennines, approximating to modern Tuscany. Their economy and culture were based on agriculture, fishing, hunting, metal-working in bronze, gold and iron, and trading by sea as far away as the coast of Asia Minor. They achieved their greatest territorial expansion in the 6th and 5th centuries bce, with loosely federated autonomous cities from Mantua to Capua. The focal point of their civilization was the temple of Voltumna, an Etruscan deity, situated in the region of Volsinii (Orvieto) on Lake Bolsena.

Economic crises, social struggles and repeated invasions by the Gauls in the north and the Romans in the south led to the decline of the Etruscan cities from the 4th century bce. In 396 Veii fell to the Romans, and in 264 Volsinii. By the early 1st century bce other Etruscan cities had been granted Roman civic rights; in 27 bce the whole of Etruria was finally subordinated to the administration of Caesar Augustus.

Etruria

2. Sources.

Knowledge of Etruscan musical culture derives from two principal sources, in the absence of surviving music of Etruscan origin. The first is the literary evidence of Greek and Roman authors; the second, and more important, is Etruscan painting and relief work. The subject matter of Etruscan art derives from the pictorial arts of the Greeks, but Etruscan music-making is sometimes shown; and certain features of the costumes of Etruscan musicians and dancers distinguish them from their Greek or Ionian predecessors. The details of these scenes often recur, and sometimes they agree with the evidence of Greek and Latin authors; thus general conclusions about Etruscan musical culture are possible.

The archaeological evidence, varying in date between the 6th and 1st centuries bce, is found in vase and wall paintings, reliefs on urns and sarcophagi, bronze statuettes etc. Most of it comes from Etruscan tombs and was part of the funerary cult of the nobility; nevertheless its evidence is valid. The Etruscans, like the Egyptians, long believed in a life after death, and wished to be entertained by musicians and dancers in death as they had been during their lives.

Etruria

3. Instruments.

The archaeological and literary evidence indicates that the Etruscans' musical instruments (and consequently also their musical system of modes – *harmoniai, modi* – and melodic structures) were the same as those of the Greeks in the Archaic period (6th and 5th centuries bce); the Etruscans traded with the Greeks, in south Italy (Magna Graecia) and overseas.

Of the Greek chordophones, the Etruscans adopted the archaic phorminx (fig.1), the forerunner of the kithara, with a rounded resonator and incurving yoke arms (Stauder, 1973), the lyre (*lyra*) and barbitos. The Greeks used the last two instruments primarily to accompany singing, but the Etruscans evidently preferred instrumental music alone. Wind and string players are frequently depicted accompanying male and female dancers;

ensembles of trumpeters and horn players are often shown accompanying public processions (Zebinger, 1982).

Unlike the Greeks, the Etruscans particularly cultivated wind instruments. Greek authors described them as the 'inventors' of trumpets (Aeschylus, *Eumenides*, 567–8; Sophocles, *Ajax*, 17; scholium to Euripides, *Phoenissae*, 1377; Diodorus Siculus, v.40.1; Athenaeus, iv.184a; Pollux, iv.85). The trumpet used in the Mediterranean area, a short tube of bronze or iron with a small bell (salpinx, tuba), was developed by the Etruscans both as the long lituus with a hooked bell bent backwards and a removable mouthpiece (Behn, 1954), and as the hoop-shaped cornu with a transverse bar for greater ease and security in performance (fig.2; see also Wegner, *MGG1*). A bronze lituus, 1.6 metres long, from Caere (Cerveteri), survives (Rome, Museo Gregoriano Etrusco, room III), and a bronze cornu of Etruscan origin (Rome, Villa Giulia Museum, no.51216 in the inventory). Other Etruscan wind instruments include the panpipes (syrinx), which were widespread; the double pipes (auloi, tibiae; see [Aulos](#) and [Tibia](#)), which unlike their Greek prototypes mostly appear with conical bell-extensions on the pipes to reinforce the volume (Jannot, 1974); and, later, transverse flutes, as represented for example on an urn relief (see [Flute](#), fig.5) of the late 2nd or early 1st century bce in the tomb of the Volumni near Perugia (Hickmann, 1952).

Percussion instruments are depicted less frequently. However, vase paintings, bronze mirrors and statuettes show that men and women often danced, singly, in pairs or in circles, to the rhythmic accompaniment of clappers (crotala) (Hill, 1940). Large decorated bronze bells were frequently used in burial rites.

[Etruria](#)

4. Music in religious and social life.

Music must have occupied an important position in both public and private Etruscan life, primarily because of the funerary cult mentioned above (§2). Professional tibia players performed during the lying-in-state, sacrificial rites and magic lamentations for the dead, and string instruments were played for the processions and dances of the burial ceremonial; this is shown by a number of reliefs on urns from Chiusi dating from the Archaic period (late 6th or early 5th century bce) (Paribeni, 1938). Games and banquets were held to commemorate deceased notables, and instrumentalists and dancers performed in addition to the competing athletes (Thuillier, 1985).

Brightly coloured wall paintings from underground burial chambers near Tarquinia and Chiusi show the Etruscans' predilection for music joined with dancing, banqueting and other social occasions: these pictures were to provide the dead with the entertainment they had enjoyed while they were alive (Banti, 1960). Such banqueting scenes, with musicians and dancers of both sexes, are depicted in the Tomba delle Leonesse (c530–520 bce), the Tomba del Citaredo (c490–480 bce), and the Tomba dei Leopardi (c480–470 bce; fig.3), all near Tarquinia. Of the well-known frescoes from Tarquinia, those of the Tomba del Triclinio (c470 bce) are outstanding: six young dancing girls and two youths are shown entertaining the guests at a banquet; they are guided by a tibia player and a performer on the barbitos

(possibly the dance leaders, for they participate in the dance steps). The graceful and expressive positions of legs and arms suggest that the dance was markedly rhythmical and animated. Similar emphatic gestures linked with music and dancing occurred later in some Etruscan stage performances by actor-dancers (*histriones*, *ludiones*).

Etruscan tibia players performed at armed dances and boxing matches (Athenaeus, iv.154a): the literary evidence is confirmed by a black-figure amphora of the late 6th century bce from Vulci, now in the British Museum (fig.4). They were popular as hunt-followers (Aelian, *De natura animalium*, xii.46), and were employed to encourage kitchen slaves in their work (Pollux, iv.56). The Etruscans' general preference for the tibia rather than string instruments contrasts them with the Greeks and reveals a taste for colourful, orgiastic music (Pallottino, 1984). Even the scourging of slaves was carried out to the sound of the tibia (Plutarch, *De cohibenda ira*, 11c; Athenaeus, xii.518b).

Instrumental ensembles were popular in Etruria. Marriage ceremonies, depicted in carvings on stone sarcophagi from Caere (mid-5th century bce; fig.5) and Vulci (late 4th century bce), show performers on double pipes, string instruments, a horn and a lituus, all wearing a professional uniform of long robes. Similar musical ensembles at funeral processions recur on alabaster urns from Volterra (2nd to 1st century bce). Musicians with horn and lituus are also shown mingling with the crowds at funeral processions in wall paintings in the Tomba Bruschi (3rd or 2nd century bce) and the Tomba del Tifone (mid-2nd century bce) near Tarquinia.

Musical life in Etruria embraced every section of society (Jannot, 1988). Professional musicians, professional female dancers and actor-dancers were recruited from the slaves, and the fame of the Etruscan musicians and dancers persisted even under the Romans (Wille, 1967). During an epidemic at Rome in 364 bce, Etruscan dancers were brought to Rome for propitiatory ceremonies, and they performed to their customary tibia accompaniment (Livy, vii.2.4: 'The *ludiones* summoned from Etruria, dancing to the melodies of the tibia player without any singing [sine carmine ullo ... ad tibicinis modos saltantes] ... performed movements which were in no way unseemly, in the Etruscan manner'). The Romans used tibia players in various ways in their centuries-old cult music; these can be traced to Etruscan origins (Virgil, *Georgics*, ii.192–3; Ovid, *Fasti*, vi.653; Strabo, v.2.2). The Roman use of the tuba, lituus and cornu, mainly as military signalling instruments, was also derived from the Etruscans.

See also [Greece, §1](#), and [Rome, §1](#).

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Ett, Caspar

(*b* Eresing, 5 Jan 1788; *d* Munich, 16 May 1847). German composer and editor. His musical education began at the Benedictine monastery at Andechs, where he was introduced to the musical style of Palestrina through the *Gradus ad Parnassum* of Fux. Ett continued his training at the Gregorianum in Munich, where his instructors included Joseph Schlett (organ), Joseph Graetz (composition) and his eventual mentor, Johann Baptist Schmid (singing). Upon graduating from the Gregorianum, Ett worked independently in Munich as a teacher and participated in the publication of two collections of sacred songs for use in Bavarian schools. In 1816 Ett became organist at St Michael, a position he held for the rest of his life.

A prolific composer, Ett wrote nearly 300 works for use at St Michael. These ranged from collections of simplified Gregorian chant for voice and organ, such as *Cantica Sacra* (1827), to larger *a cappella* choral works, such as the nine-part motet *Die neun Chöre der seligen Geister* (1836) and large-scale requiems, such as the Requiem in E♭ (1842) for orchestra, chorus and soloists. As an active reformer of church music in the post-Enlightenment period, Ett sought to improve the quality of both *a cappella* and instrumentally accompanied music. He never endeavoured to displace instrumental music from the church service, only to improve that which was used.

Undeniably Ett's greatest contribution lay in his editions of music by Renaissance and Baroque composers, of which there are more than 100. These were the first modern editions of sacred music, and initiated the revival of Renaissance polyphony in 19th-century Germany. Represented among Ett's editions are diverse composers including Ockeghem, Palestrina, Lassus, Lotti, Leo, Durante, Baj, Allegri and Handel. The most renowned of Ett's editions, prepared with J.B. Schmid, was of Allegri's *Miserere*, and served as the basis for the first performance of that work in Munich on Good Friday 1816. It should be noted, however, that Ett made no attempt to present these works in authentic form. Rather, works were radically altered: *a cappella* works had instrumental parts appended, voice parts were occasionally deleted or added, movements by different composers were blended into a single mass, works were retexted, and nearly all works were abbreviated, with as little as a few bars to as much as over half of the original musical material cut. Ett typically prepared several different editions of individual works; for example, he created three different

editions of Palestrina's *Missa Papae Marcelli*, and four editions of the *Missa Aeterna Christe Munera*.

In addition to his musical pursuits Ett studied languages, mastering as many as 14 in his lifetime. This led to his writing compositions for both the Greek Orthodox church and the Synagogue in Munich. Later in life he developed a special fascination with Sanskrit, and wrote the first study of the language to appear in German (the manuscript was destroyed by fire during World War II).

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18 masses, 2–8vv, incl. Laetare Jerusalem, Ad Dominica palmarum, In Nocte Nativitatis Domini; 6 requiems; 10 litanies; many collections of chant settings, incl. 12 sets of responsories and 4 sets of graduals; other liturgical works incl. 3 Miserere, 3 Salve regina, 2 Stabat mater, 2 Alma Redemptoris, 6 Deutsche Messen, 5 vespers

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PAUL MORRISON

Ettinger, Max [Wolf, Markus]

(b Lemberg [now L'viv], 27 Dec 1874; d Basle, 19 July 1951). German composer and conductor. He studied the piano with Herzogenberg in Berlin, and harmony and composition with Rheinberger and Thuille in Munich. After brief engagements as Kapellmeister in Saarbrücken (1906–7) and Lübeck (1910–11), productions of his ballet *Rialon* (Munich, 1911) and his opera *Judith* (Nuremberg, 1921) gained him recognition as a

composer. He resumed his conducting career in Leipzig in 1920 and later conducted in Berlin (1929–33). In these years Ettinger showed a particular fondness for the *Literaturoper*, writing operas based on texts by Boccaccio, Friedrich Hebbel, Georg Kaiser, Goethe, Frank Wedekind and Emile Zola.

In 1933 the political situation in Germany forced Ettinger, a descendant of Eastern European Jews, to emigrate to Switzerland. There he began to compose *Bekennnis* music in opposition to the Third Reich. Among these works are oratorios and cantatas on Jewish themes and texts, such as *Das Lied von Moses* (1934–5), *Jiddisch Leb'n* (1942) and a Yiddish Requiem (1947), compositions employing Hebraic folk and cantorial music, and works that explore compositional techniques denounced by the Third Reich. Noteworthy among the later chamber music is the Second String Quartet (1945), a work influenced by Hassidic melodies.

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(selective list)

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vocal

Choral: Weisheit des Orients (O. Khayyám), op.24, 4 solo vv, chorus, orch, 1921; Das Lied von Moses (Bible), 4 solo vv, chorus, orch, 1934–5; Königin Esther, 1940–41; Jiddisch Leb'n, 1942; Jiddisch Requiem, 1947; small-scale choral works on texts by J.W. von Goethe, G. Falke, F. Schiller

Solo: Bertram de Born (melodrama, L. Uhland), spkr, orch, c1910; Wovon Menschen leben (melodrama, L. Tolstoy), sprechstimme, high v, pf, 1944; Aus Goethes Westöstlichem Divan, S, Bar, chbr orch; 170 lieder on Ger. Swiss, Jewish and Palestinian texts

instrumental

Orch: Ov. 'Was Ihr wollt', op.4, 1906; 3 Traumbilder, op.31, c1924; Altenglische Suite, op.30, 1932 [from Fitzwilliam Virginal Book]; Alte Tanzsuite nach Tremais, op.42, 1933; Conc., hn, str, timp, 1936; An den Wassern Babylons (Gesänge der babylonischen Juden), small orch, c1940; Cantus Hebraicus, variations on a Hebraic melody, 1943

Chbr: Sonata, vn, pf, op.10; Sonatine, 2 vn; 2 Sonatas, fl, ob, cl, bn, pf, op.20, 1916; Phantasie on 2 Yiddish Folksongs, vn, pf, c1945; 2 Str Qts, op.32/2, 1945; editions: sonatas by P.A. Locatelli, G. Pugnani; Mozart Serenade k250

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ANDREW D. McCREDIE

Ettore [d'Ettore], Guglielmo

(*b* Sicily, *c*1740; *d* Ludwigsburg, wint. 1771–2). Italian tenor. He sang in Naples in Jomelli's *Temistocle* in 1757 and Hasse's *Achille in Sciro* in 1759. He later moved to Bologna where Padre Martini heard him and recommended him to Andrea Bernasconi in Munich. In 1761 he was engaged there, remaining in service until 1771. He appeared in several Italian centres in the 1760s, among them Venice and Verona in 1765, in operas by Sarti, and Turin, where in 1767 he sang in Bertoni's *Tancredi* and Quirino Gasparini's *Mitridate, rè di Ponto*. By then he was a Cavaliere ('d'Ettore'). He sang the title role in Bernasconi's *La clemenza di Tito* at Munich in 1768 and Admetus in Guglielmi's *Alceste* the next year in Milan. Burney reported that he was the most applauded of the singers in Sacchini's *Scipio in Cartagena* in Padua in 1770; elsewhere he referred to him as reckoned 'the best singer of his kind on the serious opera stage'. Schubart wrote that he had 'never heard anyone sing with the feeling of a d'Ettore' (*Schubart's Leben und Gesinnungen*, Stuttgart, 1791–3, i, p.94). Ettore's range extended from *A* to *d''* and his vocal abilities included a capacity for wide leaps. In 1770–71 he sang the title role in Mozart's *Mitridate* in Milan; the young composer had to write five versions of his entrance aria and Ettore ultimately included an aria by Gasparini in place of another of Mozart's. Relations were so strained that eight years later the mention of Ettore's name evoked unpleasant memories for Mozart. Ettore was engaged at the Württemberg court on 28 January 1771 but died the next winter. His compositions, which are unpublished, include arias and many 'Duetti Notturmi' written in a fluent melodic style (*D-Mbs*, *I-Mc* and *Pca*)

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HARRISON JAMES WIGNALL

Etude

(Fr.).

The French equivalent of 'Study', widely adopted for fairly short pieces whose principal aim is the development or exploitation of a particular aspect of performing technique, such as Chopin's Etudes op.25. The term *étude* was also used as a title by some 20th-century composers, usually to indicate a piece exploring a specific aspect of the composer's craft (e.g. Stravinsky's Four Etudes for Orchestra, 1928–9).



Euba, Akin

(b Lagos, 28 April 1935). Nigerian composer. His early musical career was nurtured by his father and influenced by W. Echezona and T.K. Ekundayo Phillips. A government scholarship allowed Euba to study with teachers including Arnold Cooke and Eric Taylor at Trinity College, London (1952–7), where he gained diplomas in teaching and piano performance and earned two fellowships in piano and composition. In 1962 a Rockefeller Foundation grant enabled Euba to study ethnomusicology at UCLA (BA 1964, MA 1966), where resources in world music prompted a diversification of his compositional materials and techniques. He completed the PhD in ethnomusicology at the University of Ghana in 1974. Euba held lecturing and professorial posts at the universities of Lagos (1966–8, 1977–81) and Ife (1968–77). He was a research scholar at Iwalewa-Haus at the University of Bayreuth (1986–91). In 1988 he founded and became the director of the Centre for Intercultural Music Arts in London; he is the Andrew W. Mellon Professor of Music at the University of Pittsburgh.

His exposure to Nigeria's diverse indigenous musical traditions as senior programme assistant (1957–60) then head of music (1960–65) at the Nigerian Broadcasting Corporation informed his subsequent compositions, for instance such works as *Six Yoruba Folksongs* (1959) and *The Wanderer* (1969). Examples of his ingenious combination of indigenous timbres and Western and African instruments are found in *Abiku I* (1965) and *Four Pieces* (1966). The possibilities for creating art music in an authentic African idiom that he expounds are put into practice in his concept of 'African pianism', which explores through piano music the percussive, shifting tonal and rhythmic contrasts commonly found in indigenous musical traditions. While specific influences from indigenous practices include call-and-response, repetition, use of a 'time-line', polyrhythms, contrasting timbres and percussive attacks, his compositional vocabulary also includes serialism and dodecaphony, as in *Scenes from Traditional Life* (1970).

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Other inst: Str Qt, 1957; Introduction and Allegro, orch, 1960; Dance to the Rising Sun, wind orch, 1963; 5 Pieces, eng hn, pf, 1963; Legend, vn, hn, pf, perc, 1966; 4 Pieces, African orch, 1966; The Wanderer, vc, pf, 1969; Ice Cubes, str, 1970

Stage: Abiku I (choreog. S. Olusola), Nigerian insts, 1965; Abiku II (J.P. Clark),

chorus, 5 Nigerian insts, 1968; Chaka (op, L.S. Senghor), solo v, chorus, Yoruba chanter, African and Western insts, 1970; Dirges, spkrs, singers, Yoruba drums, tape, dancers, 1972; West African Universities Games Anthem (W. Soyinka; choreog. S. Ajasin), vv, rock ens, athletes, 1981; Bethlehem, solo v, chorus, rock ens, African insts, dancers, 1984

Vocal: Igi Nla So, 1v, pf, 4 Yoruba drums, 1953; 6 Yoruba folksongs, 1v, pf, 1959; 3 Yoruba songs, Bar, pf, Yoruba drum, 1963; The Fall of the Scales, 1v, Nigerian insts, 1970; Festac '77 Anthem (M. Walker), chorus, jazz ens, 1977; Time Passes By, 1v, pf, 1985

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DANIEL AVORGBEDOR

Eucheria.

See [Egeria](#).

Euclid

(fl Alexandria, c300 bce). Mathematician and theorist. His *Elements of Geometry* has from the earliest times been the basis for the study of geometry in the West. The definitions in book 5 of ratios and proportions, perhaps attributable to Eudoxus, are of great mathematical importance

because they accommodate incommensurable magnitudes. Numerous other mathematical works, some no longer extant, have been ascribed to Euclid, and writings on music have also been attributed to him in several ancient and medieval Arabic, Greek and Latin sources (Proclus even claimed that he wrote an *Elements of Music*). Of the two treatises on music that have come down to us bearing Euclid's name, the *Harmonic Introduction* (*Eisagōgē harmonikē*), containing Aristoxenian music theory, is now ascribed to [Cleonides](#); the other, *Division of the Canon* (*Katatomē kanonos*; *Sectio canonis*), survives in more than 200 manuscripts in which three distinct traditions are discernible – a Greek version, a shorter Greek version, and a shorter Latin version in Boethius's *De institutione musica*.

The *Division of the Canon* contains a discussion, based on Pythagorean principles, of the relationship between mathematical and acoustical truths. In the philosophical introduction, which possibly quotes Pythagoras, the author draws a parallel between sound and motion, specifically in terms of vibration; he treats musical acoustics as a branch of arithmetic and proposes a definition of consonance limited to intervals built on multiple or superparticular ratios. Other sections of the treatise include arithmetical and acoustical propositions, a passage devoted to the enharmonic genus and another in which the two-octave canon is divided according to the diatonic genus. Like the *Elements of Geometry*, the *Division* is largely compiled from a number of different sources, and its varied and sectional nature would suggest that it is not the work of a single author. The *Division's* underlying assumptions appear to derive from the *Elements*, but the acoustical propositions, though similar in style to the latter work, especially to books 7–9, are less rigorous in their logic, even to the extent of displaying false reasoning. By virtue of its brevity and its focus on fundamental issues, the *Division* has been a source of interest to music theorists since antiquity, and in one form or another the work has been edited, translated and commented upon many times since the 15th century.

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ANDRÉ BARBERA

Euing Lutebook

(GB-Ge Euing 25 (olim R.d.43)). See [Sources of lute music](#), §7.

Eule, Carl Diedrich

(b 1776; d Hamburg, 30 Aug 1827). German conductor and composer. He was the son of Gottlieb Eule, an actor and *buffo* singer (who was from 1798 for some years one of the directors of the Hamburg theatre), and succeeded J.F. Hönicke as musical director there in 1809. Eule wrote for Hamburg a number of German comic operas, including *Der verliebte Werber* (1799), *Oberstleutnant Taps* (1803), *Fernando* (1807), *Der Unsichtbare* (1809), *Der tote Onkel* (1810) and *Der Antiquitätensammler* (1812), of which *Der Unsichtbare* was the most successful, making the round of the German stages until about 1870. Scores of two other operas, *Das Amts- und Wirtshaus* and *Giaffar und Zaide*, are preserved at B-Bc and the Munich Opera archives respectively. Besides his works for the stage, Eule wrote a number of concert arias, a string quartet and piano music (opp.7–10 reviewed in *AMZ*, December 1821).

ALFRED LOEWENBERG/DAVID J. BUCH

Eulenburg, Ernst (Emil Alexander)

(b Berlin, 30 Nov 1847; d Leipzig, 11 Sept 1926). German music publisher. He studied at the Leipzig Conservatory and founded his publishing firm in Leipzig in 1874. He published chiefly educational and choral material (*Deutsche Eiche*). In 1891 he obtained the miniature score series published by Albert Payne in Leipzig, and in 1894 took over the London firm Donajowski's edition of scores, combining the two series. More than 1000 works have appeared in the *Eulenburgs kleine Partitur-Ausgabe* (Eulenburg Miniature Scores). The firm also publishes symphonic orchestral music, including works by Atterberg, Graener, S.W. Müller and Trapp. In 1911 Kurt Eulenburg (b Leipzig, 22 Feb 1879; d Wembley, 10 April 1982), son of the founder, became partner and in 1926 sole proprietor; he moved the firm to London in 1939. After World War II branches were established in Zürich (1947) and Stuttgart (1950); the original Leipzig firm ceased to exist. The London operation was taken over by Schott in 1957 with Kurt Eulenburg remaining in charge of production. Since 1980 the firm (Ernst Eulenburg und Co. GmbH, Mainz, and Ernst Eulenburg Ltd, London) has been under the control of Schott in London, as a wholly-owned subsidiary.

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HANS-MARTIN PLESSKE/CLIFFORD CAESAR

Eulenstein, Charles

(b Heilbronn, 1802; d Styria, 1890). German jew's harp and guitar player. After an initial lack of success in his native country, he travelled through Switzerland in 1825–6, eventually arriving in Paris where he worked as a guitar virtuoso. In 1827 his op.1 (a set of 12 airs for solo guitar) was published by Richault in Paris, and in the same year he appeared in London as a guitarist and jew's harpist. He produced extremely beautiful effects by performing on 16 jew's harps, having for many years cultivated this instrument in an extraordinary manner. The patronage of the Duke of

Gordon induced him to return to London in 1828; but he soon found that the iron jew's harp had so injured his teeth that he could not play without pain, and he therefore spent more time playing the guitar. At length a dentist devised a glutinous covering for his teeth, which enabled him to play his jew's harp again. He was very successful in Scotland and thence went to Bath (1834–45), to establish himself as teacher of the guitar, concertina and the German language. He published more than a dozen works for the guitar between the late 1820s and early 1840s (mostly intended for amateurs), including *A New Practical Method for the Guitar* (1840), several albums of popular songs with guitar accompaniment, duos for piano and guitar, and a set of variations (op.16) for solo guitar in an E major tuning. He eventually returned to Germany and lived at Günzburg, near Ulm.

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VICTOR DE PONTIGNY/PAUL SPARKS

Euler, Leonhard

(*b* Basle, 4 April 1707; *d* St Petersburg, 18 Sept 1783). Swiss mathematician, scientist and philosopher. He studied at Basle University under Johann Bernoulli. When he was 20, he took (at Daniel Bernoulli's suggestion) a post at the Academy of Sciences in St Petersburg; he held a post in Berlin (1741–66), then returned to St Petersburg. He won the Grand Prix of the Paris Académie des Sciences 12 times. The most prolific of scientists, he published some 800 memoirs and 50 books or pamphlets on various branches of mathematical science and some domains of engineering, music, philosophy and religion.

Euler contributed more to theoretical acoustics as the subject is now known than has any other man. At the age of 19 he wrote *Dissertatio physica de sono*, in which he divided sounds into three kinds (the tremblings of solid bodies; the sudden release of compressed or rarefied air; and oscillations of air, either freely or confined). Acoustics was one of his favourite subjects. His notebooks show that as a boy of 19 he planned to write a treatise on all aspects of music, including form and composition as well as acoustics and harmony. The only part of this project to come to fruition was his *Tentamen novae theoriae musicae, ex certissimis harmoniae principiiis dilucidatae expositae*, written about 1731 (St Petersburg, 1739); in this he presented a theory of consonance based upon mathematical laws and derived from ideas of the ancients. He also included the most complete system of scales or modes yet published, as well as a theory of modulation. To him acoustics owes the statement of many classes of fundamental problem through partial differential equations (or 'wave equations'), in terms of which the subject is taught today. An international edition of Euler's collected works, published by the Swiss Society of Natural Sciences, was begun in 1910. For a fuller account of his place in the history of acoustical studies, see [Physics of music](#), §3.

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CLIVE GREATED

Eunuch-flute

(Fr. *flûte eunuque*).

Vessel [Mirliton](#) of the 17th and 18th centuries. It consists of a cylindrical tube of wood or metal widening into a bell at one end; the other end is closed by a membrane of thin parchment or onion-skin protected by a hollow, perforated sphere. The tube may have false finger-holes. The instrument is held like a transverse flute and the performer sings into a hole in the side of the tube, causing the membrane to vibrate; the resulting sound has a nasal buzzing quality, which is reinforced by the body of the instrument acting as a resonator.

The eunuch-flute is first mentioned in 1633, when C. de Villiers, a doctor from Sens, gave Mersenne information about such instruments, made of metal and in various sizes, brought from Flanders by a Jesuit. In his *Harmonie universelle*, Mersenne called the instrument a 'chalumeau ou fluste eunuques', the latter referring either to its phallic form or to its timbre, reminiscent of the castrato voices then becoming fashionable. It is possible that Shakespeare had already alluded to the name in *Coriolanus* (1608).

According to Mersenne, four or five eunuch-flutes were superior to any flute ensemble, and the instrument could imitate a 'concert of voices ... for it lacks only the pronunciation, to which a near approach is made in these flutes'. Francis Bacon had previously suggested that a 'Melioration of Sounds' might be obtained by singing vocal music in several parts into drums: 'And for handsomnesse and strangenesse sake, it would not be amisse to haue a Curtaine betweene the Place where The Drums are, and the Hearers'.

In 18th-century France the eunuch-flute was called a *flûte d'oignon* after the characteristic shape of its protective cap, as well as a *jombarde* and a *flûte à trois trous*. However, the *flûte brehaigne* in Machaut's *Remede de Fortune*, sometimes mentioned in this context, was probably a flute from Bohemia. The term *Narrenflöte*, frequently found in museum catalogues, arose in the 19th century from a misinterpretation of [Jester's flute](#), a name circulated with some copies of original eunuch-flutes. The [Bigophone](#) and [Cantophone](#), also made in a whole series of ranges, are merely late descendants of the eunuch-flute. The significance of the eunuch-flute in the aesthetics of music of the 17th and 18th centuries has yet to be discovered.

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MARTIN KIRNBAUER

Euouae.

See [Evovae](#).

Euphone.

See under [Organ stop](#).

Euphonicon.

A [Harp-piano](#) invented by John Steward.

Euphonium [euphonion, tenor tuba in B \flat]

(Fr. *basse*, *saxhorn basse*, *tuba basse*; Ger. *Baryton*, *Tenorbass*, *Tenorbasshorn*; It. *baritono*, *bombardino*, *eufonio*, *flicorno basso*).

(1) A valved brass instrument of widely conical profile, essentially a tenor tuba in 9' B \flat . The mouthpiece is cup-shaped and generally somewhat deeper than that preferred by trombonists playing instruments of similar pitch. The instrument was invented by Sommer of Weimar about 1843 as the ‘euphonion’. Its name is derived from the Greek *euphonos* (‘sweet-voiced’), appearing in Italian and Spanish as *eufonio*. The prototype of the euphonium was the *Tenorbasshorn* in B \flat ; known in Germany in the late 1820s. In 1838 Carl Wilhelm Moritz of Berlin built a tenor tuba of *Tenorbasshorn* pitch but wider bore, its four valves giving a larger range. This was superseded by Sommer’s invention, initially called the *Sommerophone*, which received honourable mention at the 1851 London Great Exhibition. The *Hellhorn*, a similar instrument patented by Ferdinand Hell of Brno, was also exhibited.

The euphonium soon became the most important deep brass instrument in bands. In 1848 V.F. Červený of Hradec Králové introduced a model called the *Baroxyton* which became the first bass in Russian infantry bands. The same maker's *Phonikon* was a euphonium with a bulbous bell, like an english horn. During the 1880s Červený pioneered a 'Kaiser' range of instruments with particularly large bore which included a euphonium member called *Kaiserbariton*. These were later made also by German manufacturers.

Conventional shapes of euphonium follow tuba practice (see [Tuba \(i\)](#)). The right-facing instrument with top valves is most common and is the only type currently manufactured in Britain and France. The fourth valve may be in line or, more normally, positioned for left-hand operation in this shape of instrument. The left-facing oval-shape model with rotary valves is common in Germany, Austria and central Europe, while in the USA a version with side-valves and front bell is also made. The only known helicon-shape euphonium was a version of the *Baroxyton* mentioned above.

The twin-belled euphonium has been the most successful and enduring of the [Duplex](#) type of instrument (a single instrument that embodies the characteristics of two different instruments). Combining the characteristics of euphonium and valve trombone, it was offered in manufacturers' catalogues as late as the 1960s, although it was little used outside the USA. In 1996, following an investigation of extant instruments, Edmund K. Mallett produced an improved design in conjunction with Musical Instrument Services of Monroe, Michigan. In marching bands (see [Band \(i\)](#), [§§III–IV](#)) a trumpet-shaped euphonium is found.

The euphonium usually has four valves (occasionally three or five). These give a potential range from F to above b^{\flat} depending on the player. High-quality right-facing euphoniums with top-valves use the 1874 Blaikley compensating system (see [Tuba \(i\)](#), [ex.1](#)). It is possible on left- and forward-facing instruments to correct intonation by manipulation of the valve slides during performance. The instrument is distinctive in its strong, warm tone and fulfils a valuable role as both bass and tenor instrument, covering approximately the same range as the cello and ophicleide.

The German name *Tenorbasshorn* has been applied to the euphonium as to its predecessor with a keen awareness of the instrument's qualities. In English (and increasingly American) usage the term 'baritone' (see [Baritone \(ii\)](#)) is correctly applied to the saxhorn of euphonium pitch with a less widely conical profile and only three valves. British brass band scoring calls for two baritones which contribute the lower notes in a fairly rich but not intrusive medium-register quintet which also includes three E^{\flat} horns. The English term for the E^{\flat} alto saxhorn is 'tenor horn'. In Italy the three-valved euphonium, and occasionally the four-valved, is termed *baritono* or *bombardino*; the baritone is termed *tenore*. The German *Tenorhorn* (as in, for example, Mahler's Seventh Symphony) is the baritone. The common German name for the euphonium is *Baryton*. It is possible that the adoption in the USA of the term 'baritone' for euphonium was the result of the immigration of large numbers of German musicians during the 19th century. Until recently the terms were interchangeable in the USA, manufacturers in some cases offering euphoniums and baritones of

identical bore. In fact euphonium bore (through the valves) ranges between models from 14.3 to 16.6 mm (baritone bores are from 12.7 to 14.3 mm); bell diameters are 250.6 to 304.8 mm (219.1 to 279.4 mm for the baritone). A distinction between the two instruments is now more frequently drawn.

The instrument appears in a number of orchestral works, often as 'tenor tuba'. In the band, as the euphonium, it is sometimes played with vibrato; in the orchestra, as tenor tuba, it is played without, in the style of the other orchestral brass. English 19th-century light orchestral music frequently included a part for euphonium. Euphoniums have occasionally been used in jazz, especially by Rich Matteson (1929–93) and the trumpeter Maynard Ferguson.

The euphonium entered the symphony orchestra almost by accident. Richard Strauss had included a tenor [Wagner tuba](#) in *Don Quixote* (1896–7) and *Ein Heldenleben* (1897–8). While preparing the first performance of the latter, Ernst von Schuch substituted a *Baryton* with greatly improved effect. One of the consequences was the need for euphonium players to cope with a Wagner tuba notation. A euphonium usually plays the 'Bydlo' solo in the Musorgsky-Ravel *Pictures at an Exhibition*, and is sometimes used for Berlioz's high ophicleide parts. When scored orchestrally, as for instance in some of Havergal Brian's symphonies, the euphonium is normally treated as a higher tuba. Brian included two euphoniums and two tubas in his *Symphony no. 1*, and, regularly, one of each instrument in later works. The role of the orchestral euphonium player is often filled by the fourth trombonist or a tuba player specializing in the higher register. Shostakovich includes an extremely demanding solo for *baritono* (euphonium) in his music for the ballet *The Golden Age* (1927–30).

There are innumerable solos for euphonium with band. Among these the Concerto for euphonium and brass band by Horovitz (1972) is outstanding. Hovhaness's *Diran* op.94 (1951) is a euphonium solo with string orchestra accompaniment. Amilcare Ponchielli's *Concerto per flicorno basso* (1872) was written while the composer was director of the municipal band of Cremona.

One of the most eminent euphonium players was Simone Mantia (1873–1951), who specialized in playing cornet solos on a twin-belled instrument. He was taught by Joseph Raffayola, a soloist in the bands of Patrick Gilmore and J.P. Sousa. Joseph DeLuca, also a member of Sousa's band, and Harry Whittier of the Gilmore band, both composed solos which are often performed. Alfred Phasey (1834–88), a prominent London freelance, began his career on ophicleide, later taking up euphonium. He appeared on both instruments (and bass trombone) until at least 1880 and was succeeded by his son, Handel (1862–1913), who also played euphonium and bass trombone.

(2) H.J. Haseneier's bass-euphonium, invented about 1850, is a late development of the upright [Serpent](#).

(3) The name 'euphonium' also refers to a type of tuning-fork instrument patented in 1885 by G.A.I. Appunn of Hanau. See [Tuning-fork instruments](#).

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CLIFFORD BEVAN

Euresicchio [Eurisechio], Antonio.

See [Auriscchio, Antonio](#).

Eurhythmics.

The art of rhythmic movement expounded by [Emile Jaques-Dalcroze](#).

Euripides

(*b* ?Athens, c485 bce; *d* ?Aegae [now Vodena], Macedonia, c406 bce). Greek tragic poet and major exponent of the 'new music' of the 5th century bce. He first entered the dramatic competitions at Athens in 455 bce (*Vita Euripidis*, 32). Of his tragedies, approximately 80 titles are known; 18 have survived together with extensive portions of a satyr-play, the *Cyclops*.

1. [Euripides and music](#).
2. [Later treatments](#).

[WORKS BASED ON EURIPIDES' TEXTS](#)

[WRITINGS](#)

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WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

[Euripides](#)

1. [Euripides and music](#).

In the earliest extant play (if genuine), the *Rhesus* (?445–441 bce), Euripides introduced or used in a new way a number of musical terms (393, *melōdos*; 550, *melopoios*; 651, *humnopoios*; 923, *melōdia*). In the *Alcestis* (438 bce) praises of the heroine (424, *paian* may be a remarkably early use to denote the encomium of a mortal – see [Paeon](#)) are to sound on the lyre and also 'in lyreless [*alyrois*] hymns' (the antithesis remains obscure; see Dale on 445–7). [Apollo](#) is described charming wild animals with his lyre and piping 'shepherds' wedding hymns' (for the flocks) on his syrinx (570–87).

The nurse in the *Medea* (431 bce) dismisses as pointless the singing of traditional poetry at social gatherings (190–203); the playwright knew that such texts were no longer thought an essential part of *paideia* ('culture').

The *Andromache* (?426 bce) contains the first reference to collaboration between two poet-composers (476–8), as sure to produce discord; Aristophanes alleged that Euripides' slave Cephisophon helped him to write his monodies (*Frogs*, 944, 1048, 1408, 1452–3). The *Cyclops* (?425 bce) contains predictable references to instruments associated with satyrs and Dionysiac worship – *Barbitos*, tympanum (see *Tympanum*), *Crotala* (40, 66, 205; also 443–4, the 'Asiatic kithara'). Manuscripts of this play have a stage direction, *ōdē endothen* ('singing within', 487), comparable with the *Aulos* interlude required after 1263 of Aristophanes' *Frogs*.

According to Adrastus in *The Suppliant Women* (?423 bce), creating songs should give pleasure to the *humnopoios*, otherwise there will be no pleasure for the hearer (180–83). This new approach to the creative mood constitutes one of the very few references to music to occur in dialogue rather than in monody or choral lyric. The *Heracles* (?420 bce) contains an extended choral passage (673–95) praising music and worship, and a description of Apollo as kitharode in which the *Linus* song is represented as being of good omen (348–51) (contrast Aeschylus, *Agamemnon*, 121, 159).

In *The Trojan Women* (415 bce) musical imagery intensifies the mood of mourning throughout. The *Iphigenia in Tauris* (?414 bce) contains one striking image among many that are conventional: the chorus tells Iphigenia that she will go home on an Argive ship with Pan as boatswain accompanying the rowers on his syrinx (1125–7). In the *Electra* (?c417–413 bce) 'the aulos-loving dolphin' is described leaping round the Greek ships (435–7); *Aristophanes* used these lines for his mocking cento of choral lyric tags from Euripides mixed with nonsense phrases (*Frogs*, 1317–18).

In *Helen* (412 bce) the title character imagines the Sirens as 'winged maidens, holding a Libyan aulos [*lōton*, made of lotus-wood] or panpipes [*suringas*] or lyres [*phormingas*]' and joining their tears to her cries of lamentation (*ailinois*; 167–73); such early evidence for Greek conceptions of the Sirens is rare. An entire choric sequence (1301–68) is devoted to an account of the rites of Dionysus and the Mother of the Gods: the crotala sound, the bullroarer (*rhombos*) whirls in circles, and Aphrodite plays the cymbals and tympana and takes up the aulos.

In the *Ion* (c412 bce) Creusa, whom Apollo ravished, speaks of the god with his 'seven-voiced kithara' who plays on, disregarding her grief (881–4, 905–6). The play contains a remarkable description of sky and moon joining in the dance during the all-night festival of Dionysus (1077–80), which must not be mistaken for a cosmic philosophy of music. A chance remark in the dialogue (1177–8) shows that at banquets the aulos players did not perform until after the meal. A minor tragedy, *The Phoenician Women* (?410 bce), contains fine lines describing the walls of Thebes raised by the power of Amphion's lyre (822–4); and the *Orestes* (408 bce) refers again to the *Linus* song, explaining its Asiatic origins in lines (1395–9) that read almost like a scholarly footnote.

Two posthumously produced plays, probably written in 407 bce, yield some details about instruments. The *Iphigenia in Aulis* contains the claim that Paris imitated 'the Phrygian auloi of Olympus' on the panpipe (576–8) – a

highly unlikely sequence of development. The *Bacchae* gives two varying accounts of the origin and history of the tympanum (58–61, 124–34; see Dodds). In this play there are many references to the tympanum, like the aulos a characteristic instrument of the Bacchanalian revel, and also to song: tranquil maenads are described as ‘singing a Bacchic song against [*anti-*] one another’ (1057), in other words antiphonally.

Among the fragments of Euripides’ lost tragedies are references in the *Hypsipyle* to kithara music with vocal accompaniment and to elegies accompanied by the lyra (Bond, frags.I.iv.6–8 and I.iii.9). In better-known fragments from the *Antiope* Euripides made Amphion a symbol of culture, aptly represented by music (see [Amphion \(i\)](#)).

The many musical references in the extant plays are not haphazard. Euripides, like Sophocles, used them to define a mood and to heighten the emotional tension by intensification or, often, by a contrast between the music of past joy and that of present sorrow (see Haldane, 1965). He showed far more concern than Sophocles for immediate effect. In the tragedies of Sophocles, the chorus plays a central role, but Euripides in his tragedies reduced the importance of the chorus, as Aristotle noted (*Poetics*, 1456a25–32).

Aristophanes parodied Euripides’ lyrics in the *Frogs*, where he seized on certain features of Euripides’ compositions – his repetition of words and his habit of setting a syllable to a melisma rather than a single note (see *Frogs*, 1314; and Euripides, *Electra*, 437, where *heilissomenos* must be lengthened to match *numphaias skopias* in the antistrophe, 447; for examples of repeated words, see *Frogs*, 1338, 1354–5, and *Orestes*, 140, 149, 163, 174). Generally he criticized bizarre and even indecent sources from which Euripides allegedly drew his monodies and choral lyrics (see *Frogs*, 1297–1307).

Such charges reveal that Euripides had become deeply involved in the late 5th-century reforms of rhythmic and melodic conventions known to modern scholars as the ‘new music’ (see [Timotheus](#), with whom Euripides was friendly). While Euripides’ many references to a variety of instruments do not prove that his plays had any other accompaniment than the customary single aulete, both Sextus Empiricus (*Against the Musicians*, 13) and the Byzantine treatise *On Tragedy* (see Browning) associate Euripides with the use of the kithara in tragedy. Tympana must have been used by the chorus of the *Bacchae*; moreover, the lost *Antiope* (Nauck, frag.182) contained a passage of hexameters sung to the lyre. Since the *Antiope* had as its central character the legendary kitharode Amphion, a lyre must have been used (Sophocles’ *Thamyras* provides a close parallel), although little more may have been involved than the pretence of regular performance on the lyre. In any case, the famous ‘tophlattothrattophlattothrat’ refrain of the Aristophanic Euripides (*Frogs*, 1286–95) does not alone constitute evidence for its normal use, nor do the immediately following references to ‘lyrion’ and ‘lyra’ (1304–5) by the Aristophanic Aeschylus.

Various *tonoi* and genera were used for tragic composition (see [Greece, §1, 4](#)). According to Pseudo-Plutarch (*On Music*, 1136a–37a), tragic authors used the Dorian, Lydian, Mixolydian and Ionian (Iastian). The Pseudo-Aristotelian *Problems* (xix.48) notes that the Hypodorian and Hypophrygian

were reserved for the arias of solo actors; and the Byzantine treatise *On Tragedy* (Browning, 76) states that they were introduced by Agathon, a playwright contemporary with Euripides.

According to the Byzantine treatise (p.69), the older tragic poets had used either the pure enharmonic genus or a mixture of enharmonic and diatonic genera (see below, on the *Orestes* fragment), and none before Euripides had used the chromatic, specifically the soft chromatic genus. Both Euripides and Agathon (to whom the introduction of the chromatic was ascribed) may have contributed to the acceptance of this genus, which was suspect at that time and later (see [Hibeh musical papyrus](#)). The introduction of the Hypodorian and Hypophrygian may also have been due largely to Euripides' advocacy.

Two fragments of papyrus, dating from the 3rd century bce, preserve passages of text from two of Euripides' tragedies with accompanying musical notation: *PLeid Inv.510* records text from *Iphigenia in Aulis*, including a section in which Iphigenia and the chorus alternate every few lines (1500–09) and a choral section (783–94); and *PWien G2315* exhibits a few choral lines from *Orestes* (338–44; see illustration). Both fragments reveal rhythmic and metric anomalies, reduplicated vowels and short melismas on single syllables. A modulation from one *tonos* to another occurs in the *Iphigenia* papyrus, while the notation in the *Orestes* papyrus clearly indicates the chromatic or enharmonic Lydian *tonos*. In the absence of additional evidence, it is impossible to be certain whether the papyri preserve the music of Euripides, but they do accord with features of his style, as later parodied by Aristophanes and described by Dionysius of Halicarnassus in chapter xi of *On Literary Composition*. Quoting a passage from an earlier section of *Orestes* (140–42), Dionysius observes that Euripides regularly ignored the natural pitch accentuation and rhythm of the Greek text, characteristics markedly apparent in both of these musical fragments (see Pöhlmann; Richter, 1971; and Mathiesen, 1981).

Without doubt, Euripides was in the forefront of the 'new music', and this is substantiated by the identity of his associates, the comments and parodies of contemporaries and, above all, the libretto-like nature of many of his sung texts. His monodies demanded soloists with coloratura skills; his choral lyrics, too, would seem to have been musically demanding, and their vividness and range of emotion suggest a powerful use of rhythm and melody. In Euripides' tragedies, as in the kitharoedic *nomoi* of his friend Timotheus, 5th-century Greek music reached the climax of its development.

[Euripides](#)

2. Later treatments.

11 plays, including the doubtful *Rhesus*, have provided opera material from the 17th century to the present day. The stories of Alcestis, Hippolytus, Iphigenia (in Aulis and Tauris) and Medea have proved particularly fruitful, and the terrors of *The Bacchae* have appealed to a number of modern composers. For many librettists, Euripides has been filtered through the art of such French dramatists as Corneille (*Médée*, 1634), Racine (*Andromaque*, 1667; *Iphigénie en Aulide*, 1674; *Phèdre*, based on the *Hippolytus*, 1677) and Voltaire (*Oreste*, 1750).

Euripides

WORKS BASED ON EURIPIDES' TEXTS

(selective list)

unless otherwise stated, dates are those of first performance

operas

Alcestis: P.A. Ziani, 1660, as *Antigona delusa da Alceste*; Lully, 1674; Handel, 1727, as *Admeto*; Gluck, 1767 and 1776; P.A. Guglielmi, 1768; Anton Schweitzer, 1773; Boughton, 1922; Wellesz, 1924

Andromache: Francesco Feo, 1730

The Bacchae: Wellesz, 1931; Ghedini, 1948; Partch, 1961, as *Revelation in the Courthouse Park*; Henze, 1966, as *The Bassarids*; Buller, 1992

Electra: J.-B. Lemoyne, 1782

Hecuba: Martinon, 1956

Helen: Richard Strauss, 1928, as *Die ägyptische Helena*

Hippolytus: Rameau, 1733, as *Hippolyte et Aricie*; Gluck, 1745; Traetta, 1759, as *Ippolito ed Aricia*; Paisiello, 1788, as *Fedra*; Drysdale, 1905; W.H. Bell, composed 1910–14; Pizzetti, 1915, as *Fedra*; Bussotti, 1988, as *Fedra*

Iphigenia in Aulis: Domenico Scarlatti, 1 aria, 1713; Caldara, 1718; Orlandini, 1732; Porpora, 1735; Giovanni Porta, 1738; Gluck, 1774; Salari, 1776; Martín y Soler, 1779; Prati, 1784; Tarchi, 1785; Zingarelli, 1787; Cherubini, 1788; Franz Danzi, 1807; Pizzetti (radio op), 1950

Iphigenia in Tauris: Desmarests, completed by Campra, 1704; Domenico Scarlatti, 3 arias, 1713; Handel, 1734, as *Oreste*; José Nebra, 1747, as *Para obsequio a la deidad*; Traetta, 1763; Gian Francesco de Majò, 1764; Galuppi, 1768; Jommelli, 1771; Gluck, 1779 and 1781; Niccolò Piccinni, 1781; Carlo Monza, 1784; Tarchi, 1786

Medea: M.-A. Charpentier, 1693; Georg Benda (melodrama, 1), 1775; Cherubini, 1797; Simon Mayr, 1813; Giovanni Pacini, 1843; Lehman Engel, 1935; Milhaud, 1939

Rhesus, Gundry (school op), composed 1950–53, as *The Horses of the Dawn*

The Trojan Horse (Cecil Gray).

incidental music, solo, choral, orchestral

Alcestis: C.H. Lloyd, 1887; C.F.A. Williams, c1900; Gustav Holst, 7 choruses, 1920; Koechlin, unison chorus, 1938

Andromache: George Kazasoglou, c1900

The Bacchae: Bruneau, ballet, 1888; Ernest Walker, Hymn to Dionysus, 1906; Holst, Hymn to Dionysus, 1913; Mulè, 1922; Pijper, 1924; Bantock, 1945

Cyclops: Pijper, 1925; Mulè, 1927

Electra: Mitropoulos, 1936

Hecuba: Evangelatos; Milhaud, 1937

Hippolytus: Bantock, 1908; Mulè, 1936; Mitropoulos, 1937

Ion: Charles Wood, 1890; Karyotakis, 1937

Iphigenia in Aulis: Walter Damrosch, 1915; Mulè, 1930; Jolivet, 1949

Iphigenia in Tauris: Gouvy, dramatic scene, 1885; H.A. Clarke; Charles Wood, 1894; Mulè, 1933; Ghedini, 1938; Petridis, 1941

Medea: Wilhelm Taubert, 1843; Kazasoglou, c1900; Damrosch, 1915; Mulè, 3 choral pieces, 1927; Toch, radio music, 1930; Veress, 1938; Varvoglis, 1942;

Krenek, dramatic monologue, 1951

Orestes: Kazasoglou, c1900

The Phoenician Women: Gnesin, Finikyankam, 1916

Rhesus: Ernest Walker, 1922

The Trojan Women: Holst, Hecuba's Lament, 1911; Coerne, 1917; Virgil Thomson, 1940

Euripides

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Europa, Madama.

Italian singer, sister of [Salamone Rossi](#).

Europe, James Reese

(*b*Mobile, AL, 22 Feb 1880; *d* Boston, 9 May 1919). American bandleader and composer. A champion of black American music and musicians, he played a significant role in the transformation of orchestral ragtime into jazz. As a teenager in Washington, DC, Europe studied the violin, the piano and composition. After moving to New York in 1903, he continued his studies informally with organist Meville Charlton and singer/composer Henry T. Burleigh. By 1909 he had achieved considerable success as a composer of popular songs and as music director for several important theatrical productions, including *Red Moon* (1908–9) and *Mr Lode of Koal* (1909). The following year he organized and was elected president of the Clef Club, the first effective union for black musicians in the city's history. He also conducted the club's symphony orchestra. On 2 May 1912 Europe led his 125-member orchestra and chorus in a historic 'Symphony of Negro Music' at Carnegie Hall, the first appearance on that stage by a black orchestra. They returned to give concerts in 1913 and 1914. During this

same period Europe became the musical director for society dancers Vernon and Irene Castle. Over the next three years the Castle-Europe partnership revolutionized American attitudes towards social dancing. Together they are credited with developing the most famous of the Castle dances, the fox-trot. Victor Records, offered Europe and his Society Orchestra a recording contract in 1913, the first ever given by a major label to a black orchestra.

In 1918, as bandmaster of the 369th US Infantry Regiment Band, Europe was sent to France where he introduced live ragtime, blues and jazz to European audiences for the first time. After returning from the war, he completed a series of recordings and had nearly completed a successful concert tour when he was fatally stabbed by an emotionally disturbed bandmember.

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REID BADGER

Europe, pre- and proto-historic.

1. Chronology.
2. Problems in research.
3. Archaeological finds.

BIBLIOGRAPHY

ELLEN HICKMANN

Europe, pre- and proto-historic

1. Chronology.

The following chronology is on a very approximate scale, intended merely to provide points of reference; only cultures cited in the ensuing text are mentioned. Prehistorians have discovered the existence of numerous 'local cultures' whose independent development entails considerable shifts in chronological sequence. The following subdivision of the eras known as the Stone, Bronze and Iron Ages is, therefore, only approximate.

The Stone Age comprises the Upper Palaeolithic (600,000–150,000 bce), the Middle Palaeolithic (150,000–40,000) and the Lower Palaeolithic (40,000–8000, from which the earliest extant archaeomusicological evidence probably dates, with the Aurignacian, Solutrean, Magdalenian and Perigordian cultures); the Mesolithic or Middle Stone Age (8000–5000); and the Neolithic or Late Stone Age (beginning c6000 in southern, c5500 in central and c4300 in northern Europe, with the Tripol'e culture in southern Russia and the northern part of south-east Europe – late Neolithic to early Metal Age). The Eneolithic (Copper Age) denotes the transitional period between the Late Stone Age and the Bronze Age and is particularly well marked in the Near East and southern Europe.

The Bronze Age comprises the Early Bronze Age (2300–1600, north of the Alps; 1800–1000, in the north), the Middle Bronze Age (up to 1400, in the Danube region and more farflung areas north of the Alps), and the Late Bronze Age (1400–1200; in central Europe 1200–800, including the tumulus grave culture between the Rhineland and the Carpathians, the urn grave culture of central Europe and the Lausitz culture of eastern central Europe; 1000–500, in the north).

The Iron Age in central Europe began in about 800 bce, with the pre-Roman Hallstatt culture, the Vysock culture in former East Galicia and the Villanova culture of Italy. The Celtic La Tène period (500–100 bce) is contemporaneous with the Roman Republic and with nomadic peoples such as the Scythians and Sarmatians of eastern Europe, and is followed by the period of the Roman Empire and Roman expansion into the provinces (100 bce – 400–500 ce) and then by the migration of peoples and the Merovingian period (500–800). Thereafter tribes and peoples (including the Germanic tribes, the Slavs, Avars, Alemanni, Franks,

Vikings, Khazars, Ugro-Finns etc.) dispersed regionally. By this time music and musical practice are mentioned in writing, and this marks the end of the prehistory of European music.

Europe, pre- and proto-historic

2. Problems in research.

(i) Early evidence.

The researcher is confronted with unusual problems in describing musical evidence from pre- and protohistoric Europe. He or she must examine not only actual finds relating to music but in particular their context, the circumstances in which they were made and the way in which they were used; and in this respect Europe does not present a unified picture. The literate Mediterranean cultures of classical antiquity (in the Aegean, Greece, Etruria and Rome) arose in the south-east of the continent and in many ways were derived from or stimulated by the highly developed ancient cultures of Mesopotamia, the Near East and Pharaonic Egypt. The cultural influence of these civilizations, which extended far into southern and eastern Europe and to some degree, through trade relations, into central Europe, are mentioned here only in passing.

In central, western and northern Europe, and in large parts of eastern Europe unaffected by classical antiquity, written traditions came considerably later, mainly with the activities of Christian missionaries. Accordingly, the prehistory of music ended at different times in different places, making way for protohistory and with it another group of sources deriving from the written tradition, seldom corresponding to the material remains of former musical cultures. Christianity did not permit the burial of grave goods with the dead, and it is as grave goods that archaeomusicological objects have often been found; that source is from this time often replaced by musical iconography.

(ii) Structural questions.

It is possible to see that European musical life was always marked by great diversity. The famous Lower Palaeolithic caves of southern France and northern Spain, with their animal paintings and drawings, may have been used for dance; footprints supporting such a theory have been found. It remains a matter for speculation whether places with good acoustics were specifically chosen for paintings (Waller, 1993; Allman, 1994) and whether stalagmites were used in the manner of gongs to produce sound (Dauvois, 1990). Pictorial representations of instrumentalists (Stockmann, 1984, et al.) in scenes of rock art cast little light on matters, and there are few such instances in cave painting (one, in the cave of Les Trois Frères at Ariège, France, is the masked animal dancer holding a flute or a musical bow, of the Magdalenian culture; fig. 1). The so-called Neolithic Revolution of the Late Stone Age, with its obvious change in living and economic conditions as people became sedentary, involved the use of new tools and the development of different artistic forms of expression (Torbrügge, 1969; Müller-Karpe, 1968); it must also have induced a new attitude to the significance of music in daily life and to means of producing sound. Regrettably, nothing concrete is known about the process. More is much understood about the nature of musical life in the Metal Ages that followed

the Stone Age (see *International Study Group ... I: Blankenburg, Harz, 1998*), with the obvious exception of musical practice in Mediterranean antiquity, characteristically organized in a hierarchic structure involving the division of labour. Written sources make it clear that music was played on many different kinds of occasion. Pictorial evidence also shows that musical instruments were reserved for certain groups of people or, in the ancient polytheistic religions, for certain gods. However, no written sources and little iconographic evidence of musical culture are found in central and northern Europe, and until the approach of the Middle Ages the interpretation of musical life and culture must depend on archaeological finds discovered more or less by chance.

(iii) Sources.

The musical inheritance of the distant past therefore consists exclusively of archaeological artefacts, widely distributed across Europe and from different phases between the Stone Age and protohistoric periods. Detailed excavations have not been made all over Europe, and musical instruments have been found on a few sites only. Most of the instruments, as everywhere else in the world, will have been made of organic materials; because of the nature of the ground, they have either perished or are only fragmentarily preserved. Many extant items were not recognized by archaeologists as musical instruments and are not so classified. Moreover, many cannot be defined solely as musical instruments and may have had several functions (for instance, as decorative objects, utensils, cult implements etc.; see Koch, 1992; Hickmann, 'Anthropomorphe Pfeifen', 1997). Items that are undoubtedly musical instruments can be classified according to the accepted system (Hornbostel and Sachs, 1914), but a question mark must hang over many.

Europe, pre- and proto-historic

3. Archaeological finds.

(i) Idiophones.

There is evidence from ancient Greece, Etruria and Rome, most of it iconographic, for the use of clappers and castanets that can be classified as idiophones directly intended to produce sound, and for clappers worn on the feet, small bowls and handled bowls (Wegner, 1963; Fleischhauer, 1964). Such idiophones do not seem to have been part of the original range of musical instruments in central, western or northern Europe (see Lund, 1984), and neither were the small metal bells found in the west exclusively in former Roman provinces, where they occur in great numbers and in many varieties (fig.2). They are more common in the east, for instance, in the Iron Age cultures of the Scythians and Sarmatians, and perhaps as imports of the imperial Roman period in Poland. Small bells and jingles have been found among the Slavs, Khazars and Ugro-Finns, both sedentary and nomads, and were extremely common from the 1st century ce to the 14th century (Häusler and Hickmann, *MGG2*); they are also found in Bohemia and Poland in protohistoric times (Staššiková-Štukovská, 1984; Malinowski, 1984). Large angular handbells were used by Irish monks in post-Christian times (Bourke, 1980, 1983; Purser, 1992, and in *International Study Group ... I: Blankenburg, Harz, 1998*; Homo-Lechner, 1996; Hickmann, 1997). Bones with serrated rings round them or

lower jawbones (for instance, of reindeer) containing teeth, and occasionally a horn with visible grooves (the Venus of Laussel in France, of the Perigordian period) have been interpreted as Lower Palaeolithic scrapers.

The largest group of pre- and protohistoric idiophones consists of rattles in many shapes, directly designed to generate sound. Perforated shells have been interpreted as Stone Age rattling jewellery (Lund, *Fornnordiska klanger*, 1984, on rows of rattling items). Many kinds of multifunctional metal objects of this nature are typical of the Villanova culture of Italy, the Hallstatt period of central Europe (Häusler and Hickmann, *MGG2*) and cultures of central and eastern Russia. Frame rattles appear in Greek and Roman music, comparable in shape to the sistrum, which originated in ancient Egypt (E. and H. Hickmann, *MGG2*). Scythian frame rattles were carried on the tops of poles; the rattling devices might be globular, drop-shaped or disc-shaped and could also have the form of small bells and jingles (Häusler and Hickmann, *MGG2*). From the Neolithic period onwards, pottery rattles in the form of vessels shaped like animals, globes, eggs, cubes etc. were common as grave goods in central and western, and occasionally in northern, Europe. In eastern Europe such instruments can be traced back to the 4th or 3rd millennium bce as grave goods (in the Tripol'e culture). Many pottery rattles from the Lausitz culture of Poland have been found; analogous pottery rattles are known from several cultures of western Ukraine and Moldavia closely related to the Lausitz culture, particularly from the Vysock culture (Häusler and Hickmann, *MGG2*), and similar sound-producing items in various shapes date from the Iron Age cultures of central Russia and middle and south Europe, some of them, shaped like birds, still in use in the Old Slav period. Such objects were particularly common among the Celts as grave goods buried with women and children (see [Archaeomusicology](#)). Egg-shaped metal rattles of bronze, made in Ireland and thought to be connected with the native cult of the bull, date from the Late Bronze Age (Purser, 1992).

(ii) Membranophones.

In Mediterranean classical antiquity, the frame drum was played by dancers, particularly women. It had a prominent role in the orgiastic cult of Dionysus, as depicted in much iconographic material. In the Neolithic Age pottery goblet drums or hourglass drums open at both ends occur as grave goods in an area covering Poland, eastern Germany and Hesse and the Lüneburg region, and were usually buried with men; the rim of the upper opening is surrounded with protuberances, sometimes bored with holes, to help fasten the drumhead. No drumheads are preserved, however, and it cannot be absolutely certain that these objects were in fact drums; the same can be said of some cylindrical wooden items from Scandinavia (Lund, *Fornnordiska klanger*, 1984).

(iii) Aerophones.

Apart from the occasional Stone Age bone bullroarer, pipes, flutes and horns of various types make up the extant pre- and protohistoric aerophones. It is uncertain whether any double-reed instruments were among them, with the exception of Greek and Roman auloi and tibiae which are shown on vase paintings, reliefs, sarcophages and so on. Any

single or double blowing attachments would have been made of blades of grass or of reeds and would obviously have perished. Among the extant pipes are pottery vessel flutes, found from the Neolithic period onwards. Panpipes, which are particularly early, have been found in southern Russia (4th century bce), south-eastern Europe, the Volga and Ukraine and the Lausitz culture of Poland. From the wide distribution of such pipes made of individual bones, it has been argued that panpipes were common over a large area (Häusler and Hickmann, *MGG2*). In the west, depictions on situlas of the Hallstatt period show quite large panpipes (Eibner, 1987). A few panpipes of the Gallo-Roman period have been preserved (Alesia in Burgundy; Regensburg (fig.4); Holland and Belgium) and consist of a piece of wood with individual holes bored for the reeds (Homo-Lechner and Vendries, 1993–4; Häusler and Hickmann; Tamboer, 1999, *MGG2*). Viking panpipes were similarly made (Lund, *Fornnordiska klanger*, 1984). The ancient Greeks regarded the syrinx as the instrument of the god Pan (Haas, 1985; Jurriaans-Helle and others, 1999); the Romans adopted the instrument, changed its shape, made it larger and gave it a number of new functions, as iconographic and literary evidence shows. Bone pipes had a wide distribution as signal and decoy instruments (Lund, 1986), and pipes made of phalanges dating back to the Palaeolithic era, especially the Late Stone Age, have been found on various sites (Käfer, 1998). At an early date bones of animals and particularly birds were provided with finger-holes so that sequences of notes could be played (the so-called 'Neanderthal-flute' is doubtful and controversially discussed: see d'Errico and others; 1998; Holdermann and Serangeli, 1999). The two oldest known examples were discovered at Geissenklösterle and have been dated to 36,800 bce (Hahn and Münzel, 1995); after sporadic finds from the Lower Palaeolithic era, there is no break in the occurrence of pipes in Europe up to the Middle Ages. However, many bone flutes seem to have been incorrectly dated too early (Brade, 1975). The register of notes produced by the finger-holes, even if it can be ascertained, does not provide a point of departure for constructing a chronology.

Spectacular Metal Age horns have been found in Ireland, dating from the Middle and Late Bronze Age; they are conical, with curved segments and ending in a straight tube, 50 to 200 cm in length and made of an alloy of copper and tin. The longer horns were blown at the narrower end and could be extended by the insertion of a straight metal tube. There was also a mouthpiece, as the preservation of the necessary attachments for fitting one shows, but none has survived. The smaller instruments were blown laterally through a broad oval hole in the side; the upper end was closed off by a knob. The horns were made by casting metal in either one or two parts (Coles, 1963; Holmes and Coles, 1981; O'Dwyer and Purser in *International Study Group ... I: Blankenburg, Harz, 1998*).

The horns known as lurs and found in Scandinavia and northern Germany mostly date from the same period as these Irish horns; some are older. Of the 60 that have been found, 16 are well preserved, although these had been reconstructed several times (Broholm, Larsen and Skjerne, 1949; Lund, 1984; Schween in *International Study Group ... I: Blankenburg, Harz, 1998*). Lurs, so called from the much later sagas mentioning war-horns, consist of two winding curves fitted together. The instruments were made in several sections by the *cire perdue* metal-casting method and assembled

later. A funnel-shaped mouthpiece is fitted to the narrower end of the conical tube, and the broader speaking end terminates in a large, flat disc (fig.6). These discs are said to have no acoustic function, though recent research has cast doubts on this (see Schween in *International Study Group ... I: Blankenburg, Harz, 1998*); it has often been suggested that they are sun symbols. Lurs were frequently buried in pairs or in larger numbers, and occasionally with other objects. It is difficult to derive any detailed information from the only pictorial records of the instrument, in contemporary (or rather later) Scandinavian rock carvings or drawings. They are often shown on board ship. It is also not clear how lurs were played: as solo instruments, in pairs, or in ensembles with other instruments. The many attempts at musical reconstruction have not led to any definite conclusions since no written records mention the instruments. Horns of the earlier Bronze Age found in northern Germany (in Bodin, Teterow and Wismar) have been described as precursors of the lur, but that theory is untenable.

Metal horns were typical of the Celtic La Tène culture. The carnyx is famous: it was a long instrument with a thin tube and a speaking end in the shape of an animal head. A carnyx has been reconstructed in Edinburgh from an animal-head bell of the 2nd century bce discovered in Deskford (Hunter, 1994 and in *International Study Group ... I: Blankenburg, Harz, 1998*); the movable lower jawbone acts as a clapper (fig.7). Pictorial depictions of the carnyx date from the 3rd century bce, for instance, on coins. Probably the best-known scene, showing three instruments, is on the Gundestrup silver cauldron of the 2nd to 1st century bce, found in a Danish bog (Häusler and Hickmann, *MGG2*; Purser in *International Study Group ... I: Blankenburg, Harz, 1998*. Celtic Iberian pottery horns have been found in considerable numbers in Numantia in Spain.

Few examples of the Greek and Roman horns known as salpinx, tuba, buccina, cornu, lituus and the triton of a large snail have been preserved; they are known principally from depictions on tombstones and other stelae, or from triumphal arches and other reliefs, but there is much written evidence for their function and use (Fleischhauer, 1964; Wille, 1967).

Wind instruments also include the organ. The earliest known instrument of this kind was the hydraulis, with a blowing mechanism operated by water pressure. Partly preserved archaeological examples from the Hellenistic period have been found in Aquincum (Hungary, ce 228) and Switzerland (3rd century ce). Long, well-preserved pipes and fragments of the body of an instrument were excavated by Dimitrios Pandermalis in Dion at the foot of Mount Olympus in 1992 (for details of this sensational find, which has been dated to the 1st century bce, see Jakob, *MGG2*). There are pottery models of the water organ in the Musée Lavignerie, Carthage, and in the Nationalmuseum, Copenhagen. Depictions of the instrument appear in Roman mosaics, and references to and descriptions of the hydraulis occur from the 3rd century bce into the Christian period (see Jakob, *MGG2*).

Little is known about the later history of the water organ in the West. In Europe, a pneumatic organ clearly existed side by side with the water organ for a while and then made its way into church music between 900 and 1200. No archaeological remains have been found either of these

instruments or of the automatic water organs built by Arab and Byzantine makers (see H.G. Farmer: *The Organ of the Ancients*, London, 1931; Hickmann, 1936/R; on the early development of the instruments see also [Archaeomusicology](#); [Organ, §IV](#); [Water organ](#)).

(iv) Chordophones.

String instruments do not make their appearance in Europe until the Christian era, apart from the lyres, harps and lutes of Mediterranean antiquity and their derivatives in southern Europe. A Scythian-Sarmatian harp from the 1st–3rd century ce was found in a Russian tomb (Bachmann, 1992). The Romans adopted the ancient Greek instruments, which also made their way into parts of eastern Europe (Häusler and Hickmann, *MGG2*); extant pieces are rare. It is not certain whether the lyres depicted on situlas of the East Hallstatt culture are from the same source (Eibner, 1987, 1990). There is sporadic evidence of the existence of lyres in Europe in the 6th century, a fragment from the 2nd century was recently discovered near Bremen. Instruments have been found in the burial places of high-ranking individuals (at Oberflacht, St Severin and Sutton Hoo). Such instruments occurred rather later in England, particularly the east of England, and about 1000 and later they were made and played by the Vikings (in Haithabu: see Lawson, in Lund, *Fornnordiska klanger*, 1984; and in Novgorod: see Poveikin, 1992; fig.9). No archaeological remains have been found corresponding to the harps depicted on 8th- and 9th-century stone reliefs and stone crosses in Scotland and Ireland (fig.10), which clearly refer to scenes from the life of David (Porter, 1983; Buckley, 1992; Purser, 1992).

[Europe, pre- and proto-historic](#)

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Europe, traditional music of.

For more detailed discussion of traditional music, see under separate country headings. See also [Europe, pre- and proto-historic](#).

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JAMES PORTER

[Europe](#)

1. Introduction.

Compared with the polyvocal rhythms of sub-Saharan Africa and the heterophony found in most of Asia, Europeans have evolved a rich density of harmonic and melodic structures in their traditional music, some of these derived from culture contact with Africa, the Americas or Asia but most nurtured within Europe itself. Some structures are almost pan-European in regional modifications (e.g. the ballad, calendrical songs, *moresca* dances), others unique to a region (e.g. Icelandic *rímur*, Andalusian flamenco, Romanian *doină*). Furthermore, the growth of art music and urban popular music over ten centuries reflects a dynamically changing set of social structures, each with its special view of music's purpose, from Plato's sanctions on certain modes in ancient Greek society, to the patronage systems of feudalism and capitalism celebrating heroic or bourgeois virtues, and to 20th-century Marxist concepts that contrasted traditional folksongs with songs of a 'progressive' character within a strictly controlled polity.

Ethnologists usually divide Europe into Mediterranean, Western and Eastern zones on the basis of language, religion and social structure. One factor in the east-west division has been an unstable zone of political change stretching from Finland to the Balkans, a zone that also marks a transition in the rate of historical change between east and west. But an equally important lateral division cross-cutting the Alps can be posited as a result of settlement by Ionians, Carthaginians, Moors and Ottoman Turks in the Mediterranean littoral, Iberia and the Balkans, and because of a shift north and west in centres of commerce, wealth and political power during the period of world exploration after 1500. Furthermore, one could argue for a 'central Europe' that includes the Czech Republic, Slovakia, Hungary and Poland on the basis of these countries' lengthy contact with western Europe and their mainly Catholic rather than Orthodox affiliation. The pattern of religion in eastern Europe proper is complicated, in any case, by historical ties to Rome or Vienna, notably in Croatia, Slovenia, Lithuania, Transylvanian Romania, Ruthenia and Ukraine. Islamic groups are also

part of this complexity, in Bosnia, for instance, or Chechenia. Peoples who have been conventionally excluded from historical views of European culture (e.g. Armenians, Kazakhs, Sami) are likewise important for tracking stylistic influence from Asia.

Cultural analysts could reasonably propose, again, a horizontal segmentation of Europe into north, central and south in terms of climate, topography and vegetation, factors that affect not only animal husbandry, food production and occupation but also activities such as the making of musical instruments: the willow flute of the Norwegian shepherd (*seljefløyte*), for example, can be cut from the tree only at a certain time in spring, while the special type of cane needed to make the Sardinian triple clarinet (*launeddas*), for example, grows only in certain parts of Sardinia and nowhere else in the Mediterranean region. A lateral division of Europe is in many ways more helpful than a vertical one for understanding sonorities: the dominance of string textures (bowed or plucked) in northern Europe from the Baltic to Iceland; the rich harmonies of strings and winds in the central, circumalpine belt and Danube basin (where the symphony orchestra developed); the clashing vocal polyphonies and gritty or gleaming idiophones of the Balkans and Mediterranean. This picture is complicated, however, by such pan-European instruments as the bagpipe, fiddle, six-hole flute or accordion in their local and supraregional forms.

Similarly, vocal idioms cannot always be easily fitted into a lateral division since styles are spread across climatic regions. The Baltic countries and the Balkans, for instance, may share analogous polyphonic styles because of ancient trade routes. A freely melismatic line, idiomatic to the westernmost Hebrides and south-west Ireland, may stem from pre-18th century bardic practice or quite possibly from contact with the Mediterranean over long stretches of time. 'Fringe' areas such as the Baltic, Balkans or Britain and Ireland, as well as evolving distinctive styles of their own, have conserved or transformed musical ideas imported from elsewhere, although as a principle this could also be extended to Europe as a whole in its historical debt to west Asia and Saharan Africa. But styles are also shaped by tonal structures: wide-ranging, modally inclined melodies predominate in northern Europe; in central Europe, the sharpened leading note and a harmonic underpinning systematize tonal schemes; while in eastern Europe and the Mediterranean a darker, drone-based tonality of narrow range, with links to ancient Byzantine or Islamic practice, has evolved alongside pentatonic tunes.

The diffusion of singing styles, song genres, dance types and instruments has been in progress, of course, since before the Roman Empire. Early modern imperial powers such as Austria-Hungary, Russia or the Ottomans, by facilitating contact among their peoples until World War I, perpetuated a mosaic of popular urban and rural styles that continued to interact into the 20th century. Radical political change, however, such as the Bolshevik Revolution of 1917 seriously damaged the traditional culture of Russia and especially the Ukraine under Stalin in the 1930s. But the interest, beginning around the ferment of the Napoleonic period, in traditional and national forms of expression in Europe, especially music, dance and song, is still evident. This interest was extended by the invention of the phonograph in 1877 and by a burst of collecting activity just before World War I and again

shortly after World War II. The revitalization of traditional materials, resulting from ideological goals, scholarly curiosity, or reassertion of cultural identity emerges most obviously today in the folk festivals that proliferate in towns and villages from Ireland to Finland and from Iceland to the Black Sea.

Europe, bounded geographically by the Atlantic, Mediterranean, the Caucasus and the Urals, is commonly thought of as a unified culture area. But it is also an agglomeration of regions and nation states that are linked, often loosely, by history, politics and culture. These regions, with their border areas in which culture contact is most pronounced, can be subdivided as follows: 1. Britain and Ireland (Northern Ireland); 2. Scandinavia (Arctic, Baltic); 3. Germany and the Low Countries; 4. France and francophone areas (Belgium, Switzerland); 5. Iberia and the Atlantic islands (Azores, Madeira); 6. Italy and the Central Mediterranean islands (Malta, Sardinia, Sicily); 7. East-central Europe; 8. The Balkans and Greek islands (Cyprus); 9. Baltic countries and Finland; 10. Russia, Belarus and Ukraine (Caucasus). These divisions overlap at obvious points and some contain diverse languages. Using the analogy of a 'Balkan' region, again, one could argue for a musically-distinct 'Alpine' or 'Caucasus' region in which peoples share a lifestyle less wholly dependent on language or ethnicity. On the other hand, forced migrations and shifting populations have affected musical life, and supranational groups such as Gypsies (see '[Gypsy music](#)' for information on Gypsies, Roma, Gitan and related terms), Jews and Travellers have played significant roles as performers and disseminators. Europe's regions, in any case, contain within them conflicts of class, ethnicity and gender that are mirrored in musical expression, as in the case of minorities (children, criminals, deviants, the urban poor), whose musical life 'national' collections have often neglected. An analysis, therefore, that accounts for differences as well as similarities within regional divisions allows for a more balanced, ethnographic view of Europe's musical traditions as a whole.

Europe

2. Research.

In the late Renaissance a new consciousness of history spurred interest in traditional music. Given the central position of the Alps, it is not surprising that the cowherd's song known as *ranz des vaches* or *Kühreihen* figures early in the literature (RISM 1545⁶). A song collection in which many items are traditional folksongs is Georg Forster's *Frische teutsche Liedlein* (1539–56). Energetic publishing of European songs and dance tunes continued in Britain and Ireland with such compilations as Playford's *English Dancing Master* (1651–1728), D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy* (1719–20), John and William Neale's *A Collection of the Most Celebrated Irish Tunes* (1724), and William Thomson's *Orpheus Caledonius, a Collection of the Best Scotch Songs* (1725, rev. 2/1733). In France, songs of urban entertainment began to be gathered in compilations such as J.-B.-C. Ballard's *La clef des chansonniers, ou Recueil des vaudevilles depuis cent ans et plus*, which appeared in 1717. Allan Ramsay's Scottish pastoral, *The Gentle Shepherd* (1725), included songs and became a ballad opera following the huge success of John Gay's *The Beggar's Opera* (1728). This vogue for ballad opera and for

'Scotch' tunes in Britain marked a reaction to the dominant Italian style of urban classical music and stimulated the discovery of older song materials: the impact of James MacPherson's *Ossianic Fragments of Ancient Poetry* (1760) and Thomas Percy's *Reliques of Ancient English Poetry* (1765) was felt in European literature, art and music throughout the 19th century.

A pivotal figure at this point in the study of musical traditions was J.G. Herder (1744–1803), who early in his career as critic, philosopher, theologian and leading figure in the *Sturm und Drang* literary movement became acquainted with Latvian folksongs in Riga. Herder felt that the soul of a people (*Volk*) was most readily perceived in its songs. He coined the word *Volkslied* in the early 1770s, and his best-known compilation, *Volkslieder* (1778–9), influenced collections such as Arnim and Brentano's *Des Knaben Wunderhorn* (1806–8). By this time, interest in native song had accelerated across Europe: James Johnson, aided by Burns, published *The Scots Musical Museum* (1787–1803); L'vov and Pratsch brought out their compilation of Russian folksongs (1790, 5/1955); and the material for Kirsha Danilov's collection of Russian epic songs was being gathered in the 1780s, mostly in south-west Siberia (1804, 2/1818 with melodies). 'National' compilations began to proliferate: in Sweden (e.g. Geijer and Afzelius, C1814–18), Austria (Tschischka and Schottky, F1819), Germany (Erk and Irmer, D1838–45), Bohemia (Erben, F1842, 2/1862–4, enlarged 3/1886–8) and elsewhere. Meanwhile, Herder's interest in language had launched the field of comparative philology, which established affinities among European languages derived from the parent language, Sanskrit. At this time, comparative folklore studies noted similarities in European tales and songs, and later students of myth and religion identified common patterns of social organization in early European communities.

Field collecting of songs and music grew proportionately with this disciplinary expansion. As the 19th century progressed, scholars of musical traditions began to withdraw from idealism and to replace armchair compiling with field research. Massive ethnographic collections that included songs or music were undertaken by scholars such as Oskar Kolberg in Poland (*Pieśni ludu polskiego* ('Songs of the Polish people'), 1857/R), Evald Tang Kristensen in Denmark (*Jyske folkeminder* ('Folklore from Jutland'), 1871–97), or the Czech painter and writer Ludvík Kuba, who assembled a vast collection of Slavonic music he had begun to publish privately (*Slovanstvo ve svých zpevech* ('The Slav world in its song'), 1884–1929). Compilations of this sort naturally had political aspects to them: Kolberg's work, for example, was undertaken while Poland was still partitioned (in the period 1795–1914); Kuba's folksong collecting was encouraged by President Masaryk after Czechoslovakia became a republic in 1918.

The major impact on scholarship during the later 19th century, however, was the invention of the phonograph (1877), which not only expanded the possibilities of field research but allowed greater accuracy in transcribing music. Capitalizing on the phonograph's ability to play back music as well as speech, pioneers in the recording of traditional music and song at the turn of the 20th century were Béla Vikár (Hungary), Yevgeniya Linyova (Russia), Humbert Pernot (Greece), Hjalmar Thuren (the Faeroes), Karol

Medvecky (Slovakia), Kodály and Bartók (Hungary), Grainger (England), Otakar Zich (Bohemia) and Matija Murko in Bosnia-Herzegovina. At this time, the phonogram archives in Vienna (1899) and Berlin (1900) were founded, the latter becoming especially important for the study of traditional music worldwide. Later national archives were the Discoteca di Stato, Rome (1928), the BBC Gramophone Library (1931), the Phonothèque Nationale, Paris (1938), International Archives of Folk Music, Geneva (1944) and the British Institute of Recorded Sound (1948).

With his editions and studies of folk music from Hungary, Romania, Slovakia and Yugoslavia, Bartók's centrality to comparative musical folklore (as it was then known) is not in dispute. No other scholar accomplished as much in field research and analysis, which is astonishing when his brilliance as a composer is also considered. Yet the influence of Bartók's methods, developing from a context of late 19th-century evolutionism in which natural science was the model, has not always been positive, especially in eastern Europe. Academies of science emphasized structural analysis and classification to a degree that resulted in abstraction from the texture of real music-making. An argument could be made that Bartók's best analyses are often to be found, as a synthesis of musical elements, in his arrangements of folk music. The Romanian scholar Constantin Brăiloiu (1893–1958) extended Bartók's methods to specific genres (G1951, Eng. trans., 1984). Meantime, Stalinist policies in the Soviet Union had created difficult conditions for the study of traditional music in its context, though the field research of Klyment Kvitka (1880–1953), on instruments, performers and the distribution of Slavonic songs, is significant. Of the same generation, Vasil Stoin (1880–1938) solidified a research tradition in Bulgaria, collecting over 9000 melodies, and Adolf Chybiński (1880–1952), a noted historian of Polish music, carried out ethnomusicological studies of the Tatra mountain people.

In Austria, Josef Pommer (1845–1918) founded the influential journal *Das deutsche Volkslied* (1899), through which his work on the yodel became widely known; Robert Lach (1874–1958) also studied the genre in 1928. The German scholar John Meier (1864–1953) initiated the German Folksong Archive at Freiburg in 1914 in order to study German folk music, especially ballads. But the theory that led Meier to posit the idea of *Kunstlieder im Volksmund* ('art songs in the mouth of the people') followed that of the folklorist Hans Naumann (1922), who offered the notion of 'sunken culture' (*gesunkenes Kulturgut*) to explain the origins of folk culture in the culture of the upper classes. This concept, which naturally tended to underestimate the extent of folk creativity, was known as *Rezeptionstheorie*, a doctrine also adopted in France by Patrice Coirault (1875–1959) in contradistinction to the ideas of Julien Tiersot (1857–1936) and others who followed, in the main, Herder's original idea of collective creation by 'the people'.

The English scholar Cecil J. Sharp (1859–1924) was something of a rival to Bartók, at least in terms of initial influence. While Bartók later in life took a more positive stance about urban music and music of Roma groups in Hungary, Sharp's conception of folk music as essentially rural remained constant. Carried into a larger arena by his disciple, Maud Karpeles (1885–1976), Sharp's definition was officially adopted by the International Folk

Music Council in 1954 (though quietly abandoned by 1980). The tripartite process delineated by Sharp consisted in continuity (of melodies over time), variation (by individual singers) and selection (of aesthetically pleasing songs by the community), a Darwinian view of folksong that idealized the rural context from which it was supposed to spring but ignored the influence of popular street literature. Sharp's concept was allied to his desire to educate children in musical taste and to stimulate a school of English composition. The latter goal bore fruit in Holst, Vaughan Williams and others. But Sharp was less meticulous than Bartók (or Grainger) in transcribing and publishing texts and tunes. His idealism, though it energized the Folk-Song Society (see [English Folk Dance and Song Society](#)) and influenced concepts of folk music far beyond England, finally gave way after the death of Maud Karpeles to more perceptive studies of traditional and popular music-making.

The founding of the International Folk Music Council (IFMC) in London in 1947 was an attempt to coordinate the interests of researchers, most of them working in Europe. In this development Maud Karpeles was central as honorary secretary from 1947 to 1965. The Council's first president, Vaughan Williams, was later succeeded by Jaap Kunst and Zoltán Kodály, all figures involved with regional musical traditions in Europe. The body was renamed the [International Council for Traditional Music](#) (ICTM) in 1980 as the term 'folk' was considered inappropriate for many societies outside Europe, as well as for its overtones of romanticism. This followed a general trend in west and central Europe to purge the terms 'folklore', 'folksong' and 'folk music' and to substitute 'traditional', 'popular' and 'vernacular' or, for the study of the subject matter, 'music ethnology' or, more prominently, 'ethnomusicology'.

The methods for studying the totality of music in Europe are rapidly developing, even for prehistory. Curt Sachs (A1939) adumbrated the problems of European musical prehistory which from the 1980s were taken up by the ICTM Study Group on Music Archaeology. Werner Danckert (F1939, 2/1970) had categorized European musical idioms on the basis of language groups, using the rather static, historically derived *Kulturkreis* (culture circle). In a similar vein, though without the *Kulturkreis* perspective, Walter Wiora postulated unity in melodies he believed to be genetically related over time (A1952), also pointing to the fertile use of folk melody by composers (A1957). Scholars in Hungary, stimulated by their unique Finno-Ugric language island, eagerly pursued comparative studies: Bartók's essay on the music of Hungary and its neighbours (F1934) led the way, while Bence Szabolcsi (F1950) attempted a history of melody, like Marius Schneider (D1934–5) reaching beyond Europe to Asia to explain the presence in Europe of *maqām*-like structures or pentatonicism. Influenced by the Marxist philosopher Gyorgy Lukács, János Maróthy (F1966) used social rather than historical or geographical determinants to analyse the history of European song. Alan Lomax (A1968) tried a novel approach to global musical idioms based on behavioural anthropology, employing factors of singing style rather than structure to identify an 'old European' (central, eastern), a 'north-western' and an 'old high culture' (Mediterranean) singing style (A1974), though his hypotheses are often based on uneven samples from each country or region.

The work of the ICTM Study Groups has improved both ethnographic and comparative methods in studying the traditional music of Europe. The group on folk music instruments (founded 1962) has, from 1969, produced volumes of proceedings of its annual meetings. The group has also sponsored a handbook series of regional instruments (*Studia instrumentorum musicae popularis*). The study group's aims were to build a typology of European folk instruments and to solve problems of documentation. These aims were taken up by other groups, the first by the Study Group on Analysis and Systematization of Folksong Melodies (Elschek, A1991) and the second by the Study Group on Historical Sources of Folk Music (Suppan, A1991). The impetus to classify melodies originally came from Bartók and Kodály and was implemented by Hungarian scholars (e.g. Járdányi and others, F1961) within the framework of a national collection that grouped music into genres (*Corpus musicae popularis hungaricae*, 1951–). Another early ICTM Study Group with a partial focus on Europe was that on ethnochoreology; members set forth a 'European' approach to the holistic analysis of traditional dance (Giurghescu and Torp, A1991). The first groups of the 1960s were joined in the 80s and 90s by others on a range of subjects.

In these developments, which under the influence of anthropology tended to assign less prominence than before to the technical analysis of musical structure, central and eastern Europe remained somewhat apart. Here analytical methods reflect a diversified perception of elements and their relative importance. Classification, for example, has depended on conflicting systems developed in the various regions: the use of melodic structure as a basis in Hungary, for example, or that of metro-rhythmic features in Moravia, Poland and Slovakia. The Ukrainian scholar V.L. Hoshovsky evolved a system to compare regional styles that would lead, in his view, to an international catalogue of melodic types (H1975). In cross-cultural research, Nikolai Kaufman has sought common Slavic elements in Bulgarian and east Slavic folk music (G1968), and Anna Czekanowska (G1972) has analysed narrow-range melodies in the Slavic countries using a taxonomic system (*dendrite*) developed in Wrocław. Scholars in the Soviet orbit have also researched important single genres such as calendar songs (Zemtsovsky, H1975; Mozheiko, H1985).

Current research, which is pursued by North American scholars as well as Europeans, is balanced between quantitative and qualitative patterns. Quantitative research, now often computer-driven, tends to engage entire musical genres, though computers have also been used to analyse vocal timbre. A 'systematic' orientation links this field to comparative study and the sociology of music on the one hand and to biological, perceptual and acoustical investigation on the other. Large-scale comparative studies are offset by field research in villages; such studies complement a parallel focus on families or individual musicians, latterly locating performers within a process of 'endofolklorization' that is a response to tourism or a crisis in personal or regional identity (Lortat-Jacob, E1982). As a consequence, facets of gender, power, ideology and metaphoric explanation have marked a new phase in uncovering conceptions of music and how these might be considered 'personal', 'regional', 'national' or even 'European'. The shift of focus is significant for methodology: a result has been to narrow the social and communicative gap between scholar and performer that had, in any

case, been lessening since World War II. Until more information is available, cross-cultural method is limited to broad features such as history, content and style, structure and texture. Mediation of various sorts must also be taken into account: who provided the evidence, and why, are important clues to its nature.

Europe

3. Historical contexts and forms.

Although 'traditional' musical forms, styles and behaviour in Europe largely crystallized in the 17th century with the growth of cities, trade and exploration, some older historical traits are worth noting. Classical writers such as Tacitus, Strabo and Diodorus Siculus cite music in connection with warfare, the latter two mentioning the function of the bard among the Celtic peoples encountered by the legions of an expanding Roman Empire. Later, Hilary of Poitiers (c315–67) and Augustine of Hippo (354–430) mention the melismatic *jubilus*, the wordless song of peasant labourers that could have a numinous significance, as in accompanying ritual punishment. A Tyrolean martyrology of 397 cites the *tuba* (possibly some kind of alphorn) exorcising evil, summoning the people to worship and sounding the alarm for battle. Bells of various kinds had similar functions. Somewhat later, chordophones were used for eulogistic purposes: the Roman lyre, 'barbarian' harp and British rotte (the last of these cognate in name at least with the early medieval Irish 'cruit', Welsh 'crwth' and English 'crowd') and other northern types of plucked or bowed instrument. The bow was used in west Asia in the 9th century and seems to have reached Europe fairly quickly. The Muslim invasion of Iberia (711) created an important watershed for the introduction of Arab musical concepts.

Another stream of influence came about through the Celtic-inspired sequence (c850–c1150), a sacred chant set syllabically with a Latin text that was often tied to a saint's feast day. The assimilation of pre-Christian practices by the Church, however, was not entirely successful. Dance and drama continued to reflect central moments in the seasonal and life cycles with music playing a part. Pre-Lenten carnivals had their popular, often ribald songs, as did the Feast of Fools, a 15th-century record of which accuses the lower Paris clergy of singing bawdy songs in church. Under the banner of religion pilgrims, Crusaders and flagellants sang or danced to music on their way to Rome, Santiago de Compostela or Canterbury, picking up songs and tunes or diffusing them as they passed through towns and villages. Itinerant minstrels and *jongleurs* also carried secular songs and dance to much of Europe: German minstrels were playing in Estonia and Lithuania in the 14th century and could also be found, with Croatian, Serbian and Greek colleagues, in the cities of the Adriatic in the 14th and 15th centuries. Venetian influence allowed French and Italian musicians to visit the Greek islands, where they introduced ballads which are still sung. Church music could also find its way into secular life: a ceremonial harvest-home song from Zobor, Hungary (now western Slovakia), derives from a Passiontide alleluia that belongs originally to the repertory of Gregorian chant (ex.1).



A borrowing process among church, popular and learned forms is evident in monody (*caroles, estampies, pastourelles*) and in the melodies of penitential *laudi* or *Geisslerlieder*. Later *contrafacta* and parodies show the same tendency. Oddly, the French musical theorist Johannes de Grocheio (fl c1300) does not mention *laudi* or *Geisslerlieder* in his concept of *musica vulgaris* (vernacular music), possibly because of a papal edict against popular motets. His term covered, rather, orally transmitted vocal genres (rural and urban), professional genres influenced by folk practice and the growth of towns, didactic or school songs and artistic genres for the wealthy and privileged. Polyphony or multi-voiced singing may well have existed in some kind of developed form before the notation of organum in the 9th-century *Musica enchiriadis*, but whether this resembled the parallel organum-like Icelandic *tvisöngur* (twin-song) practised into the 20th century, or the apparent heterophony in Welsh and northern English singing described by Gerald of Wales in the 12th century, is uncertain. It is possible that examples of partsong such as the 12th-century *Hymn to St Magnus* in the Orkney Islands or the 13th-century English round *Sumer is icumen in* reflect practice at a popular as well as a cultivated level.

Traditional instruments in the Middle Ages are documented by such scholars as Odo of Cluny (d 942), who describes the *organistrum*, a predecessor of the hurdy-gurdy, while John Cotton (c1100) and the Anglo-Norman poet Wace both mention the bagpipe. The bagpipe also appears in the *pastourelle* drama *Jeu de Robin et de Marion* (1283) by Adam de la Halle, the French trouvère poet and composer. The instrument of the *jongleurs*, the itinerant entertainers, was the *vièle* (fiddle) and wandering musicians created a vogue for pipe and tabor, a solo combination still found in scattered patches of Europe (Basque region, Provence and a revived form in England). *Skomorokhi* (buffoons) were noted in Russia for their humorous or comic songs. The guitar, which accompanied lyric song in the Mediterranean region, appears pictorially for the first time in the glorious *Cantigas de Santa Maria*, commissioned by King Alfonso el Sabio (1221–84), along with some contemporary instruments. Somewhat earlier, the short-necked lute had already been introduced by the Moors, who in other respects were spreading urban music of Arab-Persian origin over much of southern Europe.

The transition from feudalism to capitalism in the West in the later Middle Ages saw the decline of epic songs such as the older *Hildebrandslied* or *Beowulf* and the rise of compact, rounded forms such as the ballad (from about 1200), which suited a newly confident bourgeois class more interested in trade than in heroism, wars and territorial gain. Towns began to hire musicians in official capacities, and the secular theatre, firmly established in France, Spain and Italy during the 15th and 16th centuries,

included songs as part of the action. In Germany, musically educated classes affected music-making through the use of printed materials, while artisan guilds (e.g. Meistersinger) practised individualistic composition rather than folksongs of the older, anonymous style. With the ascendancy of the Franco-Flemish school in learned music, the significance of the Low Countries as the matrix for musical activity of all kinds became apparent, and the Netherlands, not surprisingly, also became a cultural mediator between north and south.

Upheavals between the 14th and 16th centuries were mirrored in topical and satirical songs. A growing cultural bias toward the values of the bourgeoisie can be found in songbooks such as the Lochamer Liederbuch (1455–60) and the *souterliedekens* (1540), the latter a compilation of Dutch Reformation tunes in everyday use. In Spain, the Cancionero Musical de Palacio (c1500), besides containing common European elements, includes songs of the ordinary people alongside those of the aristocracy. The exchange and transformation of musical material among different social strata that this implies continued on two levels: in the widespread use of popular tunes by church and court composers, and in the formation and diffusion of popular melodic models. Kodály notes how a song from the Zobor region (now in Slovakia), for example, used for keeping spinners awake at night, borrows a 13th-century tune from a Spanish manuscript that probably came to Hungary through the medium of a Czech hymnbook of 1576 (1971, p.107).

The evolution of a widespread melodic model is exemplified by the tune first printed around 1470 as the *basse danse* melody *Le petit roysin*, later transformations of which have been noted as far apart as England and Romania (ex.2). The Spanish *vihuelistas* (lutenists) drew on folk tunes and English virginal composers borrowed melodies such as the Irish *Callino custurame* (*Cailín ó chois tSiúire mé*: 'I am a girl from the Siur-side'), although the garbled title indicates that they probably had no idea what it meant. Roma and Jewish migrations also prompted melodic and harmonic fertilization as well as the diffusion of popular tunes. By the 16th century, supranational features co-existed with regional ones, and extensive cultural contact gave rise to melodic formulas modified by local performing styles. The impact of Islam reinforced the division of Mediterranean Europe into a northern and a southern zone and solidified elements in Balkan song that were already present as a result of the region's crossroads position. The Ottoman conquest of the Balkans and Hungary (14th–16th centuries), however, had a decisive effect on peasant genres in those areas by suspending their natural development.



From 1500 to 1800 the most striking cultural and musical differences were religious ones. The Jews of Spain had their own minstrels and folksongs, taking their ballads from the host culture but adapting the content to free them of Christian references. Iberian Muslims also retained their cultural

identity after forcible conversion, continuing to practise their religion in secret. In spite of the edicts of their own clergy, Moriscos danced the *zambra* and sang their ballads in which the Muslim hero always won. Jews and Moriscos were ethnic as well as religious minorities, as were the Roma groups who flooded into Europe from the 14th century onwards. The importance of Roma as performers, with their essentially oral culture, make them central figures not only in the diffusion of musical materials but also in the adaptation and transformation of popular musical forms among those peoples from whom they found acceptance or at least a temporary home. Balkan Roma also acted as a bridge between Turkish and native forms. Having formerly played for Turkish occupiers, they took their repertory to the villages when they changed patrons (Balkan music had in any case displayed eastern influence long before the Turks arrived in the 14th century).

An important mechanism for the diffusion of popular culture and music during these centuries, both in northern and southern Europe, was the broadside sheet containing folk and popular song texts, often sung by balladmongers or bench-singers (German: *Bänkelsanger*; Italian: *cantimbanchi*) who might accompany themselves on the hurdy-gurdy (French *vielle*; German: *Drehleier*), show off illustrations of their ballads and sell them afterwards. In Italy, the *cantastorie* (singers of tales) wandered from one piazza to another, earning a living by relating heroic songs and accompanying themselves with a one-string fiddle rather like the Yugoslav *guslar*. Street cries, too, became popular in 16th- and 17th-century German and Italian quodlibets. Singers and entertainers sought out places of congress, such as squares and bridges, and the Pont-Neuf in Paris became such a cultural crossroads after 1600, to the extent that *pont-neuf* came to mean no more than 'song'.

Social strife gave rise to song: political songs developed in Russia and Germany before the Peasant Wars of 1524–5. While feudalism lasted in some parts of eastern Europe until the 20th century, colonialism, despite its negative political basis, did not always impede musical interaction. Yet world exploration in the 16th century coincided with continuing political conflict: the Jacobite period (1688–c1750) gave rise to partisan songs in Britain while the Duke of Marlborough's victories in the War of the Spanish Succession (1701–14) spread songs about him as far as Canada. Meanwhile, the eradication of the Celtic clan system in Wales, Ireland and Scotland (16th–18th centuries) made the itinerant harper a familiar if down-at-heel figure, one who had become a relic of the past, in Ireland at least, by the time of the notable Belfast Harp Festival of 1792. By the time of the French Revolution, Europe was a musical complex in which traditional songs and instrumental styles had both expanded and come under strong urban influence. This in turn resulted from economic forces that, on another plane, were leading Europeans to probe cultures beyond their own shores.

The 17th and 18th centuries saw a continued growth of urban culture and entertainments, not least popular musical comedies with characters derived from the *commedia dell'arte*, and the songs in these puppet or marionette plays reflected the popular musical taste of the day. Ballad opera, which arose in Britain in the early 18th century as a reaction against the florid arioso style of Italian opera and the demands of urban fashion, picked up

folktunes as well as popular tunes of the day and incorporated them into the play. John Gay's *The Beggar's Opera* (1728) showed how easily remembered, singable and older (as well as more recent) tunes could be incorporated into urban theatre. By 1733, 70 ballad operas had been staged in London. A little later, Mozart's *Singspiel Die Zauberflöte* (1791) effectively employed folklike tunes as part of its appeal, also mirroring a popular tradition of music theatre in Vienna. Rural traditions, in the craze for pastoral culture influenced by Rousseau's 'return to nature' philosophy, were rapidly taken up by fashionable society, as in the cult of the *vielle à roue* (hurdy-gurdy) among French aristocrats.

During the French Revolution and its Napoleonic aftermath, the Romantic movement derived a great deal of its strength from consciousness of 'national' traditions. This awareness inspired the partitioning of Europe after the Congress of Vienna (1815). With the great revolutions of 1848, European empires were threatened by peoples who saw the right of self-determination as a logical extension of their cultural heritage. Composers such as Chopin and Smetana incorporated folklike tunes into their compositions in an expression of national feeling that differed in scope and purpose from Haydn's, Beethoven's, Schubert's or Schumann's Ossian- or Burns-inspired settings of folksongs. Mid-century agitation was frequently in the form of political songs and theatre. In another 70 years, World War I finally swept away the illusion of progress, bringing to the fore the demands of the exploited and powerless. The Bolshevik Revolution of 1917 came on the heels of 19th-century recording of the epic *bilini* with plots, mostly set in medieval Russia, which were remembered and sung by peasants. It was at this juncture that the invention of the phonograph allowed scholars influenced by theories of cultural evolution to 'discover' and 'rescue' songs and music more effectively from the old, pre-1914 Europe. Bartók, Janáček and Stravinsky, all of whom saw folk music materials as a means of freeing themselves from 19th-century Romanticism, captured the spirit of peasant art in their compositions written between 1900 and, in Bartók's case at least, World War II.

Europe

4. Music and culture.

A long history of documentation in Europe means that musical culture must be interpreted in historical terms. Distinctive strophic song forms developed in Europe in the later Middle Ages, for example, and styles of performing song and dance accompaniment were shaped by individuals caught in changing social structures and values. The old world dominated by the Church and its festivals (e.g. carnival, in which both upper and lower classes mingled) continued on a popular level in the carnivals of Paris, Florence, Nuremberg and countless smaller cities, and there is evidence that poets and aristocrats in the 15th and 16th centuries delighted in popular culture and music. These upper classes began to note down folksongs in great numbers by the 16th century, even though they may at the same time have felt ambivalent about the cultural systems of the lower classes. Aristocrats were able to participate in popular traditions such as the Lenten carnival, but the reverse was rarely true. This suggests that the creative stream of tradition flowed from popular sources towards the élite rather than the other way around.

The end of feudalism meant new audiences in the towns and cities and urbanization, which met the new demands of capitalism, began soon after 1200. But differences in language, ideology and territorial ambition ensured that the more populous peoples, still governed by autocratic rulers, would attempt to overpower smaller nations (culturally as well as politically). In the British Isles, for instance, Plantagenet and Tudor monarchs attempted to suppress the Gaelic- and Welsh-speaking peoples in Ireland, Scotland and Wales. As a result there is a sizeable body of political protest song, especially in Ireland, that marks the struggle for autonomy. The borrowing and exchange of styles of dance, poetry and song across cultural boundaries, on the other hand, could defy old antipathies: Swedish dances imitated those of Poland in the rhythms and tunes for the *polska* dance, the English adapted the French *carole*, and border zones such as Alsace-Lorraine, south Tyrol, Thrace or Ulster acted as conduits for musical idioms as well as for specific song genres. In this process of borrowing and transmission itinerant craftsmen or journeymen, pilgrims, shepherds, soldiers, sailors and thieves, as well as minstrels and professional beggar-musicians grinding the hurdy-gurdy, played a part.

The shape of the land is significant in shaping musical expression. Heroic songs and leaping dances, for example, are common to mountainous regions such as the Basque country, Norway, the Scottish Highlands, Albania and the Carpathians. In the far north, too, isolation or rugged terrain ensured the continuity of older localized practices: narrative dance-song in the Faeroes is an idiom that has remained vigorous, even allowing for recent revival. The singing of heroic *rimur* in Iceland still draws adherents. Norway has promoted its folk music mainly through the Hardanger fiddle as an emblem of national identity; the instrument also communicates complex cultural codes by musical means. Like the deep glacial valleys of Norway and Sweden, pastoral areas of the Alps have high-pitched and wide-ranging forms such as the yodel, which evolved from signalling over a distance. These calls have also been linked to apotropaic or religious ideas associated with herding and have been better preserved in Catholic than in Protestant areas, where 18th-century pietism outlawed many folk practices. The formation of national and regional yodel clubs and tourism, most of all in Switzerland, have affected these styles since the 19th century, most noticeably by modifying 'irregular' or non-tempered pitches to make them more acceptable.

The distinction between herders and farmers, too, has shaped musical production. The culture of shepherds, for instance, involves a migratory life, special clothes and instruments (the flute or bagpipe). Freer than most, shepherds were often the envy of peasants, evolving a rich complex of festivities in central Europe. St Bartholomew's Day (24 August) marked the transition from summer to winter quarters, and towns like Markgröningen, Rothenburg and Urach in southern Germany were the site of festivals to elect their king and queen and to dance their special dances. In Italy and Spain, they acted out the adoration of the shepherds in nativity plays, or crowded (as they still do) into the streets and alleyways of southern towns like Naples, playing the *piffero* (oboe) and *zampogna* (bagpipe), believing their temporary movement to echo that of the shepherds in the Christmas story. Further east, in Slovakia or Thrace, their pastoral life spread the

'Valachian' and related musical styles over Ukrainian, Bulgarian, Greek and Turkish territory.

Industrialization made its impact more rapidly on the northern continental lowlands, although in pockets of rural France older styles of music-making exist. Urban workers also have their songs: in German carnivals the butchers' guild played a prominent part, sometimes performing a weapon-dance with their carving knives; in France, the unions known as *compagnons* still sing their group songs. These guilds often had initiation rites and were particular about who was admitted: in Germany the sons of shepherds, beggars, hangmen, gravediggers or even minstrels might be excluded because they were *unehrliche Leute* ('dishonourable people'). Miners developed their distinctive culture in part because they were feared by the general population, possibly through the nature of their task and their appearance, which sometimes involved wearing hoods. They had their own chapels, plays, dances and songs (*Bergreihen*, *Bergmannslieder*). The printed songbook tradition of German miners, in fact, stems from the 16th century (Heilfurth, D1954).

Craftsmen such as weavers, carpenters or tailors had their occupational songs as well as songs to accompany physical movement such as (in the case of the weavers) the rhythm of the loom. Many of these songs were recorded in the 19th century, from England to Germany, at a time when handloom-weaving was in decline. As in the case of the miners, weaver culture transcended national boundaries. Shoemakers, too, were in the forefront of political or religious change and were known for heretical attitudes in general in the 16th and 17th centuries. They appear as heroes in folksongs (as in the French *Le petit cordonnier*) and their work songs have survived in Scandinavia, Germany, Poland and elsewhere. Soldiers, like miners or sailors, were perforce deprived of women's company; it was a soldier's song of farewell that inspired Achim von Arnim to compile the collection *Des Knaben Wunderhorn* ('The Youth's Magic Horn'). Sailors' shanties, while a distinctive part of sailing culture, were often kept alive by fishermen or other occupations once sail had become a thing of the past. Beggars and thieves, though, who tended to reject the world around them, composed bitter satirical or parodic songs that reflected an urge to overturn the existing order. Stylistically, however, these songs reinforce rather than contradict the norms of purely musical behaviour.

Women, as well as singing songs in common with men, had their own repertoires, or were called on for special kinds of song, such as lamenting: the lamenting of post-menopausal women, who were regarded as having special powers, is well documented in Finland, Greece, Hungary, Ireland and elsewhere. Male attitudes to gender roles and social mores were traditionally more conservative in the Mediterranean, where women who sang in public were poorly regarded by men. But even in northern Europe guilds historically excluded women, as did the more dubious world of the tavern. The women of French villages, like their counterparts at spinning bees in Bulgaria and Yugoslavia, gathered in the evening for *veillées* to spin, tell stories and sing. The evidence of music connected with women's domestic tasks and the labour involved, such as milking songs, butter-making songs, or waulking songs for fulling cloth in the Scottish Highlands suggest that women's culture was more conservative and at the same time

less literary than that of men. Women often tended to become the guardians of more traditional musical forms.

In the end, however, traditional culture and music are essentially regional (even though they can be understood at a more general European level) because of a complex process of diffusion. Rural people think of themselves as belonging to a region rather than a nation (an overlay which intensified during the Romantic era) or a class (especially after the Soviet Revolution of 1917). But 'regional culture' can signify various levels or types: village culture, defined by the expressive forms and artistic creations of a small, bounded community; ecological culture, influenced by the shape of the land and its cultural ecosystem; or religious culture, characterized by intense devotion, such as evening prayers sung to local saints in the Alps. Hostility towards those in a neighbouring village (one factor suggested by the Swedish folklorist Carl von Sydow as a barrier to learning) is balanced by knowing and speaking the same language, though it is language-group that has been proposed as the true boundary in Europe in the transmission of items such as ballad plots. Tunes on the other hand travel easily, separated as they often can be from their original words.

Regional culture, as a construct arising out of regional identity, includes a complex set of notions representing gender, ethnicity, occupation or religion, all variable depending on context. Comparisons can be made on all these levels to determine how they affect music-making in any one of the broad cultural zones of Europe, whether split laterally or vertically. The music of a Breton fishing village has a number of levels on which it can be understood as culture: Catholic, maritime, Celtic or French, depending on whether its *départementis* upper or lower Brittany. But even this runs the risk of seeing more homogeneity than heterogeneity, especially when women, children or ethnic minorities are omitted from the picture as a whole. For persecuted minorities such as the Roma or the Jews of eastern Europe, singing in the ghettos and concentration camps of World War II was a vital way to survive as a people and as a distinct culture. European folk and popular music is as much a matter of vastly differentiated and subjective experiences, consciousness and perception, by insiders as well as outsiders, as it is of 'objective' description.

Europe

5. Style.

Song style, as a concept involving the manipulation of form and content, was first characterized by such scholars as Curt Sachs and Bartók who tended to view songs in dualistic terms. Sachs's 'tumbling strains' and 'one-step melodies' may be contrasted with Bartók's 'parlando rubato' and 'tempo giusto' as extreme points on a spectrum of forms. In Bartók's view, formed by his familiarity with Hungarian practice, *parlando rubato* veers toward domination by the verbal content of a song, *tempo giusto* by the musical, strictly metrical, dance-like aspects. Some scholars feel that the freely ornamental *parlando rubato* song is the mark of an older style, though this is difficult to prove given the lack of records and the functions associated with the two singing styles. They most likely existed side by side for a long time, although the notion of areas of recession (i.e. remote

regions where older styles linger on) has raised the possibility of an archaic style co-existing with a newer, post-18th century one.

The development of cross-cultural or comparative studies of melody was undertaken by Mieczyslaw Kolinski, an assistant to Hornbostel at the Berlin Phonogramm-Archiv, who has used melodies from Europe and elsewhere to work out a system of melodic shapes determined by 'tint affinity' derived from the circle of 5ths. In his study of the melodic structure of the English-language ballad *Barbara Allen*, Kolinski uses as comparative material French, Polish, Hungarian, Croatian and Slovak folksongs (B1968 and B1969). His later study of seven Canadian versions of *Malbrough s'en va-t-en guerre* analyses melodic contour, rhythmic structure, metric structure and pulse (E1979). George List, similarly, has used a well-known melodic formula (*Ah! vous dirai-je, maman*) to raise the issue of diffusion or polygenesis in the distribution of tune structures (A1979). By the 1970s, however, the importance of transcription as a means to understanding traditional music was on the wane and its limitations evident. Studies of structure, melodic or metro-rhythmic, had tended to dominate research on style, especially since Bartók and the Berlin group led by Hornbostel emphasized the internal organization of melodies rather than singing as communication or as cultural activity.

A bold attempt to describe European song styles from the latter point of view was made by Lomax in 1968 and 1974, using sound recordings to identify three main styles: 'old European', 'modern European' ('north-western European') and 'Eurasian' ('old high culture'). His hypothesis is that each culture has a dominant style determined by such factors as means of subsistence, organization of the sexes and social structure. The 'old European' style he considers typical of societies where the agricultural cycle, country dance and music-making are linked; this zone stretches from eastern Europe through southern Germany, northern Italy and Spain to north-eastern France and Wales, using a style that integrates its materials of text and music closely in performance, is often polyphonic, and reflects 'the communal, complementary character of the region'. The 'modern European' style Lomax finds characteristic of northern Europe, where shepherds, woodsmen and isolated farmers evolved the solo narrative song performed in an impersonal manner. His 'Eurasian' style is found mainly in the Mediterranean region, where a 'complex system of irrigation is supported by specialized pastoralism, centralized political systems, and a multi-layered social stratification'. These aspects are mirrored, he asserts, in ornate texts and long, through-composed, non-strophic melodies ornamented by elaborate techniques of vocal production.

Lomax's conclusions are based on limited samples of each culture, and these samples are, by definition, unable to reveal the totality of song style in the region. That members of a society sing in only one generalized way is hard to substantiate, even when broad, cross-cultural comparison rather than ethnographic detail is the goal. While Lomax's picture is possibly useful at a simple level of predominant song style, it is unable to provide an accurate picture of all the styles in a given area, especially in eastern Europe where the monophony of Romania, for instance, is surrounded by a sea of Slav polyphonies. The ornamental Irish *sean-nós* style or Hebridean psalm-singing, for example, have more in common with the 'Eurasian' style

of the Mediterranean, perhaps as a result of early, continuous contact, than with the so-called north-west European style based on the tendency of the Germanic languages to allot one note to a syllable.

Cross-cultural influence in musical style is admittedly difficult to determine, especially in the northern and southern Mediterranean zones. The songs of northern Spain and Portugal share more features, at least in terms of general stylistic drift, with those of Provence or even northern Italy than with those of Andalusia, where the latter has been embellished with Byzantine, Moorish and Romani elements. Strident, ornamental singing in the islands of the Mediterranean seems to indicate prolonged Islamic influence or at least similar cultural imprinting over long periods. The singing style of Sicilian tuna-fishers, according to one view, displays encroaching African elements (Lomax, E1955–6). In the music of the Spanish Basques, a few remaining idiosyncratic features such as the 5/8 *zortzico* metre have not prevented a general move in style towards the more 'popular' idioms of northern Spain as a result of mass communication.

In any case, mass-produced popular music from North and South America has affected traditional repertory and performance styles alike. But regional music in Europe in the 20th century has retained more features of traditional style than might be expected: this is due to strategies of performance organization (e.g. folk festivals, folk revival), recreative techniques such as parody, the expanding or borrowing of instrumental styles and repertoires (often on 'exotic' or period instruments, e.g. banjo or hurdy-gurdy) and the production of songs and music to meet the needs of fragmenting social groups. On top of these are laid the still-growing effects of tourism and political ideology, the latter ironically contributing to the maintenance of traditional musical behaviour as well as reinforcing cultural patterns.

Europe

6. Texture.

The tone-colour and density of traditional music in western Europe vary according to environmental conditions, particular settings for performance and aesthetic preferences. In northern Europe singers prefer unforced vocal qualities in narrative and lyric song, though some Irish, Scottish and Traveller singers cultivate a nasal tone. Though in traditional and revival contexts most singing is unaccompanied, informal performances allow the use of instruments such as the guitar, harp (Ireland, Scotland, Wales) or fiddle, concertina and melodeon (England). Other types of singing may imitate instruments, such as *canntaireachd* (vocables employed to teach the idioms of the Highland bagpipe), as well as derivative, non-didactic vocables for dance music when instruments were lacking. There is relatively sparse use of idiophones and membranophones, but both are evident in the types of drum found in flute or bagpipe marching bands (e.g. Lambeg drums of Northern Ireland) and in domestic utensils such as spoons. Of the three extant types of bagpipe in Britain and Ireland, the Northumbrian small-pipes and uilleann pipes, as bellows-blown, indoor instruments with a mellow, clarinet-like tone, contrast with the incisive, bellicose reedy sound of the outdoor Highland bagpipe. *Céilidh* (evening

social) or dance bands dominated by fiddles and accordions (sometimes also including flutes) are common in Scotland and Ireland.

A similar restraint in ballad and lyric song in Scandinavia contrasts with the tense intonation of Icelandic *rímur* or the high tessitura of cattle-calls. Solo singing with the fiddle occurs in Sweden, but the greatest range of tone-colour in Scandinavia occurs in the purely instrumental traditions: rattles, clappers and bullroarers persist as children's toys, while the ancient *lur* (a wooden or animal horn) with whistles and flutes of bark all suggest a preoccupation with the sounds of nature. Above all, the rich string sonorities of such instruments as the Hardanger fiddle with its sympathetic strings (Norway), *nyckelharpa* or keyed fiddle related to the hurdy-gurdy (Sweden), *langeleik* (ancient Norwegian folk zither) and the revived *langspil* (bowed zither) in Iceland indicate a deep-rooted preference for resonant textures based on the vibrating string, bowed or plucked, and often played by large groups of amateur players.

Vocal textures in the continental lowlands further south vary from the monotone unisons of French village singers to the glottal stops of Breton sailors and the vibrato of drovers in the Nivernais. Idiophonic textures are represented by spoons, wooden clappers, bells and carillons in parts of the Netherlands. Membranophones such as the friction drum (*rommelpot* or, more revealingly for the symbolic, fertility associations of the instrument, *fockepot*) accompanied children's song in Flanders. Aerophones in use include shells and earthenware whistles, duct flutes, bark, wood and metal trumpets (such as the famous *midwinterhoorn* of Drenthe in the Netherlands), bagpipes of various sizes, jew's harps and accordions. Chordophones are represented by hurdy-gurdies, dulcimers (*pinet*, *épinette des Vosges*) and fiddles, even shoe-fiddles similar to the Swedish *träskofiol*. Ensembles consist of traditional combinations such as the rustic shawm (*bombarde*) and small Breton bagpipe (*biniou*) and the equivalent *piffero* and *zampogna* in southern Italy, clarinet and violin in Charente (western France) and the clarinet with accordion and hurdy-gurdy in Burgundy. Whether these combinations will survive as sonic preferences is open to question, though the kinds of texture that have evolved, in town and country alike, display a feeling for aerophonic or mixed timbres of strings and woodwind, often with a drone effect. The music produced by such combinations is often intentionally polyphonic, the players favouring multiple drones.

The triadic structures of the Alpine regions in central Europe are recognizable in the alternating head and chest vocal production of the yodel, a genre which has undergone transformation through the various yodel clubs formed since the 19th century; the 'neutral' intervals are now often modified to fit notions of diatonic harmony. In the Swiss region of Appenzell the solo yodel is supported by an improvised vocal harmony enlivened by shaken cowbells, and a comparable accompaniment is found in the *Talerschwinger*, the singers circling a coin in a basin as they sing. Rattles, clappers and (in French and Italian areas) carillons are adjuncts to the many holidays of the Catholic church calendar. Drums accompany marching and hunting activities, as do pairs of *Seitenpfeifen* (six-hole wooden transverse flutes) in Austria, while the accordion and melodeon

dominate Alpine ensembles alongside the zither, guitar, fiddle and dulcimer (*Hackbrett*).

In Iberia and the Mediterranean islands rattles, castanets, domestic utensils and bells all accompany singing. The idiosyncratic glottal shake of Ibizan singers, for instance, is accompanied in Christmas Eve songs by castanets and the beating of a suspended sword with a nail. North of Madrid, in Segovia, small brass pestles and mortars provide a background for serenading male groups. The *pandero* (frame drum, with or without jingles) is frequently played in groups, while the *ximbomba* (friction drum) and side drum are also popular membranophones, the small *tabor* sometimes accompanying the *gaita* (pipe, or bagpipe such as the Galician *gaita gallega*). Other aerophones of note are the *pito* (Basque *txistu*, a three-hole flute), *xirimía* (Basque *alboka*, an oboe with animal-horn bell) and the Sardinian *launeddas*, a triple clarinet of ancient lineage. Chordophones include the guitar and its relatives, the *zanfona* (hurdy-gurdy), *rabel* (one-string fiddle) and the *salterio* (hammered dulcimer).

Richly analogous textures can be found in Italy and its islands. The south is noted for players of the *zampogna* (bagpipe), an instrument in modern times progressively displaced in the north by the *fisarmonica* (accordion), which like other tempered instruments has supplanted the characteristic intonation of the bagpipe and older conceptions of tonality. But the south also includes triangles, castanets, jew's harps and the *ghitarra battente* (rustic plectrum guitar) of Apulia in the south-east. The choral textures of the Sardinian *su tenore* and the multi-part *trallalero* of Genoese longshoremen (once a genre extending further inland in Lombardy) appear to be related to a single polyphonic style, possibly archaic, that extends through the central Mediterranean region into the Balkans.

There, in Bulgarian Thrace, forced nasal singing is the aesthetic norm; in the neighbouring Rhodope region a gentler, more mellifluous vocal style is preferred. In Albania, all singing north of the Shkumbin river is homophonic, whereas in the south almost all songs except lullabies and funeral laments are polyphonic. All along the Carpathian chain and into Bulgaria, shepherds' cries and vocal signals emerge from these mountainous regions, utterances that are often halfway between speech and song or, like the Alpine yodel, alternate between head and chest voice. Projected over a distance, vocal signals could inform about flocks, local events or even manoeuvres of an invading enemy. They also appear, stylized, in songs as interjections or entire refrains and may be the origin of one sort of refrain type in European song. The polyphonic songs of Vlach shepherds in Albania, Bulgaria, Greece or the Dobrogea region of Romania include signal dialogues that can be embellished with a yodelled top line. Command calls, used by foresters and barge-haulers on the rivers of Russia, range from musical yells to more shaped melodies.

Laments and their characteristic vocal texture flourish across eastern Europe. Found in Albania, Finland, Greece and Hungary (though less so than formerly), the lament genre has receded in Celtic and Baltic areas, Poland and Slovakia. Once a major force in Russian peasant life, the lament was sung not only at weddings or funerals but also, for instance, on the departure of a recruit to army service. Wedding laments in Russia were

often closely related to funeral laments: at the crucial moment the bride would fall to the ground and lament 'in the voice of the dead' (i.e. using the funeral lament melody). The vocal tone in such laments is one of sobbing or crying, the words distorted and the articulation halfway between speech and song. In Moldova the lament may be accompanied by an endblown flute into which the player growls a drone as he plays, a practice that is characteristic of pastoral communities and may well be ancient.

The six-hole shepherd flute, end-blown or with a duct, is common throughout eastern Europe. The large alphorn can be found along the Carpathian chain, although its wooden construction is now giving way to zinc versions. This type of alphorn demands virtuoso performance. Romanian shepherds produce compositions for the instrument that contain flourishes based on the harmonic series; these melodies, which are used as signals as well as funeral music, have affected the vocal styles of the Carpathian region. A more widespread instrument is the oboe (*zurla*, *zurna*) that reaches from the Adriatic to China. Usually found in train with the large drum (*davul*, *tapan*), its strident tone is still heard at village dances and weddings. Roma, known throughout the region for their skill as instrumentalists, are the usual executants.

The bagpipe, both bellows- and mouth-blown, appears in a variety of types. The lighter-sounding, bellows-blown *duda*, found in Czech, Polish and Ukrainian regions, is seen now in folk festivals rather than as an integral part of village life. The mouth-blown *gaida* (Albanian *gajdë*, Greek *tsambouna*) extends from Albania through the former Yugoslavia to Bulgaria, where at least three types are known, while five different types of bagpipe (*cimpoi*) are found in Romania. Until the 1870s the bagpipe in Poland (*koziol*) were usually accompanied by *mazanki*, small three-string fiddles, tuned a 5th higher than normal and playing an octave above the bagpipe. Bagpipe-like sounds are a special effect that extend the textural range of instruments, especially in Romania. Here, leaves or pieces of birch bark are blown like a reed, accompanying midwinter ceremonies, when masked dancers file through the villages, sometimes with cowbells round their waist and playing the raucous friction drum (*bika*, 'bull'). Albanian weddings also feature the friction drum, along with rattles and the rhomboid wooden bullroarer that is now rare in Europe.

Few Roma, however, play the shepherd instruments in south-eastern Europe, and few peasants play violins or lutes. But in Bulgaria and Greece, peasants play the rebec-like fiddle (*gadulka*) and, as in Albania and the former Yugoslavia, the long-necked lute (*tambura*, *çifteli*). In Romania the violin gradually displaced the Turkish type of fiddle during the 19th century. The usual accompaniment to the fiddle was the *kobza*, a short-necked lute with bent-back pegbox, with the *kobza* providing a rhythmic framework. Normally found with fiddle and *kobza* is the cimbalom, the trapezoid zither which, in the large version on legs developed by the Budapest maker Schunda in the 1870s, is much cultivated by Hungarian and Slovak Roma bands. Romanian players have a portable type, suspended by straps from the neck. Urban Roma bands in Romania add the *nai* (panpipes), now rare in the rest of Europe. Folk ensembles are based on one or two fiddles, a viola and cello or string bass, as in Moravia or the Tatra mountain region of Poland. In the Tatra bands the first fiddle plays a decorated version of the

tune while the second fiddle and three-string viola mark the rhythm by playing chords across the strings. High-sounding fiddles with a thread bound across the strings one-third of the way along the neck form the standard ensemble in southern Poland.

Europe

7. Content.

The most striking feature of content in European traditional songs is the separability of musical and verbal elements. The style of the vocal line can even be at odds with the sense of the text because a certain impersonality of delivery is the aesthetic norm. This is the case in genres such as the ballad, which extends from north-western Europe into the northern Mediterranean zone and the Balkans. Ordinarily the ballad singer, who may identify deeply with the events of the narrative, attempts to maintain a distance from these events as he or she sings, allowing the 'story' to become the object of the audience's attention rather than vocal technique or personality. The tunes of ballads, like those of other strophic or stichic songs, are shaped more in terms of repetitive pattern or memorability than as reflections or reinforcement of the semantic content.

As a pan-European song that arose in the late Middle Ages, the ballad embodies a narrative interest in domestic, love-related topics rather than the warlike themes of the feudal epic. While ballads may occasionally celebrate a battle or other historical or legendary event, the bulk concern human relationships and are usually couched in strophes varying in number from a handful to several dozen stanzas. The traditional ballad of western Europe was affected in its development by street literature and the broadside industry (c1550–1850), when orally transmitted ballads were supplemented and often rewritten or modified by printed versions and by new ballads that relayed current events or popular protest. These newer ballads tended to introduce a personal tone against the objective cast of the older type. The European ballad is not a unified genre, in any case, and is known by different terms (e.g. *romance*, *vise*, *ballata*) that represent regional developments. In south-eastern Europe and Russia, as elsewhere, the ballad can share musical content with other song forms.

In Britain and Ireland, older work songs that were integrated into a pastoral or agricultural life are now rare or have been adapted for dancing. On the other hand, songs with themes derived from urban industrial life now appear in the repertory of both traditional and revival singers with the religious songs or carols that grew out of an agricultural past. Special or professional genres still exist, however, such as Welsh *penillion*, in which a lyrical idea is realized by means of a vocal counter-melody improvised against a harp tune. Medieval French influence on the Gaelic love song in Ireland resulted in elaborate imagery and reinforced an ornate melodic style. The lyrical elegy, also sung in this style, is to be marked off generically from the obsolescent *keen* (*caoine*), the ritualized lament with analogues in southern and eastern Europe.

Thematic links with balladry in Scandinavia are evident in the content of the older Norwegian *stev*, most of the surviving tunes being also variants of the medieval dream-ballad *Draumkvedet*, which tells of the terrors of Judgment Day. The lyrical *nystev* (new *stev*), on the other hand, has gradually

acquired an archaic 'tumbling-strain' character. Many present-day narrative and satirical songs in central and northern Europe derive from 19th-century broadsheets published in the towns and sold in the streets or at country fairs. Religious songs have also been an important part of a tradition that Scandinavia shares with northern countries. Those melodic traditions founded, for example, on Thomas Kingo's *Gradual* (1699) have developed a melismatic style that can be compared with the Hebridean psalm-singer's absorption in a religious text or mood. Similar traits can be found in the devotional singing of Germans settled around the Volga river from the 18th century. Religious fervour in 19th-century Scandinavia, the Netherlands and Highland Scotland outlawed instruments, especially the fiddle, on the grounds that it was the Devil's work. In modern times, though, fiddle bands have flourished all over northern Europe.

Transfer of function has often affected content. In French folk music, for example, magical songs have become children's songs or dance tunes in a modern environment. Urbanization in the Netherlands, too, has given rise to street songs with humorous or satirical subject matter, though whether these songtypes enter tradition has depended on many factors: a memorable tune, catchy words and popular acceptance are fundamental conditions as well as basic factors in this process. Older, rarer types of Dutch music and song in some North Sea offshore islands (e.g. Terschelling) have still, despite the dense population of the mainland, been recorded this century by such scholars as Jaap Kunst (D1916 and D1918–19).

In Germany, prolonged opposition by Church and State since the Reformation eroded the use of satirical songs, though some exceptions have been found in the *Legendenlieder* of German colonists in eastern Europe. Music composed 'in folk style' has been a continuing phenomenon in central Europe since the 18th century, and some scholars have interpreted the refurbishing of folk material to meet new conditions (e.g. tourism) as a 'second existence' of folk music or as 'musical folklorism'. In contrast to staged performances, religious, vocational or other songs connected with entertainment are now more common in Switzerland than pre-18th century types like the *Betruf* (prayer call) or the *Viehlöckler* (cattle call, in French-speaking regions *lyoba*), though these are observed in a few cantons (Bolle-Zemp, E1992).

In the less affluent areas of southern Europe, singing to accompany labour, such as the Corsican *tribbiera* (threshing song), is still found, many of these songs overlaid with a Christian interpretation. The Spanish lullaby, known in various provinces as *nana*, *arrorro* and *lo-lo*, belongs to a type widespread in the Mediterranean region and has a religious theme; the *villancico* (carol) too is often addressed to the Christ-child. Such themes dominate the Spanish *romerías* (pilgrimages), and feast days are often the occasion for begging songs with amorous or sarcastic content. Intense emotion characterizes certain kinds of song: the solo *saeta* (rehearsed rather than, as formerly, improvised) sung in Holy Week in Seville, or, in Portugal, the secular urban *fado* that now shows strong signs of Latin-American influence. Reflective, symbolic imagery stands out in Sephardi wedding songs of Hispanic origin and in the *alborea* of the *gitanos* celebrating the bride's virginity. In the narrative *romance* the historical or

legendary encounters of Spaniards and Moors reveal it, rather than the ballad, to be the true successor of the older European epic song tradition. The association of instruments such as the friction drum with calendrical events such as Christmas may be compared with the arrival, at Advent, of bagpipers in the towns of southern Italy.

As the rate of change increases, or as a sense of cultural and economic value intensifies, the fusion of melody, text and ritual setting in traditional folk music is becoming less frequent. Newer rituals generate their own traditions, of course, but events such as the Italian *maggi* (May plays), which have texts by Dante and other poets and a rustic style of recitative, are now performed outside their original context. Older customary songs have been recorded in recent times among the ethnic Albanians of Calabria, Lucania and Sicily, but these too may be on the verge of being immersed in a more sweeping process of urbanization. Wider thematic links have been noted between some Italian songs and Jewish tradition: the Piedmontese *La cavra* has been interpreted as a paraphrase of the Passover song *Chad Gadya*, which is otherwise known among Italian Jews as *Un capretto* ('One kid'). In the north the narrative *canzone* is closely related in substance to the European ballad but now often fuses traditional story material with a modern, more lyrical singing style. By contrast the southern *storia* (stichic narrative song) is replete with colourful textual detail and a more dramatic, personalized type of presentation.

Calendrical and life-cycle songs are rife in eastern Europe, as well as charms, lullabies and laments sung by women. Laments were often sung for the bride as she left her parents' home, or for a recruit leaving for army service. Calendar songs fall into genres in Russia: winter, New Year, Lent, spring, Easter, St George's Day, Trinity, summer solstice and harvest songs. Elsewhere, luck-wish processions with maskers sing carols (some of them Christian) recounting apocryphal events. Others are heroic, such as the Romanian carol of the brothers transformed into stags that Bartók used for his *Cantata profana* (1930). Bartók also noted the warlike character of these carols, especially when they are accompanied by *dubă*, small double-headed drums. Such songs make for contrast with the spring carols sung by groups of girls who deck themselves with vegetation, or the rain-making songs (*paparuda*, 'rain-caller') still performed in Romania by boys or female Gypsies, who dress themselves in green leaves and go from house to house to be splashed with water (the term *paparuda* is said to derive from an invocation to Perun, the ancient Slavonic god of thunder).

Songs and dances of occasion, in fact, mark the perpetuation of ancient content in folk tradition. So, too, do heroic epics and ballads, which recount not only legendary tales but also the exploits of heroes such as Digenis Akritas in Greece or Marko Kraljevic in the south Slavic area. Such epics were sung in both Muslim and Christian areas, and skilled singers could often extend songs that were already thousands of lines long through techniques of formulaic composition. Those who resisted the Tatars or Ottoman Turks are similarly celebrated, as are outlaws (e.g. the Slovak Jánošík) who challenge the existing social order. Jánošík songs are usually in strophes, and resemble west European ballads, whose topics are echoed in the more recitative-like ballads of, for instance, Bulgaria or Romania. Russian narrative song encompasses the epic *bilinī*, spiritual

songs, songs of the medieval buffoons, and historical songs and ballads. Epic themes there have existed at various times and differ in local performance traditions; distinctions by content, therefore, are difficult to apply. Pre-Revolutionary *bilini* (the peasant term was *starini*) have no specially definitive musical content, but in semantic content they recount the deeds of the *bogatiri* (heroes): Il'ya Muromets, Dobrynya Nikitich, Alyosha Popovich and others, reflecting the popular aspiration for a unified, independent homeland in the feudal period.

Europe

8. Structure.

The traditional music of western Europe is mainly strophic, being arranged in patterns of two, three, four or more lines or phrases. Interaction with literary poetry and the country dance seem to have brought this about in western Europe by the end of the 17th century when printers first published popular music. In song, the repetition of a rounded melody in stanza form had displaced the stichic form of epics that were performed in eastern Europe into the 20th century. But non-strophic melodies, with polyphonic forms, cries, laments, yodels and melismatic or partsong types based on imitation or a drone are still to be found, especially in rural or remote areas. Diatonic, though not necessarily equal-tempered, schemes predominate and this feature seems to have accompanied the development of church and 'composed' forms in medieval times. Narrow-range melodies of two, three or four notes commonly occur in ritual, children's and play songs, though the assumption that these are somehow 'older' than five- or seven-note structures is unprovable. Both types existed side by side for different contexts and purposes.

In the English-speaking regions of Britain and Ireland, the four-line stanza, often in ballad metre and with an intercalary or separate refrain, is possibly the most popular song structure, the non-recurrent melodic type *ABCD* predominating. Gaelic songs often begin with the refrain, and ornamentation of the melodic line in Ireland is more the norm than the syllabic style of English-language songs, whether in Ireland or elsewhere. Irish singers also tend to decorate the text syllables as well as the tune, though this has also been noted in England. In both England and Ireland the heptatonic C mode is the preferred tonal framework, though D, G and A modes co-exist with the hexa-forms (Bronson, A1969). These also occur in Scotland and Wales where the penta-modes (Scotland) and the D mode (Wales) are also common. Modal ambiguity is a common feature of Goidelic music (e.g. in the melodic sequences on triads a tone apart). Irish fiddlers and pipers often inflect the fourth, sixth and seventh degrees. Ambivalence in these and other notes led some to posit the existence of a 'neutral mode' in British and Anglo-American folk music, but such 'natural tones' are also found in Norwegian traditions.

Ballad stanzas in Scandinavia usually consist of two or three lines. The tune, however, is not necessarily the same length as the text. The Norwegian *nystev*, for example, has four lines of text but only two of melody. Rhythmic symmetry is often combined with tonal complexity in the anhemitonic heptatonism of melodies played on the *langeleik* (Norwegian zither). Similar combinations of rhythm and tonality occur in instrumental

music: the additive patterns of Hardanger fiddle tunes or the modal transformations of Icelandic song, especially the *tyísöngur* ('twin-song') where two voices often sing in parallel 5ths, suggesting connections (to some) with medieval plainchant. Structural variation is especially striking in the two-bar motifs of Hardanger tunes as opposed to the four-bar patterns of ordinary fiddle melodies in Norway and Sweden. As in the Alps, the F mode appears in vocal and instrumental music alike and other tonal systems are found alongside diatonic schemes.

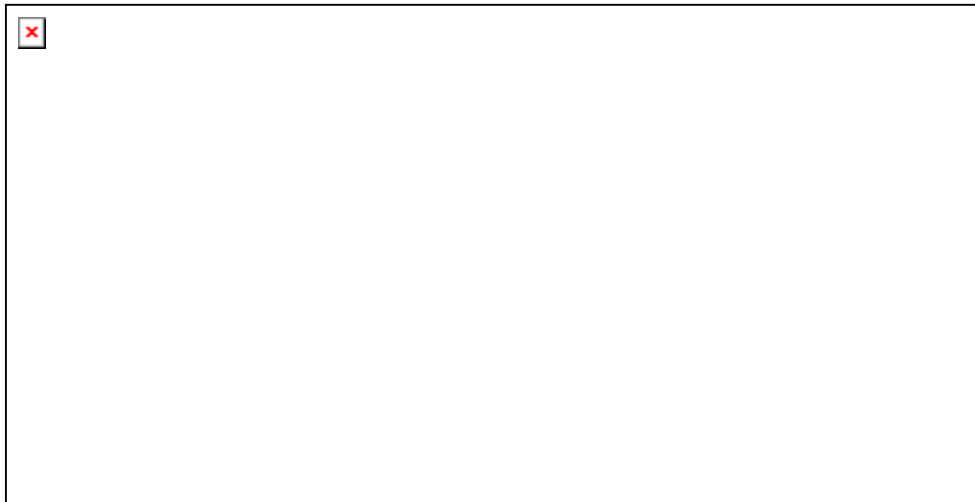
Until World War I some French regions had song forms built on older styles and techniques (e.g. the *bricolée* chanted by the ploughman as he drove his horse over the furrows, now obsolete, or the *tribbiera* in Corsica). In general, melodic formations tend to match corresponding verbal forms, and the tripartite structure *ABA* is the principal one. Some song types are combined with acceptable kinds of melodic organization (e.g. a narrow range for lullabies, a wide range for the romance, the A mode for satirical and wedding songs). As elsewhere in Europe, the modes are occasionally influenced by stress patterns or instruments. Further north in Belgium there are clear differences between the Walloon songs, which combine Romance and Teutonic linguistic and musical patterns, and the straightforward syllabic style of Flemish songs.

The most striking feature of post-Reformation German folk music is regularity of strophic form, melodic shape, rhythm and tonality. This is offset to some extent by the older practices of German colonists in eastern Europe, many of whom have been recorded by the Institut für Ostdeutsche Volkskunde in Freiburg. Special forms such as the *Zwiefacher* with its changing 2/4 and 3/4 metres, however, have remained popular in Bavaria. In some German-language regions of Switzerland (such as Schwyz and Appenzell) there is a preference for the sharpened *Alpenfa* (11th harmonic of the Alphorn, probably derived from the vocal intonation of the yodel). More modern or revived forms of the yodel are distinguished by partsinging and by replacement of the original vocalization by words. Alpine polyphonic music in general tends to use parallel part movement and triadic harmony, now mostly in a 'major' tonality.

Whereas melodic phrases, metres and rhythms in northern and central Europe are the norm, songs of the west Mediterranean area, both north and south, often show a freer treatment of poetic and melodic ideas, with melismas and a syllabification suitable for both duple and triple rhythms, as well as principles of organization akin to Arabic *maqām*. A variety of strophic types exist: Portuguese quatrains and Spanish *correntia* types with lines of seven syllables, the Galician 'bagpipe verse' shaped by the regional dance known as *muñeira* and the varied construction of Andalusian *seguidillas*. The strophic *villancico* with its device of the initial refrain has been transformed throughout its history, from the dance songs of its origin in Galician-Portuguese *cantigas de vilhao*, through the popular religious songs stemming from the *Cantigas de Santa Maria* of Alfonso el Sabio, to the later literary form. Irregular metre is common in Andalusian songs (not only flamenco), and Basque song structures can be asymmetrical, even within such well-known types as the *zortzico* and its apparent 5/8 time. In the peninsular north, in fact, a variety of modes occurs, including the modern major and minor, while in the south Islamic

and *gitano* influences introduced, modified, or reinforced certain 'oriental' modes. Flamenco sub-genres are categorized according to tonal range (e.g. *jondo*, *grande*, *liviano*) and microtonal inflections are frequent within these ranges, which are in any case usually confined to the compass of a 6th or less.

The *ballata* of northern Italy is related to Provençal and Castilian types of narrative song, and provides a structural as well as a thematic contrast to the *storia* of the south, which is founded on a traditional 11-syllable line within strophes of three, six or eight lines. The *ottava rima* of eight 11-syllable lines is the main vehicle for improvisation in central Italy, whether the words derive from Renaissance or modern writers. Polyvocal songs of Sard shepherds and Genoese longshoremen, on the other hand, retain older techniques of song-building on short texts, and a similar practice forms the basis of lullabies, laments and various types of labour song. Laments in Sicily, such as those sung on Good Friday, owe a great deal to the impact of styles from the east Mediterranean region. This influence, at times Byzantine, Greek, Arab or Roma, has left its traces all over the southern Mediterranean, especially in narrow-range melodies (ex.3).



Narrow-range melodies, both ceremonial songs and lyrical tunes, are the norm in eastern Europe: Serbian luck-wish songs in spring often use a melody of two adjacent notes, and Romanian lyrical songs celebrating spring use three notes and non-lexical syllables. Such melodies extend through the entire Slavonic area. Laments are both strophic and freely extemporized outpourings; a metrical recitative forms the basis for this extemporization in the Balkans, with breaks caused by excess of emotion. Non-strophic melodies, in fact, are plentiful, and the text strophe is unknown in most of the south. The notion of strophe can be absent in Balkan ballad performance, with irregular breaks that often lend the singer breathing space; regular breaks occur in the heroic ten-syllable line (6+4) of the older epic style in Bosnia. Structured melodies are mostly from one to four lines and within the range of a pentachord, especially the lower pentachord of the minor mode. Narrow range melodies are complemented by pentatonic melodies (Hungary, southern Albania, Rhodope mountains in southern Bulgaria) and the F mode. Tunes based on chromatic intervals are found usually in the cities, where urban popular styles display Turkish influence.

Unlike Slav village songs and their variety of line lengths, Romanian songs reveal two syllabic systems, an earlier six-syllable line and a later eight-syllable version. Either can be used for the semi-improvised melodic styles such as ballad recitatives. The *doina* is a lyrical improvisation with more or less invariable melodic elements and opening and closing formulaic recitatives. Ballads partly resemble the *doina* in their melodic and scalar structure. Romanian homophonic structures as a whole contrast strikingly with Slav polyphonic types, which proliferate in Albania, Bosnia, Bulgaria, Greece, Macedonia and Serbia, usually based on the drone called *ison*. Most are in two-part, diaphonic style within a restricted compass of up to a 5th. The characteristic interval is the 2nd, which is regionally regarded as a consonance: to performers within the group singing known as *ganga* in Hercegovina both tones of the final (a 2nd apart) are equally important. A three-part or four-part multivoice style is found in southern Albania, and there may be historical links in Balkan polyphony with those types in Sardinia or the Baltic, such as the Lithuanian *sutartines* with their parallel 2nds.

Hungarian music is homophonic, with an older layer of pentatonic tunes that descend, many of them with the typical shift of a 5th: these have been traced to different areas of west Asia. But they have now been supplanted by newer-style melodies in the D, G or A modes with the structures AA'A'A (where A' involves a shift of a 5th) or ABBA, and in the 2/4 or 4/4 metre now prevalent across eastern Europe. Slovak songs also have 5th displacement in the mainly tetrachordal four-line melodies (A'A'AA) of older dance tunes. The tunes of the Carpathian shepherd culture have a descending pentachordal shape in the F mode that accounts for more than 60% of those collected. In terms of rhythm, the asymmetric metres that Bartók called 'Bulgarian rhythm' are now termed *aksak* ('limping') after Brăiloiu's usage (1951) since they are found in other areas, such as Albania and the former Yugoslavia. The Bulgarian seven-beat *rachenitsa* (2+2+3) and the Greek *kalamatianos* (3+2+2) are examples of rhythmic cells composed of either two or three beats. The system is rare in Romania but common elsewhere, especially in refugee communities in Macedonia.

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and other resources

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[a: general](#)

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European American.

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Corporation (for ASCAP members) and Helicon Music Corporation (for BMI affiliates). In addition to representing Schott and Universal Edition, the firm is the sole US agent for Deutsche Verlag für Musik (performance catalogue only), Eulenburg Miniature Scores, Philharmonia Pocket Scores, Franz Lehár's Glocken Verlag, Vienna Urtext Edition, Haydn-Mozart Presse, Moeck Verlag (contemporary works only), Zen-On (contemporary works only) and Schott Frères of Brussels. European American Music Corporation is also the agent for the Kurt Weill Foundation for Music and represents most of Weill's works, publishing the complete edition in association with the Weill Foundation. The firm publishes a monthly newsletter and performance calendar, *Monthly Events*.

COREY FIELD

Eury, Jacob

(*b* Mirecourt, 6 April 1765; *d* Versailles, 7 Oct 1848). French bowmaker. Wrongly identified as Nicolas Eury for some years, Jacob Eury was perhaps the creator of some Mirecourt bows, made around 1790–1800, long attributed to his father, François (*d* 1 May 1786), a luthier and instrument dealer. After the completion of eight years of military service, Eury may have associated with the bowmaker Jean Adam in Mirecourt before moving to Paris in about 1805. He worked at several addresses in Paris before settling in Versailles in 1826.

Eury was one of the four great Parisian makers of his time, along with François Tourte, Jean Persoit and François Lupot, and technically he was the most fluent. Some of his bows resemble those of Persoit and Lupot, being octagonal, slightly short, and made of rather plain, straight-grained pernambuco; others are close in style to the bows of Tourte. At its best, Eury's work is original though sometimes stylistically extravagant. His bows are sometimes branded eury and occasionally bear a second brand, a paris, on the opposite brand-facet.

PAUL CHILDS

Eurythmics.

British pop group. After varying degrees of success as The Tourists in the late 1970s, and an unsuccessful single released under the name 'The Catch', The Eurythmics was formed in 1981 by Annie Lennox (*b* Aberdeen, 25 Dec 1954) and Dave Stewart (*b* Sunderland, 9 Sept 1952), and became one of the most successful groups of the 1980s. The Eurythmics, along with such bands as Soft Cell, Yazoo, Erasure and the Pet Shop Boys, were part of the wave of synthesizer duos indebted to Sparks and other 1970s bands. Their first album, *In the Garden* (RCA 1981), was produced by Krautrock stalwart Conny Plank, suggesting an experimental approach. With *Sweet Dreams (Are made of this)* (RCA 1983), the band successfully moved into the mainstream: Lennox's rich, white-soul vocals were set against Stewart's spartan, economical but melodic synthesizer figures on early hits such as *Love is a stranger* and *Who's that girl*. Lennox presented herself as a pop androgyne, sporting carrot-coloured, cropped hair and

sharp suits, and causing the American authorities to demand documentary evidence of her gender on a promotional trip to the USA in 1983. Later albums such as *Be yourself Tonight* (RCA 1985) and *Revenge* (RCA 1986) saw the band enter orthodox rock and soul territories (Aretha Franklin performed with the group on the 1985 hit *Sisters are doin' it for themselves*), but *Savage* (RCA 1987) was an intriguing return to the austere and emotive synthesizer music which was their trademark. Quintessentially of the 1980s in their pop sensibility, the band made a series of theatrical videos, such as the Louis XIV period setting for their only UK number one single, *There must be an Angel (Playing with my heart)* (1985). The charm of much of their back catalogue was confirmed by the huge commercial success of their *Greatest Hits* compilation (RCA 1991), which stayed in the UK album charts for 91 weeks.

After the duo disbanded in 1990, Lennox moved even further towards mainstream ballad styles on *Diva* (RCA 1992) and a covers album *Medusa* (RCA 1995), while Stewart's career lost some momentum after a string of commercially unsuccessful albums. However, Stewart also made a name for himself in the 1980s and 90s as a rock producer, working with Bob Dylan, Mick Jagger and Tom Petty. Ten years after their final album, *We Too are One* (1989), the duo re-united in 1999 for *Peace*; a major European tour in support of Greenpeace and Amnesty International.

DAVID BUCKLEY

Eustache Le Peintre de Reims [Eustache de Rains]

(fl 1225–40). French trouvère. An envoi surviving in only one reading of *Amours, coment* addressed to a Count of Forez provides the only biographical information concerning Eustache. Reference was presumably intended to Guigues IV, Count of Forez and Nevers, who joined Thibaut IV, Count of Champagne and Brie, King of Navarre, in the crusade of 1239 and who died in 1241. 'Le Peintre' may either designate the trouvère's profession or constitute a family name, such names appearing in Reims records as early as the 13th century. The seven poems attributed to Eustache appear fluent, but none is distinguished, not even *Force d'Amours*, which is designated as a *chanson couronnée*. All comprise isometric, decasyllabic strophes; all but *Ferm et entier* contain eight-line strophes; and all but *Tant est Amours* use two rhymes per strophe. The melodies are simple with few flourishes and with clearly defined note centres. The *chanson couronnée* remains within a 4th for the first five phrases, while attaining the compass of an octave in the last three. All others move more freely, three spanning an 11th. While *Amours, coment* and *Tant est Amours* combine authentic and plagal ranges, all others are cast in authentic modes. Each poem is cast in standard bar form; there is a tendency for material from the *pedes* to return in the cauda, whether in strict or varied repetition or merely in motivic form. No clear evidence of rhythmic symmetry is present.

[Sources, MS](#)

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Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (V) etc. indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem

Amours, coment porroie chancon faire, R.162 (= 1747) (V)

Chanter me fait pour mes maus alegier, R.1251 (V, R)

Cil qui chantent de flour ne verdure, R.2116

Ferm et entier, sans fauser et sans faindre, R.129 (V)

Force d'Amours me destraint et mestroie, R.1745 (V) [chanson couronnée]

Nient plus que droiz puet estre sans raison, R.1892

Tant est Amours puissans que que nus die, R.1134 (V)

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

THEODORE KARP

Eustachio Romano

(fl 1st quarter of the 16th century). Italian composer. The one volume of music devoted entirely to Eustachio's work, *Musica duorum* (Rome, 1521; ed. in MRM, vi, 1974), calls him 'Eustachius de Macionibus Romanus', so he must have been a member of the Macione (or Maccione) family. Most sources describe him as a Roman, presumably to distinguish him from Eustachius de Monte Regali Gallus, who also worked in Rome at about the same time. Eustachio seems to have been a gentleman composer; he is important as the first known composer of instrumental duets in the new imitative style of Josquin des Prez and his contemporaries.

Musica duorum is the first known publication of G.G. Pasoti, the only music book known to have been published by him without assistance, and the earliest printed book of music for instrumental ensemble. The 45 melodically inventive duets in the volume are distinguished by their contrapuntal excellence and their exuberance of spirit. In addition eight or possibly nine frottolas by Eustachio survive in Petrucci's *Frottole libro undecimo* (RISM 1514²) and in *Canzoni sonetti strambotti et frottole libro quarto* (1517²). Eustachio's frottolas in Petrucci's book are almost all settings of Petrarch sonnets in the recitative-like style characteristic of many compositions in the anthology. Eustachio's shorter and more schematic settings of diverse poetic forms in the *Canzoni* were probably used either as a starting-point for embellished performances or to declaim the poetry as simply as possible.

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HOWARD MAYER BROWN

Eustachius de Monte Regali [Gallus]

(d ?Rome, ?1527). French singer and composer, active in Italy. His birthplace is unknown (there are many candidates for 'monte regali') but a Vatican document describes him as a cleric of the diocese of Arras. The appellation 'Gallus' was used to distinguish him from his contemporary Eustachio Romano. Monte Regali may or may not be the Eustachio who was in the Cappella Giulia in 1514, but he was a member of the papal chapel by 1519. In 1520 he moved to Modena as *maestro di cappella* of the cathedral, leaving that post in 1524. By 1525 or 1526 he was back in Rome in the chapel of Clement VII. He may have died during the Sack of Rome in 1527.

In his sacred works Eustachius concentrated on specific liturgical genres (the Magnificat, *alternatim* psalms and *alternatim* hymns), although he also wrote four motets, two of which set entire psalm texts. The *alternatim* works are like many others in the way they mix fidelity to a cantus firmus (psalm tone or hymn melody) with various contrapuntal techniques. The psalm motets are quite long and freer in their elaborations, while the motet *Regina coeli* makes use of canon at the 5th to create its five-voice texture. Like his Roman colleague Eustachio Romano, Monte Regali preferred good poetry to bad for his frottola settings, which are rather more metrically regular and homorhythmic than most. The most widely disseminated setting of Italian verse attributed to Monte Regali, *Si v'osassi di dir*, belongs to the world of the early madrigal both in its pattern of distribution and in its musical style.

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Magnificat, 4vv, *I-Bsp* A.XXXXVI, *MOd* III, ed. in Crawford

Hymns, 4vv, *MOd* III: Ad cenam agni, ed. in Crawford; Ave maris stella; Christe redemptor; Exultet caelum; Hostis Herodes; Iste confessor; Jesu corona virginum; Jesu redemptor omnium; O dator vite, ed. in Crawford; Sanctorum meritis; Urbs beata Jerusalem

Alternatim psalm settings, 4vv: Beatus vir, *MOd* III; Confitebor tibi Domine, *MOd* III; Credidi propter quod locutus sum, *Fn* 232, *MOd* III, ed. in Crawford; De profundis clamavi, *MOd* III; Dixit Dominus Domino meo, *MOd* III; In convertendo Dominus, *Fn* 232; In exitu Israel, *MOd* III; Laudate Dominum omnes gentes, *MOd* III; Laudate pueri Dominum, *MOd* III; Memento Domine David, *MOd* III; Quam dilecta tabernacula, *MOd* III

Psalm motets, 4vv: Benedic anima mea, 1519¹, ed. in *SCMot*, v (New York, 1992); Omnes gentes plaudite, 1519¹, *I-Pc* 17, ed. in *SCMot*, v (New York, 1992)

Motets: Regina coeli, 5vv, *I-Rvat* C.S.46; Salve crux digna, 4vv, *MOd* III

Frottole, 4vv: Chiare fresche e dolci acque, 1514²; Di tempo in tempo, 1514²; O bella man, 1514², ed. in *MRM*, vi (1974); O gloriosa colonna, 1514²; Si v'osassi di dir, 1521⁶ (attrib. 'Eustachi'), *I-Bc* 21, *Fn* 111, *Rvat* 571, *Vc* B32, *US-NH*, Misc.179, ed. in *MRM*, vi (1974); Voi mi ponesti in foco, 1514²

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RICHARD SHERR

Eustachius Gallus.

See [Eustachius de Monte Regali](#).

Eustacius Leodiensis

(fl ? 14th century). Franco-Flemish composer. He is now known only by a three-voice motet *Monstrant hii versus an/lus plectas leges/Ut queant laxis*, transmitted in the early 15th-century manuscript *A-SPL* 264/4, ff.68v–69. Its peculiarity, as described by Koller, is that it is based on Guido of Arezzo's method of composing with vowels. The work is not notated in the manuscript, but a canon explains: 'Hic modulus non notatur sed scribitur et vocalibus canitur'. Thus, where the text has the vowel 'a', the note is *fa*, where 'e', *re*, and so on. The vowels also produce time values, so that 'a' has one beat, 'e' two beats, etc. Finally, the three voices are related in the proportions 2:3:4. Thus, where the triplum has *c'*, the motetus will have *g* and the tenor *c*.

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GILBERT REANEY/R

Euterpe.

The Muse of lyric, represented with the double aulos. See [Muses](#).

Evacuatio

(Lat.).

In music of the late 15th century and the 16th, the substitution of a void note head for a full one; it usually involved black notes, but could also affect red ones. A void quaver meaning a crotchet, and a void semiquaver meaning a quaver, are found in French keyboard music from Attaignant to Couperin. The device could also exemplify an orthodox use of coloration in the medieval mensuration system, meaning 'three in the time of two'; or it could signify a halving of values. See [Notation](#), §III, 3(vii), 4(ii).

Evangelary [evangelary, evangelistary]

(from Lat. *evangelarium*, *evangeliarium*, *evangelistarium*).

A liturgical book of the Western Church containing in the order of the liturgical year the complete texts (pericopes) of the Gospel readings chanted at Mass. The covers of the evangelary were often sumptuously adorned with precious metals and gemstones. See *also* [Liturgy and liturgical books](#), §II, 2(ii).

Evangelicalism.

There is no consistent historical thread to the music of Evangelicalism. The word 'Evangelical' (i.e. 'of the gospel') has been used at different periods by groups that returned to the gospels in search of a truer or more authoritative version of Christianity. At the Reformation it was largely synonymous with 'Protestant' ('*evangelisch*' continues to mean that in German-speaking areas and among Lutherans). In the 18th century it covered the revival movement that affected most Protestant sects in Great Britain and North America and whose most typical expression was Methodism. Evangelicalism continued to evolve in the English-speaking countries during the 19th century as a missionary movement, independent of denominations. Later, especially in America, it took on a new connotation of theological conservatism or even of Fundamentalism. 'Evangelical' is also used to refer to the process of conversion or rebirth. In some times and places there has been a distinction between evangelical music, for revivals and missions, and service music, for the regular worship of those already converted. The Evangelical party in the Church of England is a descendant of the Calvinist branch of Methodism.

For the treatment of musical aspects of evangelicalism see [Anglican and Episcopalian church music](#); [Congregational church music of the](#); [Methodist church music](#); [Pentecostal and Renewal church music](#); [Reformed and Presbyterian church music](#); and [Salvation Army, music of the](#). See *also* [Baptist church music](#), and [Lutheran church music](#).

Evangelista, José

(b Valencia, 5 Aug 1943). Spanish composer. He began his musical training at the Valencia Conservatory, where he studied harmony and composition with Asencio (1960–63; diploma in composition, 1967), and he also obtained an MS in Physics from the University of Valencia (1967). He was also taught by the composers Ernesto Halffter and Luis de Pablo. In 1969 he moved to Canada, settling in Montreal in 1970, and he later acquired dual Spanish and Canadian citizenship. He took the MMus in composition with André Prévost (University of Montreal, 1973) and a DMus in composition with Bruce Mather (McGill University, 1984). Since 1979 he has taught on the music faculty of the University of Montreal. He has been guest composer at the Darmstadt summer courses (1986), Soundcelebration Two, Louisville Orchestra (Kentucky, 1992), the Huddersfield Festival (1994) and Musiques en Scène (Lyons, 1997 and 1999), and he was resident composer of the Akademi Musik Indonesia (1986) and of the Montreal SO (1993–5). He was also a founding member of 'Les Événements du Neuf' (concert cycles of new music, Montreal 1978–82), president of 'Traditions Musicales du Monde' (concert cycles of music from different cultures, Montreal, 1979–84), and founder and coordinator of the Balinese Gamelan Workshop (University of Montreal, 1987–94). He has won several prizes, such as the 'Arpa de Oro' (1974, for *En guise de fête*), the Juno Award (Canada, 1997, for *Airs d'Espagne*), and the SOCAN Prize (Canadian Performing Rights Society, 1997).

Evangelista has specialized in Asian music, and the melodic style of his works reflects his study of the Javanese gamelan (Surakarta, 1980), Burmese piano (Rangoon, 1986) and Balinese gamelan (Montreal, 1987–92). Melody is the point of departure in his music, and he has developed a personal aesthetic and a broadly based compositional style in which the Spanish tradition, the Indonesian gamelan, and Western avant-garde and modal elements are all combined.

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(selective list)

dramatic and vocal

Music theatre: *La porte* (monodrama, A. Nouss), 1987; *Alice and Friends* (L. Carroll), 1991; *Exercices de conversation et de diction françaises pour étudiants américains* (E. Ionesco), 1991–8; *Bukowski Stories* (C. Bulowski), 1992

Choral: *Coros tejiendo, voces alternando* (L. de Góngora), 3 S, 3 A, 3 T, 3 B, 1976; *Consort*, 3vv, 2 hp, str, 1976–7; *Ay, luna*, 1983; *Kotekan*, 1983; *Cantus sacri*, 1988; *Noche oscura* (St John of the Cross), 3 S, 3 A, 3 T, 3 B, 1994; *Les animaux de personne* (J. Roubaud), 2 S, 2 A, 2 T, 2 B, 1997

Solo vocal: *En guise de fête*, S, chbr ens, 1974; *Va-et-vient*, 1v, fl, cl, 1976; *Vision*, 1v, 5 insts, 1982

instrumental

Orch: *Danzas*, 1972, also arr. 2 pf; *Piano concertant*, pf, orch, 1987, arr. pf, 13

insts, 1990; *Airs d'Espagne*, str, 1992; *Violinissimo*, vn, orch, 1992; *O Java*, 1993; *Symphonie minute*, 1994

Chbr: *Sonatina*, fl, pf, 1971; *Immobilis in mobili*, fl, ob, cl, str trio, 2 pf, perc, 1977; *Carrousel*, 5 ondes martinot, vib, 1978; *Motionless Move*, fl, ob, cl, str qt, hp, perc, synth, elec gui, elec pf, synth str, 1980; *Light and Shade*, A solo, fl, cl, vib, hp, elec gui, b gui, 2 vn, vc, pf, 1981; *Clos de vie*, 10 insts, 1983; *Duo staccato*, vn, pf, 1984; *Merapi*, fl, cl, vn, vc, db, hp/pf, vib, 1987; *O Bali*, chbr ens, 1989; *Monody Qt*, str qt, 1989; *Ramillete de canciones populares*, S, hp, gui, vn, vc, 1990; *Interplay*, pf, perc, 1993; *O Niugini*, chbr ens, 1997; *Alap & Gat*, chbr ens, 1998; *Kebyar Concerto*, ondes martinot, gamelan, 1998

Solo inst: *Nocturn i albada*, gui, 1986; *Ecos*, org, 1987; *Monodías españolas*, pf 1988

Principal publisher: Salabert

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E. López Chavarri-Andújar: *Compositores valencianos del siglo XX* (Valencia, 1993)

S. Provost: 'José Evangelista: de la mélodie comme élément unificateur du discours musical', *Présence de la musique québécoise* (Montreal, 1999)

MARTA CURESES

Evangelisti, Franco

(*b* Rome, 26 Jan 1926; *d* Rome, 28 Jan 1980). Italian composer and theorist. In 1948 he abandoned his engineering studies for music, taking lessons in composition with Daniele Paris and the piano with Erich Arndt. His move to Freiburg in 1952 led him to complete his cultural and musical education in a German context at the city's university under Genzmer, to attend the Darmstadt summer courses until 1962, to work in the WDR studio in Cologne (1956–7) and, above all, to become a point of contact between new German music and musical life in Rome. On his return to Italy, he became a key figure in the Rome-based group *Nuova Consonanza*, whose stated aim at its inception in 1960 was to 'revive' contemporary music. He also contributed to the organization of the *Settimane Internazionali di Nuova Musica* in Palermo (1960–68), founded the *Gruppo d'Improvvisazione di Nuova Consonanza* in 1964 and helped to set up both *Studio 7* for electronic music in Rome (1968–73) and, in 1970, a study group on 'sound phenomenon', co-ordinated by the engineer Lorenzo Viesi. He taught an experimental course in electronic music first at the *Accademia di S Cecilia* (1969) and then, on a permanent basis, at the *Rome Conservatory* (from 1974), where, at the time of his death, in 1980, he was a lecturer in composition.

Evangelisti's scientific background undoubtedly determined an approach to composition which started from a detailed theoretical examination of the

sound matter itself. From *Ordini* (1955) until *Die Schachtel* (1962–3) his music was organized by means of ‘structures’, which formalized internal compositional rules and controlled all aspects of the musical material – from timbral combinations to aleatoric processes, and eventually even to silence. In *Die Schachtel* the idea of structure is also used to regulate the various elements of a multimedia performance. Evangelisti’s concept of aleatoricism – a union of precise thought (with rules, systems of reference and structures) and the immediacy of improvisation – was still to lead to work with the Gruppo d’Improvvisazione di Nuovo Consonanza, the first group of its kind that required its members to be composers. Yet from 1963 onwards, he took the radical decision to cease composing fully notated music (although he continued with experimental improvisational composition), a silence he only broke in 1979 with *Campi integrati* no.2, composed for UNICEF’s Year of the Child. He was prompted by a strong desire not to repeat outmoded formulas and to escape the academicism into which, as he saw it, the avant garde was becoming locked. But his was an active, reflective silence, as he tried to construct a new musical system, a new world of sound, drawing on scientific disciplines and focussing on new ways of transmitting and perceiving sound events. Until 1980 he devoted himself to exploring the limits of this utopian vision, which he described in *Dal silenzio a un nuovo mondo sonoro*, now an important record of one of the most radical minds of the Italian postwar avant garde.

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(selective list)

Stage: *Die Schachtel* (pantomime, F. Nonnis), 1962–3; Davis, CA, 1966; concert excerpts

Orch: *Ordini*, 16 insts, 1955; *Random or Not Random*, 1956–62; *Condensazioni*, 1960–62; early concertante works

Vocal: *Spazio a cinque*, vv, 5 perc, elects, 1959–61; early works

Chbr and solo inst: 4!, pf, vn, 1954–5; *Proiezioni sonore*, pf, 1955–6; *Proporzioni*, fl, 1958; *Aleatorio*, str qt, 1959; *Campi integrati* no.2, gioco per 9 strumenti, 1959–79

Tape: *Incontri di fasce sonore*, 1956–7

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Di Franco Evangelisti e di alcuni storici del tempo (Rome, 1980)

D. Tortora: ‘Franco Evangelisti nel panorama musicale italiano (anni 1960–1980)’, *Molteplicità di poetiche e linguaggi nella musica d’oggi: Rome 1986*

G.M. Borio: ‘Franco Evangelisti a Darmstadt: contro e dopo Darmstadt’, *Logica e poesia: Darmstadt ieri e oggi*, ed. F. Hommel and W. Schlüter (Darmstadt, 1989), 1–18

F. Evangelisti: *Dal silenzio a un nuovo mondo sonoro* (Rome, 1991)

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GIORDANO FERRARI

Evangelist music.

See [Gospel music](#).

Evangelhelatos, Antiochos

(*b* Lixourion, Kefallinia, 25 Dec 1903; *d* Athens, 17 Dec 1981). Greek composer and conductor. In 1928 he graduated in composition (under Ludwig) and conducting (under Kofler) from the Leipzig Conservatory; he then studied conducting in Vienna (1928–9) and Basle (1931) under Weingartner. From 1933 he taught composition and counterpoint at the Hellenic Conservatory, Athens, becoming its co-director in 1937 and sole director in 1967. He was elected president of the Union of Greek Composers in 1957. One of Kalomiris's principal followers, Evangelhelatos takes his thematic material from folklore, using it in an essentially contrapuntal, while broadly Romantic, manner.

WORKS

(selective list)

Orch: Sinfonietta, g, 1927; Sym. no.1, C, 1930; Epitymvio, 1931; Larghetto and Scherzo, 1932; Suite, D, 1934; Byzantine Melody, str, 1936; Issagoghi s'ena drama [Ov. to a Drama], 1937; Variations and Fugue on a Greek Folksong, 1949; Vouna ki akroyalia tís Attikís [Mountains and Coastlines of Attica], 1954; Pf Conc., 1957; Ov. and Rondo giocoso, 1960; Sym. no.2, 1967; incid music to 4 Greek tragedies

Vocal: I lygheri ki o haros [The Maiden and Death] (trad.), S/Mez, orch, 1941; 5 Songs (A. Sikelianos), S, pf, 1941–3; 5 Songs (K. Palamas), S/Mez, pf, 1941–3; I prasefhi tou tapeinou [The Prayer of the Humble One] (Z. Papantoniou), Mez/Bar, pf, 1942; Agrotiko [Rural Song] (Papantoniou), S, pf, 1942; 3 Songs (trad.), S, pf, 1942; In memoriam (Evangelhelatos), chorus, orch, 1945; 3 Songs (A. Laskaratos), S, pf, 1961; 4 Songs (Cavafy), Mez, str/pf, 1964

Chbr: Str Qt, A, 1930; Str Sextet, 1932, arr. str orch; Vn Sonata, 1956; 3 Autumn Designs, pf, 1968

Principal publishers: Gaitanos, Greek Ministry of Education, Union of Greek Composers

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GEORGE LEOTSAKOS

Evans, Anne [Lucas, Anne Elizabeth Jane]

(*b* London, 20 Aug 1941). English soprano. She studied at the RCM, London, and then in Geneva, where she made her début in 1967 as Annina (*La traviata*) and sang Countess Ceprano (*Rigoletto*) and Wellgunde. In 1968 she joined Sadler's Wells Opera (later the ENO), making her début as Mimi and singing Countess Almaviva, the Marschallin and Penelope Rich (*Gloriana*). With the WNO (1974–89) she sang Senta, Chrysothemis, the Empress and the Dyer's Wife (*Die Frau ohne Schatten*), Leonore in *Fidelio*, Donna Anna and Brünnhilde in a complete *Ring* cycle, also given at Covent Garden (1986). Having sung Ortlinde and Third Norn at Bayreuth (1983), Evans returned as Brünnhilde (1989–92), a role she has also sung in Berlin, Paris and with the Royal Opera (1995–6), and recorded under Barenboim. Her Wagner repertory, to which her strong, clear voice is particularly suited, also includes Elsa, Eva, Kundry, Elisabeth (the role of her Metropolitan début in 1992), Isolde, which she first sang with the WNO (1993), and Sieglinde, which she sang in San Francisco in 1995.

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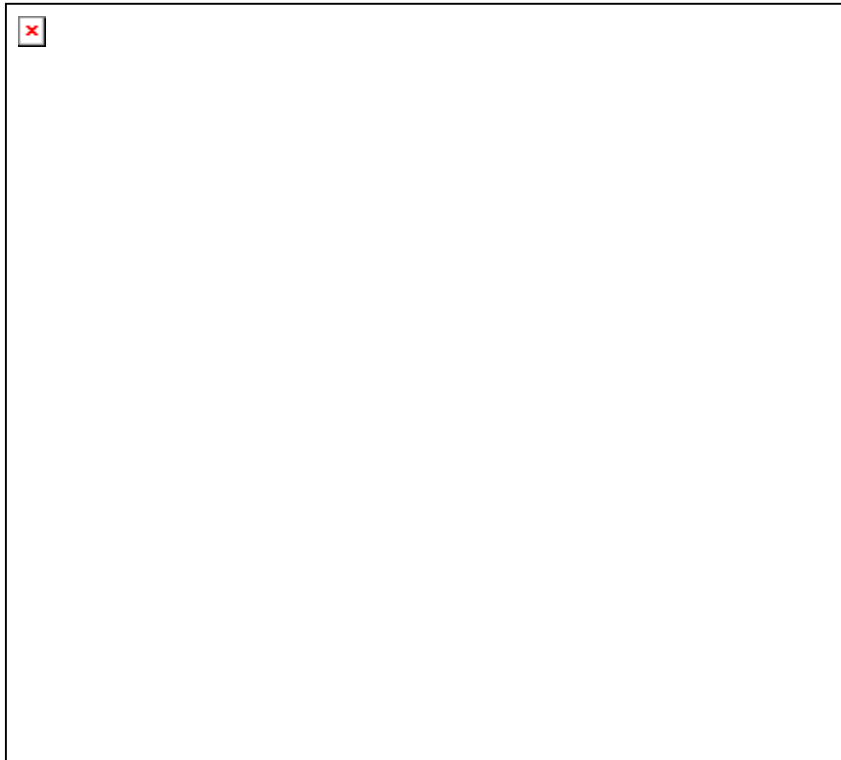
ELIZABETH FORBES

Evans, Bill [William John]

(*b* Plainfield, NJ, 16 Aug 1929; *d* New York, 15 Sept 1980). American jazz pianist. He attended Southeastern Louisiana University and served in the army before beginning his jazz apprenticeship in earnest. Evans's first recording with a group of his own was made in 1956. Soon thereafter he recorded with Charles Mingus, and in 1958 joined Miles Davis. He played a significant role in the pivotal recording session the following year that produced Davis's album *Kind of Blue* (1959, Col.), by which time his distinctive style had largely crystallized. His development from 1960 may be traced by examining the work of his various trios of piano, double bass and drums. Despite personal difficulties and health problems, Evans appeared in public and recorded with some regularity until shortly before his death.

Evans was one of the most influential jazz musicians of his generation, and the pianist who most successfully assimilated and developed a bop language based on the style of Bud Powell. He brought exceptional refinement and freshness to the jazz harmonic idiom, and this, together with his insistence on a more independent, quasi-polyphonic role for his accompanists, his sensitive, well-modulated touch and an often introspective, lyrical personality, had a lasting influence on many musicians, including Chick Corea, Herbie Hancock, Keith Jarrett and Steve Kuhn.

Evans acknowledged a debt to most of the prominent figures of the bop era, and his early work bears the obvious stamp of Powell, Lennie Tristano and – strikingly – Horace Silver. His relatively aggressive attack and strong links to the bop style in this period gradually receded in favour of a more lyrical approach including idiosyncratic melodic figures of irregular lengths and subtle voice-leading and harmony (ex.1). Still, his basic bop orientation never changed, and he showed little interest in the experiments of the 1960s and 70s; even the use of the electric piano remained somewhat foreign to him.



Relationships with a few key double bass players (and, to a lesser extent, drummers) were important in Evans's career. Perhaps the most significant of these bass players was Scott LaFaro, who worked with Evans and the drummer Paul Motian from 1959 to 1961. LaFaro's light sound, extraordinary facility and melodic imagination were a fine foil for Evans, and the two evolved contrapuntal textures distinguished by rhythmic complexity and an elusive relationship to the pulse. This interplay was less in evidence in Evans's work with LaFaro's successor, Chuck Israels, though it re-emerged in his later recordings with Gary Peacock and Eddie Gomez. A similarly complex interaction may be heard in his duo recordings with the guitarist Jim Hall (for example *Intermodulation*, 1966, Verve), a performer whose capacities and temperament had much in common with Evans's. Here, too, Evans excels as an accompanist, combining discretion with rhythmic flair, an inexhaustible invention in the voicing of chords and a wide variety of touch.

Evans chose his repertory of tunes carefully: over the years he increasingly emphasized his own compositions (*Waltz for Debby*, on *New Jazz Conceptions*, 1956, Riv.; *Comrade Conrad*, on *The Bill Evans Album*, 1971, Col.) and standard numbers unlikely to interest most other jazz musicians (*Beautiful Love*, on *Explorations*, 1961, Riv.; *Some Day my Prince will Come*, on *Portrait in Jazz*, 1959, Riv.). In his own tunes the progression of

chords is often elaborately chromatic, though the tonality is always evident. Evans also favoured irregularities in phrase length (*Show-type Tune*, on *How my Heart Sings*, 1962, Riv.) and metrical shifts (*Peri's Scope*, on *Portrait in Jazz*). His recasting of familiar melodies was exceptionally resourceful: in *My Foolish Heart*, for example (on *Waltz for Debby*, 1961, Riv.), by the careful placement of a few substitute bass notes and non-harmonic tones and a sensitive use of register, he produced a striking transformation of the original tune. Among Evans's last recordings, *We Will Meet Again* (1979) surveyed tunes from all phases of his career in what was for him an unusual instrumental grouping (trumpet, saxophone and rhythm section), perhaps intimating a new stage in his development. A volume of transcriptions of Evans's performances has been published (*Bill Evans*, Fort Lauderdale, FL, 1965).

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Kind of Blue, Columbia / Legacy CK 64935 (1959)

Portrait in Jazz, Riverside OJCCD 088-2 (1959)

Explorations, Riverside OJCCD 037-2 (1961)

The Village Vanguard Sessions, Milestone M-47002 (1961)

The Second Trio, Milestone M-47046 (1962)

Undercurrent (with Jim Hall), Blue Note CDP 7-90583-2 (1962)

Trio '64, Verve 539 058-2 (1963)

Bill Evans at Town Hall, Verve 831 271-2 (1966)

A Simple Matter of Conviction, Verve V6-8675 (1966)

At the Montreux Jazz Festival, Verve 827 844-2 (1968)

Alone (Again), Fantasy F-9542 (1975)

We Will Meet Again, Warner Bros HS 3411-Y (1979)

Turn Out the Stars: The Final Village Vanguard Recordings, June 1980, Warner Bros 945925-2 (1980)

Evans, David Emlyn

(*b* Newcastle Emlyn, Dyfed, 21 Sept 1843; *d* London, 19 April 1913). Welsh music critic, teacher and composer. He earned his living as a draper and travelling salesman. Apart from taking lessons with John Roberts in 1858, he was self-taught in music, yet he became an influential figure in Welsh musical life. A prolific composer of vocal music, he was reputed to have won more than 60 prizes at eisteddfods but only his hymn tunes have lasted, notably 'Glanceri', 'Eirinwg', 'Trewen', 'Gorffwysfa' and 'Bryndioddef'. In his 20s he began adjudicating in smaller eisteddfods and from 1879 appeared regularly at the National Eisteddfod of Wales, where his sound critical judgment and sincerity were valued by competitors. His concern to temper musical enthusiasm with a high standard of skill led him to produce an enormous number of articles aimed at educating his countrymen. Besides his weekly columns in the *Cardiff Times* and the *South Wales Weekly News*, he edited a number of Welsh music journals (with and without assistance): *Cronicl y Cerddor* (1880–83) and *Y Cerddor* (1889–1913). He published a harmony book in Welsh, edited and harmonized some 500 Welsh melodies collected by Nicholas Bennett in *Alawon fy Ngwlad* (1896), and assisted in editing hymn tunes for *Y Caniedydd Cynulleidfaol* (1895), *Y Salmydd* and *Llyfr Tonau y Wesleyaid*. Among the more sizable of his published compositions are the cantatas *The Christian's Prayer* and *The Fairy Tribe*. He also orchestrated Edward Stephen's oratorio *Ystorm Tiberias*. Following his death in London, he was buried at Llandyfriog near Newcastle Emlyn.

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OWAIN EDWARDS/A.F. LEIGHTON THOMAS

Evans, Edwin

(*b* London, 1 Sept 1874; *d* London, 3 March 1945). English critic, son of the organist and writer Edwin Evans (1844–1923). Music critic of the *Pall Mall Gazette* (1912–23) and the *Daily Mail* (from 1933), he was an important promoter, through writings and lectures, of contemporary English and French music, and was a pioneer in making the music of Debussy better known and appreciated by British audiences. From 1907 to 1917 he played a key role in the work of the committee of the Société des Concerts Français, which presented the first British performances of 240 French chamber works. He wrote a notable series of articles on modern British

composers, including Bridge, Bax, Ireland, Holst and Vaughan Williams, in the *Musical Times* (1919–20); a second series, in progress at the time of his death, included Walton and Rubbra. His special interests led in 1923 to his becoming chairman of the British section of the ISCM, succeeding Dent as president of the main body in 1938. He knew Diaghilev and Stravinsky well and wrote a booklet on Stravinsky's ballets *Firebird* and *Petrushka* for the Musical Pilgrim series in 1933. For many years he wrote programme notes for London concerts and contributed to the third, fourth and fifth editions of *Grove's Dictionary*. He was also the editor of the short-lived periodical *The Dominant* (1927–9). His valuable library of books and scores devoted to his special interests forms the nucleus of the London Central Music Library.

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H.C. COLLES/FRANK HOWES/ROSEMARY WILLIAMSON

Evans, Sir Geraint (Llewellyn)

(*b* Cilfynydd, 16 Feb 1922; *d* Aberystwyth, 19 Sept 1992). Welsh baritone. He studied with Theo Hermann in Hamburg and later with Fernando Carpi in Geneva and at the GSM, London. He joined the Covent Garden company in 1948, making his début as the Nightwatchman (*Die Meistersinger*). In his second season he sang Mozart's Figaro (his début role at La Scala in 1960 and at the Vienna Staatsoper a year later). His repertory widened to include Escamillo, Lescaut, Marcello, Papageno, Balstrode, Sharpless, Dulcamara and Bottom (Britten). At Covent Garden he created Mr Flint (*Billy Budd*, 1951), Mountjoy (*Gloriana*, 1953) and Antenor (*Troilus and Cressida*, 1954). He sang at Glyndebourne, 1950–61, in Mozart roles and as Abbate Cospicuo (*Arlecchino*), the Music-Master (*Ariadne auf Naxos*) and Falstaff, the role of his Metropolitan début in 1964. Evans sang regularly at Salzburg from 1962 as Figaro, Leporello and Wozzeck and with the leading American companies, having made his début at San Francisco in 1959 as Beckmesser. He first appeared at the Paris Opéra in 1975 as Leporello. He was knighted in 1969 and in 1973 celebrated the 25th anniversary of his Covent Garden début, as Don Pasquale. In 1984 he made his farewell appearance at Covent Garden, as Dulcamara, and in the same year his autobiography, *A Knight at the Opera*, was published in London. His voice, while lacking an Italianate richness

(his Rigoletto and Scarpia were unsuccessful), was resonant and carefully trained, but it was above all for his resourceful and genial wit that he was admired, notably as Don Pasquale, Beckmesser and Falstaff and as Mozart's Figaro, Leporello and Alfonso. He recorded all these roles, along with Balstrode and Mr Flint, and made inimitable contributions to several Gilbert and Sullivan recordings.

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HAROLD ROSENTHAL/R

Evans, Gil [Green, Ian Ernest Gilmore]

(b Toronto, 13 May 1912; d Cuernavaca, Mexico, 20 March 1988). American jazz arranger, composer, pianist and bandleader. A self-taught musician, he led his own band in southern California from 1933 to 1938. When the singer Skinnay Ennis then took over the band, Evans stayed on as arranger. In 1941 he joined Claude Thornhill's orchestra in the same capacity, contributing in 1946–7 such outstanding arrangements as *Donna Lee* (1947, Har.), *Anthropology*, *Yardbird Suite* and *Robbins' Nest* (all 1947, Col.). In these works and others of the period Evans used two french horns and a tuba (in addition to the standard swing era big-band instrumentation); this, along with a restrained vibrato in the saxophones and brass, produced a rich, dark-textured, 'cool' orchestral sound, foreshadowed only by Duke Ellington and Eddie Sauter. Emphasizing ensemble over improvised solo, Evans's scores for Thornhill were far from being straightforward arrangements – they were in essence 'recompositions' and 'orchestral improvisations' on the original materials (for example, lines borrowed from Charlie Parker, popular songs and classical works such as Musorgsky's *Pictures at an Exhibition*).

From 1948 to 1950 Evans contributed prominently to Miles Davis's nonet recordings for Capitol (later issued as *Birth of the Cool*). In his memorable scores *Boplicity* (1949) and *Moon Dreams* (1950), Evans captured the essential sound and texture of the Thornhill band with a smaller ensemble. Oddly, his work for both Davis and Thornhill was ignored by critics and jazz audiences alike. After a period of relative obscurity, during which he worked in radio and television, Evans returned to jazz with three notable albums for Columbia, all written for and featuring Davis: *Miles Ahead* (1957), *Porgy and Bess* (1958) and *Sketches of Spain* (1959–60). In these, as well as in *New Bottle, Old Wine* (1958, WP), Evans extended his earlier orchestral concepts to larger instrumental forces (up to 20), often achieving a distinctive synthesis of varied timbral mixtures in which opaque, almost cluster-like voicings alternate with rich polyphonic textures, the whole being couched in an advanced harmonic language.

From the early 1960s Evans made several attempts to form permanent orchestras, but these were unable to establish themselves, although they occasionally produced such excellent recordings as *The Individualism of Gil Evans* (1963–4, Verve), *Blues in Orbit* (1969–71, Ampex) and *Priestess* (1977, Ant.). He also turned increasingly to composition, writing such notable works as *Flute Song*, *Las Vegas Tango*, *Proclamation*, *Variations on The Misery*, *Anita's Dance* and (in collaboration with Miles Davis) *Hotel Me* and *General Assembly*. Later Evans incorporated electrified instruments (piano, bass guitar, synthesizer, etc.) into his ensembles, and tended to leave more space for solo improvisation in his arrangements and compositions. This led to a considerable loosening of his style in both form and texture compared with the more compact structures and veiled sonorities of his earlier arrangements.

Although he was at first influenced by the middle-period works of Duke Ellington, Evans developed a style wholly his own, memorable especially for its richly chromatic, though always tonally oriented, harmonic language and its seemingly inexhaustible variety of timbral blendings; no mere colouristic effects, these are often the very substance of his art, providing imaginative frameworks for his soloists in ways equalled in the history of jazz only by Morton, Ellington and Mingus. Even in his most elaborate scores Evans succeeded in preserving the essential spontaneity and improvisatory nature of jazz, achieving a rare symbiosis between composed and improvised elements.

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GUNTHER SCHULLER

Evans, Lindley

(*b* Cape Town, 18 Nov 1895; *d* Sydney, 2 Dec 1982). Australian pianist. He was a boy singer in the Cape Town cathedral choir and played the organ for silent films in Cape Town in 1911. In 1912 he moved with his family to Australia. He studied with Hutchens at the NSW State Conservatorium, Sydney, from 1915, and from 1919 he taught classes in a girls' school and

piano at Palings, Sydney. In 1922 he went to England as Melba's accompanist, taking lessons with Matthay. Returning to Australia the following year he joined the NSW State Conservatorium staff, continued touring with Melba (1924, 1927–8), and was organist and choirmaster at the Presbyterian church, Randwick. He formed a duo with his former teacher Hutchens, which gave two-piano recitals and broadcasts for over 40 years. He broadcast 'Adventures in Music' for the ABC (1932–9), and was 'Mr Melody Man' on the ABC children's hour (1941–69).

A sensitive, exquisitely musical pianist and energetic teacher, his students included Richard Bonyngé, Winsome Evans and many others who made notable careers, and he was involved with the national music camps from 1953. He also composed, his rather functional works including choral, vocal and chamber music, an *Idyll* for two pianos and orchestra (1942) and music for the films *40,000 Horsemen* (1940) and *Rats of Tobruk* (1944). He was honoured with the OBE in 1963.

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WARREN BEBBINGTON

Evans [Crozier], Nancy

(*b* Liverpool, 19 March 1915; *d* Suffolk, 20 Aug 2000). English mezzo-soprano. She studied in Liverpool with John Tobin, then with Maggie Teyte and Eva de Reusz. She made her début in recital in Liverpool (1933), singing for the first time in London a year later, accompanied by Gerald Moore. Her stage début was in Sullivan's *The Rose of Persia* (1938, London); in 1939 she sang small roles at Covent Garden. During the war she sang widely for the Entertainments National Services Association. Joining what was to become the English Opera Group in 1946, she alternated with Ferrier in the title role of Britten's *The Rape of Lucretia* at Glyndebourne; in 1947 she created Nancy in *Albert Herring*, and later sang Polly in Britten's version of *The Beggar's Opera*, Purcell's Dido, and Lucinda Woodcock in Arne's *Love in a Village*. On stage her lively presence enhanced her warm-toned singing. In 1968 she created the Poet and seven other characters in Malcolm Williamson's *The Growing Castle*. A noted concert singer, she was the dedicatee and first performer (at the 1948 Holland Festival) of Britten's *A Charm of Lullabies*; in recital she specialized in the French and 20th-century British song repertory. She married first Walter Legge, then Eric Crozier. Evans's recordings, all showing her innate sense of style, included Purcell's Dido, Britten's Lucretia and English songs.

HAROLD ROSENTHAL/R

Evans, Peter (Angus)

(*b* West Hartlepool, 7 Nov 1929). English musicologist. He studied with Arthur Hutchings and A.E.F. Dickinson at Durham University from 1947 to

1951 (BA 1950). After gaining his FRCO in 1952, and teaching in Salisbury, he was appointed a lecturer at Durham University in 1953. He graduated with a BMus from Durham in that year and took the MA with a dissertation on 17th-century chamber music manuscripts in Durham Cathedral Library. He was awarded the DMus by the university in 1958. From 1961 to 1990 he was professor of music at Southampton University. After his early studies of viol music, in particular that of John Jenkins, Evans has worked mainly on the 20th century and especially on the music of Britten, bringing to that subject an acute analytical mind coupled with an approach in which musical values are firmly assigned first place.

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DAVID SCOTT/ROSEMARY WILLIAMSON

Eve [Heve, Heffe], Alphonse [Alphonsus] d'

(*b* Brussels, bap. 20 Aug 1666; *d* Antwerp, bur. 10 Oct 1727). Flemish composer. His father, Honoreus Eugenius d'Eve, was successively a singer (1652), *lieutenant de musique* (1662) and *maître de musique* (1664) at the royal chapel in Brussels. Alphonse became known about 1700, when his op.1 was announced, he composed an opera and was singing bass at the church of St Andries, Antwerp. He then worked as choirmaster at St James in Ghent (1703–18) and held the same post (on probation) at the church of Our Lady, Antwerp (1718–25), where he was succeeded by Willem de Fesch.

Music inventories at Aalst, Antwerp, Ghent, Huy, Lier, Oudenaarde and Tongeren show that Eve's sacred music circulated freely in the southern Netherlands. The mass in his op.1 was for long mistakenly attributed to

Arne. His sacred music is in a concertante style and ranges from solo motets with modest instrumental accompaniment to a mass in B minor (1719), dedicated to the Antwerp chapter, for seven-part choir and soloists with nine instrumental parts. Eve's style is markedly Italian (for example in its Corellian harmonies, sequential figuration and increasingly sectional structure, including da capo arias) but sometimes also decidedly French (for example in his five-part writing and in the Suite in D). His works are conceived with a strong feeling for rhetoric, and polyphony and homophony alternate. A particularly remarkable work is *Exsurge psalterium*, a dialogue between Christ (bass) and the Soul (soprano).

WORKS

Genius musicus, op.1 (Amsterdam, c1700) [Mass (D); Alma redemptoris; Ave regina; Carpente frondes; Festivis ignibus; Fugite fastus; Litanias B.V.M.; Qui in hoc saeculi; Quis es tu Domine; Salve regina; Tantum ergo]

Philomela delectans, op.3 (Antwerp, 1708) [Mass (G); Exsurge psalterium; Gaudete, cantate; O Domine; Quam dilecta; Quam gloriosus]

Mass (b) (Ky, Gl, Cr), *B-Ac*; Mass (A), *Bc*

Motets: Exsurge Deus, *Bc*; Gloria sempiterna, *Bc*; Intonuit de coelo, *Bc*; O acerbi, *Bc*; Quam dilecta (from op.3), *Bc*; Sursum corda (inc.), *Br*; Venti valide, *Br*

Suite (D), str, *GB-Lbl*

Pièces en trio, vns, recs, fls, obs, lost (pubd before 1725)

Het Gouvernement van Sancho Pança (op, G.I. Kerricx), c1700, lost (lib pubd)

Ovs., sonatas, lost, cited in *MGG1*

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EUGEEN SCHREURS

Evelyn, John

(*b* Wotton, Surrey, 31 Oct 1620; *d* London, 27 Feb 1706). English amateur musician and diarist. As a musician, he admitted 'to some formal knowledge, though to small perfection of hand'. He began the study of music at Oxford in 1639, and though mention of the art obtrudes less in his diary than in that of Pepys, his objective reporting affords an invaluable insight into 17th-century musical life. His long continental journey (1641–7) yields disappointingly little information, though in Italy he enthused about opera, castratos, and music at the Chiesa Nuova in Rome. He received theorbo lessons from 'one Signor Alessandro' in Rome late in 1644. He

probably brought from Italy numerous printed sets of Italian madrigals and manuscripts. The Evelyn Collection at the British Library includes motets by Carissimi, Dering and Alessandro Grandi (i), together with his own attempt at an alman which he called *The Worme*.

Evelyn's diary (ed. E.S. de Beer, Oxford, 1955), written between 1641 and 1706, is less continuous than Pepys's and probably records only the more noteworthy musical events with which he was associated; domestic trivia are largely omitted. At court and at musical gatherings in the homes of the well-to-do (including his own and Pepys's), he heard and applauded many of the musicians who dominated English musical life after the Restoration. His thirst for knowledge drew him naturally to membership of the Royal Society and is reflected in entries such as those in 1664 concerning 'a new-invented instrument of music' or on Birchensha's 'mathematical way of composure very extraordinary, true as to the exact rules of art, but without much harmony'. He owned Charles Butler's *Principles of Musik* (1636). A devout churchman, he disapproved of the introduction of strings into Chapel Royal services 'after the French fantastical light way, better suiting a tavern, or playhouse, than a church'; and he recorded that some organs were moved from churches to taverns during the Commonwealth. In 1687, when he was Commissioner of the Privy Seal, he praised the psalm singing of the children of Christ's Hospital; a volume of their psalms was also in his library. His piety caused him some misgivings when visiting the opera, but there is no doubting his enjoyment of the Italian style of performance, which is frequently mentioned in the diary.

Evelyn possessed several volumes of English music, including madrigals by Morley, Wilbye and Ward, instrumental music by Holborne and Locke, and several volumes published by Playford.

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ANDREW ASHBEE

Everding, August

(b Bottrop, 31 Oct 1928; d Munich, 26 Jan 1999). German director and administrator. He studied the piano, philosophy, theology and dramaturgy at the universities of Bonn and Munich. From 1963 to 1973 he was director of the Münchner Kammerspiele while starting his career as an opera director, his work including the première of Searle's *Hamlet* at Hamburg in 1968. From 1973 to 1977 he was resident director at the Hamburg Staatsoper and in 1977 he moved to the Staatsoper in Munich, where he became General Intendant. He worked regularly in a number of international houses, directing admired stagings of *Der fliegende Holländer* (1969) and *Tristan und Isolde* (1974) at the Bayreuth Festival. He was responsible for the 1979 *Zauberflöte* at Covent Garden produced after the

Munich original. He also directed opera on television. In 1983 he took charge of the restoration of the Prinzregententheater in Munich, which reopened in 1988. The stage areas were restored and returned to service with *Tristan und Isolde*, directed by Everding, in 1996. Although he employed the full panoply of modern stage techniques, Everding's productions were fundamentally traditionalist; his concepts and methods have been gradually discounted and viewed as old-fashioned.

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ALAN BLYTH/R

Everest.

American record label, founded in New York in 1958 by Harry Belock as the recording division of Belock Instrument Co. His purpose was to pursue state-of-the-art stereo technology using such conductors as Boult, Goossens and Stokowski conducting the LPO, the LSO and the New York Stadium SO (members of the New York PO). Arnold, Arthur Benjamin, Carlos Chávez, Copland and Villa-Lobos also conducted their own works, and Josef Krips recorded Beethoven's symphonies. Markevich conducted Lili Boulanger's music, and Susskind, Schwarz, Ferencsik, Sargent, Ludwig, Hannikainen, Fistoulari, Rignold, Jorda and Robert Irving were other conductors on the label. There was also a popular music series. Belock built a recording studio in New York and equipped it with custom-designed recorders: sprocket-driven motion picture film coated with iron oxide passed over three recording heads laterally separated, yielding unequalled signal-to-noise ratio. The first issues were marketed in late 1958 on mono and stereo discs and open-reel stereo tape, the last duplicated in Everest's own facility. By spring 1961 Belock could not justify the losses suffered by the parent firm and the studio and recording equipment were sold to Fine Recording, a New York firm that provided engineering services to Mercury, Command and other labels; the film recording technology was immediately adopted with enthusiasm by these two labels. The Everest label was sold to Bernard Solomon. A wide variety of European labels was licensed, and material of varied origin and quality was reissued on the Everest label. In 1993 the original Everest masters were acquired by Vanguard and CD reissues that recaptured the quality of the original recordings came on the market.

JEROME F. WEBER

Everett, Asa Brooks

(*b* Virginia, 1828; *d* nr Nashville, TN, Sept 1875). American composer, teacher and tune book compiler. He and his brother L.C. Everett (*b* Virginia, 1818; *d* Elmira, NY, April 1867) studied music in Boston. After a brief period as a teacher in Virginia he went to Leipzig to study for a further four years. On his return he and his brother developed the 'Everett System' for elementary class instruction in music. R.M. McIntosh became

associated with them in the L.C. Everett Company, which was located first in Richmond, Virginia, and later in Pennsylvania; before the Civil War the firm employed more than 50 teachers of vocal music in the southern and middle Atlantic states. A.B. Everett was assisted by another brother, Benjamin Holden Everett, in the compilation of his most significant collection; unlike most contemporary southern tune books, *The Sceptre* (New York, 1871) was published in round- rather than shape-note notation. A.B. Everett's most popular tunes include those of the hymns *Footsteps of Jesus* and *Who at my door is standing*. L.C. Everett's best-known collection was *The Wesleyan Hymn and Tune Book* (Nashville, 1859), and his most popular hymn tunes 'Bealoth', 'Spring', 'Mattie', 'Beaufort', 'Schumann', 'Solitude' and 'Wyanet'.

See also [Shape-note hymnody](#), §4.

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HARRY ESKEW

Everist, Mark (Egerton)

(*b* London, 27 Dec 1956). British musicologist. He studied music at Dartington College of Arts (BA 1979), King's College, London (MMus 1980), and Keble College, Oxford (DPhil 1982). From 1992 he lectured in music at King's College, London (reader in musicology from 1994), and in 1996 became reader in music and then professor at the University of Southampton. Everist's areas of research are diverse and embrace European polyphony 1150–1330, French opera 1815–48, including the reception of German and Italian opera in France and the operas of Meyerbeer, the historiography of music, reception theory, and the analysis of music before 1600. His publications include source studies and editions of early European polyphony, and a monograph on the 13th-century French motet which challenges previous classifications and offers an alternative theory of the genre that builds both on Russian formalist and medieval concepts. His later writings exhibit an awareness of the changing intellectual environment of the last decades of the 20th century and pay attention to the continuing viability of musicology and music theory.

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ROSEMARY WILLIAMSON

Everly Brothers, the.

American singing and songwriting duo. The sons of radio stars Ike and Margaret Everly, Don Everly (*b* Isaac Donald Everly, Brownie, KY, 1 Feb 1937) and Phil Everly (*b* Philip Everly, Chicago, 19 July 1939) first performed on their parents' radio show, cutting their debut disc in 1956. *Bye bye love* (Cadence), recorded at RCA's Nashville studios in 1957, was their first success, both in the USA and Britain. Like the following *Wake up little Susie* (Cadence) it was written by Boudleaux and Felice Bryant, the songwriting team responsible for numerous Everly hits, including *All I have to do is dream* (Cadence). Until 1963 the brothers were rarely out of the charts and their album *A Date with the Everlys* (WB, 1961) remains a milestone in pop history: it featured their biggest selling single, *Cathy's clown* (written by the brothers themselves), among material unusual at the time for its consistent quality. They split up in 1965, later reuniting only to

break up acrimoniously during a 1973 concert in California. As solo performers neither enjoyed great success, although their reunion tours, begun in the 1980s, were met with enthusiasm.

The brothers had absorbed a wide variety of music in their childhood: their plaintive close-harmony style, supported by the sound of their matching Gibson acoustic guitars, was both a throwback to the work of the Louvin Brothers in the 1930s and an influence on future pop performers, including the Beatles, the Beach Boys, the Mamas and the Papas, and Simon and Garfunkel. Part of a well-established country tradition, they were soon marketed as a rock and pop act, their clean-cut good looks in stark contrast to such other chart-topping crossover artists as Jerry Lee Lewis. On their live album *The Reunion Concert* (Passport., 1983) the combination of Don's tenor and Phil's higher, lighter voice still retains the distinctive character which first brought them success.

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LIZ THOMSON

Evertz, Theodor

(fl c1550). Flemish composer. Three pieces by him are in Jacob Baethen's anthology *Dat ierste boeck van den nieuwe duytsche liedekens* (for three to six and eight voices; RISM 1554³¹) and another song was printed in *Een duytsch musyck boeck* (four to six voices; 1572¹¹). Evertz's melodies undoubtedly have a popular origin. He used his limited materials imaginatively; his songs, which aim above all at simplicity, with a minimum of discreet figuration giving the harmonic background, are closer to Isaac than to Josquin in a field in which Senfl excelled.

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PAUL-ANDRÉ GAILLARD

Evesham, Walter.

See [Odington, Walter](#).

Evette & Schaeffer.

French firm of woodwind instrument makers formed by Paul Evette and Ernest Schaeffer, who bought [Buffet-Crampon](#) from Pierre Goumas in 1885, and whose name continues to be used as a trademark by Buffet-Crampon.

Evirato.

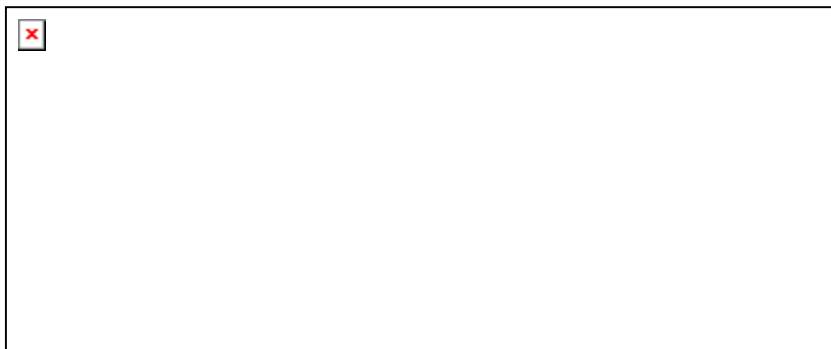
See [Castrato](#).

Evovae [Euouae].

A technical pseudo-word formed from the vowels of the last six syllables of the doxology – ‘seculorum. Amen’ – and used in medieval office-books as an abbreviation when, at the close of an antiphon, it is necessary to indicate the psalm tone with its appropriate ending (*differentia*) to be used for the following psalm or canticle. [Ex.1](#), indicating the first ending of the first tone, is taken from a 14th-century English monastic choir psalter, *GB-Cu Ee.5.13*. A readily available series of examples may be found in the *Liber usualis*: the endings for the psalms sung at the Little Hours on Sundays.



Some scribes wrote the last clause in full, ‘seculorum. Amen’. Others wrote ‘S. Amen’, or simply ‘Amen’, or ‘S. A. E.’. It is customary, however, always to make provision for the last six syllables, whatever the abbreviation used. When, for liturgical reasons, the verses ‘Gloria Patri’ and ‘Sicut erat’ are omitted, for example, in the psalms sung at the Office for the Dead, the psalter quoted above still indicates the ending by giving the notes for the last six syllables; but beneath them appear the opening words of the psalm itself. [Ex.2](#) shows three ways of indicating the second ending of the 4th tone, all taken from *GB-Cu Ee.5.13*. F.M. Böhme mistook *Evovae* for a familiar Greek word, and was greatly exercised at the admission of a ‘Bacchanalian shout’ into the office-books of the Church: ‘Statt *Amen* der bacchische Freudenruf, evovae!’ (*Das Oratorium*, Leipzig, 1861).



MARY BERRY

Evstatie of Putna

(fl ?early 16th century). Romanian *domestikos*, *prōtopsaltēs* and composer. He was active at the monastery of Putna in Moldavia (now Moldova). Two extant manuscripts copied by him, *RUS-Mim* Shchiukin 350 (dated 1511) and *SPan* 13.3.16, which originally formed one akolouthia (the 'Evstatie songbook'), show him to have been a remarkably competent scribe, skilled in Greek and Church Slavonic and in the late Byzantine musical tradition. He was also a prolific composer, whose chants (*trisagia*, *chēroubika*, *koinōnika* and *stichēra*), with both Greek and Slavonic texts, were sung at Putna during the 16th century. Most of the 24 works bearing his name were widely copied in Moldavia, and many other, anonymously transmitted chants in similar style are also considered to be by him.

Evstatie's compositions betray a strong allegiance to contemporary Byzantine musical practice, although certain distinctive personal features are also evident. He appropriated familiar melodic devices, made use of textual tropes and *teretismata*, and occasionally applied kalophonic techniques (see [Kalophonic chant](#)) that make great demands on the singers. He also employed ciphers (including Glagolitic numbers) for certain rubrics, titles and marginal notes, making his material difficult of access, and he delighted in experiment and scholastic jokes.

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DIMITRI CONOMOS

Ewaldt.

See [Hintz](#), [Ewaldt](#).

Ewart [née Donaldson], Florence Maud [Maude; Aldon, Sonia]

(*b* London, 16 Nov 1864; *d* Melbourne, 8 Nov 1949). Australian composer. A musically gifted child, she received early training through a scholarship to the National Training School for Music, London (diploma 1882). She went on to study at the Leipzig Hochschule für Musik, where her teachers included Adolph Brodsky and Gustav Schradieck. She also studied with Joseph Joachim in Berlin. On her return to Birmingham, she became established as a performer and conductor. Her compositions from this period include a lieder cycle, several solo songs and most of her first opera, *Ekkehard* (completed around 1910).

After emigrating to Melbourne in 1906 with her husband, a distinguished botanist, and their sons, Ewart began a long period of compositional activity. She gained early success with the ode *God Guide Australia*, composed for the 1907 Exhibition of Women's Works. She pursued further study on several visits to England and Europe, working with Giacomo

Settacciole and Ottorino Respighi in Italy between 1924 and 1927. By 1931 most of her works had been performed in Melbourne and several songs had been performed in London. Despite continued efforts to secure performances for her larger works, however, only her second opera, *The Courtship of Miles Standish* (1930), and her String Quartet in D minor were performed in full. A rich variety of literary sources and musical quotations can be found in her operas and instrumental music. The songs, which include settings of Australian poetry, are characterized by finely wrought textures. When signing her compositions, she used various combinations of her names and sometimes employed the pseudonym Sonia Aldon.

WORKS

Stage: Ekkehard (op, 4, Ewart, after J.V. von Scheffel), c1910, excerpts, Melbourne, 23 Nov 1923; Audifax and Hadumoth (ballet, after von Scheffel), c1916, unperf.; The Courtship of Miles Standish (op, 3, Ewart, after H.W. Longfellow), 1930, concert perf., Melbourne, May 1931; Mateo Falconé (op, 2, Ewart, after P. Mérimée), 1933, unperf.; Nala's Wooing (after the Mahābhārata), 1933, unperf.; Pepita's Miracle (after A. Bridge), c1945, unperf.; A Game of Chess (after G. Giacosa), 1949, unfinished

Vocal: God Guide Australia (A. Rentoul), 1v, chorus, orch, 1907; Empire Pageant Op (E. Derham), 1912; Abt Vogler (R. Browning), 1v, chorus, insts, c1920; My Country (D. Mackellar), 1v, chorus, orch, c1923; The days pass away (W.J.W. Turner), 1v, vn, str qt, str acc., 1925; Nocturne (V. Sackville-West), 1v, orch, c1935; Song of the Crumleaf (E. Phillips-Fox), 1v, brass, perc; c50 songs and duets, incl. 2 song cycles (H. Dan; E. Close)

Inst: Australian Pastoral Scenes, orch, c1909; A Knight's Vigil in the Chapel, sym. poem, orch, c1916; Australian National Anthem, tpt, B♭-cornet, brass, 1924 [arr. God Guide Australia]; Air, vn, va, c1925; Fuga scherzosa, c1925; Fugue, str, c1925; Str Qt, d, 1930; Australia, an Anthem, brass, perc

MSS in AUS-PVgm

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FAYE PATTON

Ewen, David

(*b* Lemberg [now L'viv], 26 Nov 1907; *d* Miami Beach, FL, 28 Dec 1985). American writer on music and editor of Polish origin. He attended the City College of New York and took courses in musicology at Columbia University, studying the piano and music theory privately. After working as music editor of *Cue* (1937–8) he was a gramophone record critic for *Stage* (1938–9), editor of *Musical Facts* (1940–41) and director of Allen, Towne and Heath, publishers of books on music (1946–9). In 1965 he was appointed associate professor of music at the University of Miami.

Ewen conducted research in all areas of music, both serious and popular. He contributed to musicological publications in the USA and England, newspapers such as the *New York Times* and magazines with national circulations. Many of his more than 80 books have been widely translated. He was particularly noted for his reference works on American musical theatre and the history of American popular music.

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The Man with the Baton (New York, 1936/R)
The Book of Modern Composers (New York, 1942, 3/1961 as *The New Book of Modern Composers*)
Music for the Millions: the Encyclopedia of Musical Masterpieces (New York, 1944/R; repr. 1954 as *Musical Masterworks: the Encyclopedia of Musical Masterpieces*)
The Complete Book of 20th Century Music (Englewood Cliffs, NJ, 1952, enlarged 2/1959)
- with M. Cross:** *Encyclopedia of the Great Composers and their Music* (Garden City, NY, 1953/R, 2/1969 as *The Milton Cross New Encyclopedia of Great Composers and their Music*)
The Home Book of Musical Knowledge (New York, 1954)
Encyclopedia of the Opera (New York, 1955, enlarged 3/1971 as *New Encyclopedia of the Opera*)
A Journey to Greatness: the Life and Music of George Gershwin (New York, 1956, rev. 1970/R as *George Gershwin: his Journey to Greatness*)
Panorama of American Popular Music (Englewood Cliffs, NJ, 1957)
Richard Rodgers (New York, 1957, 2/1963 as *With a Song in his Heart*)
Complete Book of the American Musical Theater (New York, 1958, rev. 1970 as *New Complete Book of the American Musical Theater*)
Encyclopedia of Concert Music (New York, 1959)
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The Story of America's Musical Theater (Philadelphia, 1961, 2/1968)
The Book of European Light Opera (New York, 1962/R)
David Ewen Introduces Modern Music (Philadelphia, 1962, enlarged 2/1969)
The Life and Death of Tin Pan Alley (New York, 1964)
The Complete Book of Classical Music (Englewood Cliffs, NJ, 1965/R)
American Popular Songs from the Revolutionary War to the Present (New York, 1966)
Great Composers, 1300–1900 (New York, 1966)
Composers for the American Musical Theatre (New York, 1968)
The World of Twentieth-Century Music (Englewood Cliffs, NJ, 1968, rev. 2/1991 by S.J. Pettitt)
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All the Years of American Popular Music (Englewood Cliffs, NJ, 1977)
Musicians since 1900 (New York, 1978)
American Songwriters (New York, 1987)

PAULA MORGAN

Ewer.

English firm of music importers, sellers and publishers. The firm was established in London about 1823 by John Jeremiah Ewer. A year or so later the bookkeeper Julius Johanning (*b* ?1795–6; *d* Manchester, 26 Dec 1859) joined Ewer in partnership as Ewer & Johanning; this continued until about 1829 when Johanning withdrew from the firm. It then continued as J.J. Ewer & Co., until 1867, when it merged with [Novello & Co](#) to become Novello, Ewer & Co. The name of Ewer was finally withdrawn in 1898.

In 1839 the firm acquired the stock of Gustavus Andre, a London publisher and importer of foreign music, and about this time ownership passed to Edward Buxton, who was also active as a wool merchant. Buxton was responsible for the firm becoming the principal English publisher of Mendelssohn's works from about 1840, and enjoyed an amicable relationship with the composer. Buxton retired from the firm about 1859 when William Witt, his manager since 1852, became proprietor. Ewer & Co. also had an exceptionally large circulating library, a catalogue of which was published in 1860.

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*Kidson*BMP

WILLIAM C. SMITH/PETER WARD JONES

Ewing, Alexander

(*b* Old Machar, Aberdeen, 3 Jan 1830; *d* Taunton, 11 July 1895). Scottish composer. After studying law at Marischal College, Aberdeen, he went to Heidelberg to study German and music. During the Crimean War he joined the army (1855), in which he continued to serve, mostly abroad, until he retired in 1889 with the rank of Lieutenant-Colonel. Ewing was recognized in his lifetime as an accomplished amateur musician, but his many compositions, both sacred and secular, remained practically unknown until in 1954 the manuscripts were acquired by the National Library of Scotland. They won high praise from H.G. Farmer, who did his best to make them known, particularly his anthems and partsongs.

His best-known tune, 'Ewing', written in 1853, was originally in 3/4 time, set to words by St Bernard, translated by John Mason Neale as 'For thee, O dear, dear country', and published as a hymn-sheet. In 1861 it was selected for *Hymns Ancient and Modern*, but printed in 4/4 time, to the hymn beginning 'Jerusalem the golden'.

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H.G. Farmer: *History of Music in Scotland* (London, 1947/R)

JEAN MARY ALLAN

Ewing, Maria (Louise)

(*b* Detroit, MI, 27 March 1950). American mezzo-soprano and soprano. She studied at the Cleveland Institute (1968–70) with Eleanor Steber and in later years with Jennie Tourel and O.G. Marzolla. But the decisive encounter of her student days was with James Levine; under his direction she made her début in 1973 at the Ravinia Festival. After appearances at Miami, Boston, Cologne, Chicago and Santa Fe, in 1976 she sang Cherubino at Salzburg, then made her Metropolitan début in the same role. She then sang there Rosina, Mélisande and Blanche (Poulenc's *Dialogues des carmélites*), Zerlina, Dorabella, the Composer, Carmen and Marie (*Wozzeck*). In Europe her roles included Cenerentola, Dorabella, Offenbach's La Périchole and Katerina Izmaylova (*Lady Macbeth of the Mtsensk District*), which she sang to acclaim at the Opéra-Bastille, Paris, in 1993. She appeared in Peter Hall's productions at Glyndebourne as Carmen, Dorabella and Poppaea. She made her Covent Garden début as Salome (1988), returning as Carmen (1991). In Los Angeles she sang Tosca (1989) and Butterfly (1991). From 1997 her career was confined to occasional concert appearances. Her bewitching stage presence and magnetic acting were seconded by a vibrant, wide-ranging voice which was not always under perfect control. Her Carmen (at Glyndebourne and at Covent Garden) and her Salome (Covent Garden), preserved on video, reveal her artistry at its most compelling.

ELIZABETH FORBES/ALAN BLYTH

Ewing Lutebook

(*GB-Ge* Euing 25 (olim R.d.43)). See [Sources of lute music](#), §7.

Exaquier

(Sp.). See [Chekker](#).

Exaudet [Exaudé, Exaudée], André-Joseph

(*b* Rouen, ?c1710; *d* Paris, 1762). French violinist and composer. The January 1744 issue of the *Mercure de France* announced the publication of six violin sonatas, mentioning that Exaudet was then first violinist of the Académie Royale de Musique de Rouen. He is also listed in the Paris

Opéra archives as a violinist at the Foire St Laurent and the Foire St Germain that year. Through the generosity of his patron, the Marquis de la Vaupalière, Exaudet was able to maintain a second residence in Paris; in gratitude, Exaudet dedicated to him his op.2 (for which he was granted a *privilège général* on 20 December 1751). His name is among the Opéra orchestra in 1749 and the Concert Spirituel orchestra in 1751, and he remained a violinist in both until his death. In 1758 he became an *ordinaire de la musique de la chambre du roi*, and Vente listed him in 1759 (in the periodical *Etat actuel de la musique du roi et des trois spectacles de Paris*) in the personnel of the Concert de la Reine. Exaudet also served as *maître de violon* in the court of the Prince of Condé, to whom he dedicated his op.3 (c1760).

As a composer, Exaudet is best remembered by a celebrated minuet (op.2 no.1, finale). Within a year of its publication Vadé had added a text and incorporated it into his opera *Suffisant*. On 1 October 1763 the *Mercure de France* announced an orchestral arrangement by Berton and a year later another appeared by L'Abbé *le fils*. Its popularity was kept alive with a variety of texts; it even became the tune for a revolutionary song, *Arbre heureux*. It appeared in innumerable collections of airs and instrumental method books, often with variations. Magny used the minuet with dance notation in his *Principes de chorégraphie* (1765).

Exaudet was highly regarded as a violinist and his works for violin contain both technical and formal innovations. Extensions of a 9th and 10th, double and triple stops, double trills and complex bowing patterns pervade his works. Each of the sonatas for solo violin op.3 is followed by an *intermède* in three movements for two violins.

WORKS

6 sonates, vn, b, op.1 (Paris, 1744)

6 sonates en trio, 2 vn, bc, op.2 (Paris, 1751)

[6] Sonates, vn, bc, op.3 (?Paris, c1760) [incl. *intermèdes*, 2 vn]

Concerto, vn, 2 vn, va, b, F-AG

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JULIE ANNE SADIE

Excetre, J.

(fl c1410). English composer. Identities have been suggested, but none is certain. One possibility is that he may be the J. Oxonia referred to in the motet *Sub Arturo plebs* (see [Alanus, Johannes](#)) as active in Canterbury; one candidate is a monk active at Christ Church from the 1350s to the 1370s (Bowers, 1995, p.418), but the Old Hall composer's style is hard to

reconcile with a composer active by the early 1370s. His Sanctus setting, however, uses a plainchant melody known only from a Canterbury source. His three known compositions are preserved in the Old Hall Manuscript, and the lowest voice of the Sanctus occurs also as a square in *GB-Lbl* Lansdowne 462. His Gloria and Credo (both notated in parts) make extensive use of duet sections, and the Gloria carries its plainchant melody in the upper voice. These and other forward-looking traits may place him among the younger composers of the original layer of the manuscript.

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Gloria, 3vv, OH no.20 (Gl melody Sarum 5 in i)

Credo, 3vv, OH no.80

Sanctus, 3vv, OH no.121 (San melody from *F-Pa* 135 in i)

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

MARGARET BENT

Exclamation.

See [Ornaments](#), §6.

Exequiae.

See [Nenia](#).

Exerea [Exereo].

See [Hurtado de Xeres](#).

Eximeno (y Pujades), Antonio

(*b* Valencia, 26 Sept 1729; *d* Rome, 9 June 1808). Spanish theorist. He studied grammar, rhetoric, philosophy and theology in the Jesuit colleges in Valencia and Zaragoza, and mathematics in Madrid. In 1745 he joined the Jesuit Order and was ordained priest in 1763. He became professor of rhetoric and poetry at the Seminario de Nobles de San Ignacio in Valencia and directed the pupils' theatrical performances, which were regarded as an important part of the Order's didactical method. In 1763 Eximeno was

appointed professor of mathematics and general coordinator of the Nueva Academia de Artillería in Segovia, recently founded by Charles III to modernize the commanding ranks of the Spanish army. He was valued as an orator, scholar and organizer, and he maintained steady contact with the élite and the Spanish crown. In 1767, as a result of the expulsion of the Jesuit Order, he left Spain for Italy, where he became a secular priest. There he began the study of music, in the belief that his knowledge of mathematics would be helpful. In 1771 he announced the impending publication of his book *Dell'origine e delle regole della musica*. He requested, but failed to obtain, Padre Martini's approval. The book, which appeared in 1774, consists of a thorough condemnation of the mathematical and contrapuntal foundations of music. Eximeno derived his theory from his studies of Condillac, and proposed a system based on the 'natural' adaptation of melody to spoken language. He thought that the value of music should be determined by the good taste of the listener, and not by the critical examination of professionals. This theory provoked furious reactions, by Padre Martini among others, accusing Eximeno of ignorance. On the advice of his friends, Eximeno gave up writing on music, devoting himself to other subjects. However, *Dell'origine* was translated into Spanish in 1796 by F.A. Gutiérrez, director of the chapel of Toledo, and its publication again unleashed a polemic.

When Eximeno returned to Spain in 1798, he had the opportunity to compare Spanish musical life with Italian. This resulted in a new book that was published in 1872–3, *Las investigaciones músicas de Don Lazarillo Vizcardi*. Here he returned to the themes already treated in *Dell'origine*, now stating his ideas from the perspective of Spanish amateurs rather than that of the professional musician working within the traditions of church music. Although it is a work of fiction, the plot and the characters of this novel are taken from real life, and thus the book becomes an important source for sociological observations on Spanish musical taste during the decline of the Enlightenment. Eximeno's writings have wrongly been invoked by Spanish musical nationalists as precursors of their own defence of national song, whereas it was the extensive mathematical reasoning in the first book that made Eximeno's work famous. The principal value of his writings lies in their consideration of music as an art of eloquence, and their regard for the musical amateur as superior to the professional musician.

WRITINGS

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CARMEN RODRÍGUEZ SUSO

Exō.

Sign paired with the *apesō* in Byzantine [Ekphonic notation](#).

Exoticism

(Fr. *exotisme*; Ger. *Exotismus*; It. *esotismo*).

The evocation of a place, people or social milieu that is (or is perceived to be) profoundly different from accepted local norms in its attitudes, customs and morals. Exoticizing tendencies can be found in many musical cultures; the present article deals primarily with instances in Western art (and to a lesser extent popular) music.

The exotic locale that is evoked may be relatively nearby (e.g. a rural French village, in an opera composed for Paris) or quite distant. It is usually suggested by a descriptive title (e.g. in an instrumental work), a sung text (e.g. in a song) or sets and costumes (e.g. in an opera). These extra-musical features are often reinforced by musical features typical of, or considered appropriate to, the people or group in question. In Western music of the past few centuries, the following have been widely used to suggest an exotic locale: modes and harmonies different from the familiar major and minor (such as pentatonic and other gapped scales); bare textures (unharmonized unisons or octaves, parallel 4ths or 5ths, drones and static harmonies); distinctive repeated rhythmic or melodic patterns (sometimes deriving from dances of the 'other' country or group); and unusual musical instruments (especially percussion) or performing techniques (e.g. pizzicato, double stops, vocal portamento).

Western art music, after flirting occasionally with the exotic during the Middle Ages and Renaissance, began cultivating it actively in the 16th to early 18th centuries, for example in *musettes* and other rustic peasant dances (François Couperin), polonaises (Bach and Telemann), 'Turkish' and 'Hungarian' dances (in Hungarian lutebooks; see [Style hongrois](#)) and scenes featuring singing and dancing 'Chinese' people or New World 'savages' (the latter in Rameau's *Les Indes galantes*, 1735). Despite the title and other extra-musical signals, many of these are musically indistinguishable from non-exotic compositions of the day. Others use distinctive, even startling features, often concocted by the composer and having little to do with the cultures depicted (see Whaples, in Bellman,

1998). The late 18th century produced a flourishing of Turkish pieces (see [Turca, alla](#)) based on Europeans' distant recollections, or published accounts of [Janissary music](#).

In the early 19th century, perhaps as a result of the success of this 'Turkish' vogue or through the writings of Herder and other early folklorists, exotic dialects began to proliferate in Western music. This burgeoning interest in the exotic was related to a more general interest in bringing 'local colour' of all kinds into music (see Becker, 1976) or in exploiting 'characteristic styles', nowadays sometimes called musical *topoi* or 'topics' (e.g. pastoral, martial or 'ancient' traits; see Ratner, 1980). The growing interest in the musically exotic is also related to the trends of [Programme music](#) and musical [Nationalism](#) and to various non-musical phenomena from around the same time: paintings (e.g. of pensive Italian shepherd boys or of naked women in Middle Eastern harems), poems (Goethe and Marianne von Willemer's *West-östlicher Divan*, 1819, and Victor Hugo's *Les orientales*, 1829) and clothing and furniture imitating Chinese, Japanese, ancient Egyptian and other styles.

In the 19th century improved methods of transport and communications and increased colonization of the non-European world, notably by the British and French, made it possible for musicians and members of their audiences to get to know different peoples and cultures by travel (or by reading travellers' reports) and for performers from other cultures to perform in Western theatres and world's fairs: as early as 1838 dancers and musicians from India gave eight weeks of public performances in Paris (see Guest, 1986). By the 1870s numerous Europeans, including composers such as Saint-Saëns, were taking winter vacations in North Africa and the Middle East or even settling there. As a result of this increased contact, various exotic dances and musical styles had their moment of fashion, from the (purportedly) Scottish [Ecosaise](#), Spanish [Bolero](#) and Italian [Tarantella](#) to the Bohemian [Polka](#), Hungarian [Csárdás](#), syncopated (African-influenced) rhythms from Louisiana and the Caribbean (as in the music of Gottschalk) and florid, drone-accompanied Middle Eastern melodic lines (as in works by Félicien David and Bizet).

The two most favoured exotic settings for western European operas and ballets throughout the 19th century and into the 20th were Southern Spain, as in Bizet's *Carmen* (see Parakilas, in Bellman, 1998), and what might be called the 'greater Middle East', extending from Morocco to Persia, as in Saint-Saëns's *Samson et Dalila* (see [Orientalism](#)). Since about 1855 a recurrent international vogue for East Asia can be seen in operetta and musical comedy (Sullivan's *The Mikado*, Rodgers and Hammerstein's *The King and I*), opera (Puccini's *Madama Butterfly* and *Turandot* (see illustration), Britten's *Curlew River*, Adams's *Nixon in China*) and symphonic music (Mahler's *Das Lied von der Erde*).

In many of these and other exotic works, Western composers take the opportunity to use foreign (or invented) styles as a means of expanding and refreshing their own musical language (for example, Bizet's *Les pêcheurs de perles*, with Leïla's incantation, or Verdi's *Aida*, with its music for the ancient Egyptian priests and priestesses and for night-time by the Nile). Since the late 19th century this trend has become more pronounced,

especially in the work of composers of an innovative or modernist bent. Debussy, for instance, often used non-Western styles (including echoes of Indonesian gamelan music) in such a way as to minimize their specific geographical and cultural associations. Florid melodic lines and non-tonal modes (e.g. octatonic, from Russian music) permeate his works, often giving them a timeless quality. Analogous 'submerged' borrowings are the elements of Indian music (notably rhythmic formulae, often gleaned from ancient treatises) in Messiaen and Boulez and of sub-Saharan African drumming in Steve Reich (see Chou, 1971; Boulez, 1986; and Morris, 1995).

Not all 20th-century exoticism has been 'submerged'. Certain works of Ravel, Eichheim, Poulenc, Cowell, McPhee, Lou Harrison, Cage and Britten use gamelan style as an explicit signal; in Britten, gamelan style can also signal homosexual desire (see Brett, 1994, and Cooke, 1997). Light concert music (Ketèlbey's *In a Persian Market*), operetta (Lehár's *Das Land des Lächelns*, Romberg's *The Desert Song*), popular song (e.g. French *chansons coloniales*), Broadway (Rodgers and Hammerstein's *The King and I*) and film (e.g. imitations of Native American music; see Pisani, in Bellman, 1998) have continued to use a limited but familiar collection of exotic styles to add variety or set a scene. (Accompanists of silent-film music relied heavily on such anthologies as Rapée, 1924.) A related phenomenon was the wave of 'exotic' pop-orchestral numbers by Martin Denny and others in the 1950s and 60s (including Hawaiian, Middle Eastern, 'African safari' and other standard types) and also the occasional vocal number, for example by the singer of supposed 'Incan' music, Yma Sumac (see Juno and Vale, 1993–4).

Particularly interesting examples of 'consciously multicultural' musical composition come from composers with feet in two very different cultures, and who thus may arguably treat neither as, strictly, exotic, for example Paul Ben-Haim, Ernest Bloch, Halim el-Dabh, Aminollah Hossein, Alan Hovhaness, Alexina Louie, Toshiro Mayuzumi, Fela Sowande, Kevin Volans and Isang Yun.

An almost collage-like use of non-Western sound sources within a Western context has been facilitated in recent decades by the rapid development of tape technology and electronic sampling. An early instance, the *African Sanctus* (1972) of David Fanshawe, juxtaposed taped excerpts from African field recordings and a British chorus singing Fanshawe's settings of Catholic liturgy. Analogous appropriations in recent Western popular music raise complex ethical issues of ownership and commodification (see Feld, 1994 and 1995, and Zemp, 1995).

These developments form only a stage in a long and complex history of appropriation and 'borrowings' within American and European popular music. This process has often focussed on black Americans. In the 19th-century American minstrel show, for example, white performers in dark make-up presented highly stereotyped portrayals of slaves or former slaves through music, dance and parodistic dialect, revealing both distaste for and attraction to this 'other' group (see Lott, 1993, and Gubar, 1997). In the 1920s early jazz and other repertoires with black American roots (for example dances such as the shimmy) held a particularly exotic appeal for

Europeans. Since about 1950 various distinctive black American genres (including rural blues, rhythm and blues, gospel and doo-wop) and their associated performing styles have exerted a formative influence on white American and British pop-music figures, including rock and roll performers, 'blue-eyed soul' artists (Laura Nyro, Hall and Oates) and 'folk' and rock musicians (Bob Dylan, Mick Jagger, Janis Joplin, Eric Clapton, Billy Joel). Many of these post-1950 white musicians and their listeners have thereby hinted at an identification with black Americans, whom they perceived as peculiarly vital and expressive (see Denisoff, 1971, and Marcus, 1975).

The exotic in popular music can allude to other groups. Jazz has found a favoured 'other' of its own in Caribbean and Brazilian music; sometimes the effect is exotic but superficial (as in costumed 'tropical' numbers by big bands of the 1940s), other times the result is a deeper creative synthesis (Dizzy Gillespie, Stan Getz). Geographically and stylistically more distant borrowings in the popular realm include Indian sitar playing in British and American rock songs in the 1960s (e.g. by the Beatles and the Kinks; see Bellman, 1998) and Japanese influences in the jazz-fusion music of the 1970s group Weather Report.

Conversely, certain musical styles or genres (such as rap) that are of primarily African-American origin have been adopted wholesale, or creatively reshaped according to local tastes, by pop musicians in distant regions, from francophone Africa to the southern Pacific (see Nettl, 1985, and Lipsitz, 1994). Some pop-music critics see such non-Western borrowings as weak and undistinctive echoes of the cultural expressions of America's minority population; others, as valid, varied and vibrant (see Mitchell, 1996).

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RALPH P. LOCKE

Exoticism

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Expert, (Isidore Norbert) Henry

(b Bordeaux, 12 May 1863; d Tournettes-sur-Loup, Alpes-Maritimes, 18 Aug 1952). French musicologist. Through Reyer, who overcame his parents' initial resistance, he was able to attend the Ecole de Musique Religieuse et Classique, founded by Niedermeyer, where his teachers included César Franck, and where he himself later taught (1902–5). From 1902 he also taught at the Ecole des Hautes Etudes Sociales; he was also employed at the Bibliothèque Ste Geneviève (1905–9), and then succeeded Weckerlin as second librarian of the Paris Conservatoire library. In 1920 he replaced Tiersot as senior librarian, a post he held until his retirement in 1933. During his period at the Ecole Niedermeyer he was first attracted to French music of the 15th and 16th centuries, to which he subsequently devoted himself unremittingly. In 1894 he began to publish his monumental series *Les Maîtres Musiciens de la Renaissance Française*; he was compelled to abandon it for lack of money in 1908, but was later (1924) able to resurrect it, under the title *Monuments de la Musique Française au Temps de la Renaissance*, through the generosity of an Alexandrian industrialist, Négib Sursock. This series, together with the later *Florilège* and *Maîtres Anciens de la Musique Française*, contains some of the earliest editions of vocal music by several important Renaissance composers, including Brumel, Goudimel, Janequin, Mouton and Lassus. Expert was a skilled choirmaster and not only edited music of the French Renaissance, but also performed it with his two choirs *Les Chanteurs de la Renaissance* and *La Chanterie de la Renaissance*, and he founded with E. Maury the *Société d'Etudes Musicales et de Concerts*

Historiques. After his death the Association des Amis d'Henry Expert et de la Musique Française Ancienne was founded (1952) to bring out his unpublished works and to further the study of France's musical heritage.

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MALCOLM TURNER/JEAN GRIBENSKI

Expilly, Gabriel

(*b* c1630; *d* ?Paris, c1690). French bass viol player and composer. In 1664, following the death of Jean Veillot, he joined Du Mont, Gobert and Pierre Robert as one of the *sous-maîtres* of the royal chapel at Versailles. He held this post until 1668, when he became a bass viol player in the royal household; he resigned in 1689 (the warrant appointing his successor, Antoine Forqueray, is dated 31 December in that year). He wrote a large amount of religious music to Latin and French texts which was held in high esteem during the second half of the 17th century, but he seems to have published none of it except possibly *Les motets et élévations ... pour le quartier de juillet, août et septembre 1666*, of which only the texts, some of them by Pierre Perrin, survive.

Explicit

(Lat., from *explicitus* [*est liber*]: '[the book is] unrolled').

The concluding words of a text. For medieval theoretical writings the *explicit*, together with the *Incipit*, is essential for the purposes of identification.

Exposed fifths, exposed octaves.

Hidden 5ths or octaves occurring between the outer parts of a contrapuntal structure. See [Hidden fifths](#), [hidden octaves](#).

Exposition.

In a composition or movement, the section at or near the beginning during which one or more themes on which the rest of the movement or piece is to be based are first presented according to a particular plan. The term has two principal uses, in fugue and in sonata form.

The exposition of a fugue is the opening section in which the voices enter one by one, each stating the principal theme, or [Subject](#), of the fugue, followed by the [Countersubject](#) if present. Normally all voices after the first wait to enter until the preceding voice has completed its statement of the subject. The initial statement of the subject is most often unaccompanied, and the second entry, called the [Answer](#), is normally at the interval of the fourth or fifth and may be slightly altered to preserve the tonality of the piece. (For further detail see [Fugue](#), §1). In German the word *Durchführung* is used to refer to all groups of thematic entries in the body of the fugue, after the opening *Exposition*. Because there is no equivalent word so used in English, English speakers sometimes, but by no means universally, apply the word 'exposition' to these later thematic groups as well.

In sonata form the exposition is the first part of the movement (preceded in some cases by an introduction), in which the main thematic material is presented. It opens in the tonic and invariably concludes in a new key, by convention the dominant in major-key movements and the relative major in minor-key ones. The exposition is followed by a [Development](#), in which the thematic material is manipulated and the tonality moved further afield from tonic, and the [Recapitulation](#), which signals a return to tonic and a restatement, often with reinterpretation, of the themes. See [Sonata form](#), §3(i)–(iii).

PAUL WALKER

Expression.

In its simplest sense, the term 'expression' is applied to those elements of a musical performance that depend on personal response and that vary between different interpretations. In this sense a piano teacher may enjoin

a pupil to 'put in the expression', i.e. to play a piece with a certain articulation, tempo and phrasing. It is not clear how this use of the term relates to the concept that occurs in music criticism (as when a piece of music is said to express some emotion, outlook or idea). What does it mean to say of a piece of music that it has expression, or that it expresses, or is expressive of a certain state of mind? The question is a philosophical one, and reflects the profound uncertainty in contemporary aesthetics over the most important concept bequeathed to it by the Romantic movement.

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

I. [History of the concept of expression](#)

II. [The nature of musical expression](#)

NANCY KOVALEFF BAKER (I, 1), MAX HALLE PADDISON (I, 2), ROGER SCRUTON (II)

[Expression](#)

I. History of the concept of expression

1. Before 1800.

2. After 1800.

[BIBLIOGRAPHY](#)

[Expression, §1: History of the concept of expression](#)

1. Before 1800.

The Aristotelian doctrine of art as imitation of nature was fundamental to both artistic creation and evaluation until the late 18th century. Although the objects of imitation and its exactitude varied with the artistic media and different periods, the mimetic view of art long maintained a position as aesthetic dogma. Its modification and subsequent rejection for an expressive theory of art were caused by changes in ideas concerning both the relationship of nature to art and the nature of art itself.

Elaborating on the mimetic theory, the doctrine of the Affections related music to rhetoric in both its means and its end (see [Rhetoric and music](#), §1, 4, and [Affects, theory of the](#)). It was thought that music could imitate both animate and inanimate nature, the inflections of speech, and the emotions. This imitation was accomplished by rhetorical method, and its aim was to arouse the listener. Such ideas are found in the *Réflexions critiques sur la poésie et sur la peinture* (1719) of Jean Dubos (1670–1742). He regarded art as a means of arousing moderate passions in men through imitation and thereby keeping them from boredom. In music, this could be accomplished by either a literal imitation of nature, such as tone-painting, or a higher type reflecting man's inner nature, his passions. For the latter 'one must ... know how to copy nature without seeing it'.

In Dubos' theory, imitation was merely a means to an end; a few decades later, however, Charles Batteux (1713–80) declared it to be the very purpose of art. In his *Les beaux-arts réduits à un même principe* (1746), he asserted that the one principle common to the arts, and indeed their goal, was the imitation of nature. Relying heavily on Aristotle, Batteux advocated copying not mere reality but rather 'la belle nature', a composite of perfections which enabled one to see the ideal behind nature.

For the next few decades, Batteux's system was virtually unchallenged as the basis for French aesthetics. In England, however, some dissenting voices were heard. Charles Avison in his *Essay on Musical Expression* (1752) saw the perfection of a composition as arising from melody, harmony and expression, which, when combined, had 'the Power of exciting all the most agreeable Passions of the Soul'. Imitation was no longer seen as the goal of music. Indeed, in his essay *On Poetry and Music, as they Affect the Mind* (1776), James Beattie (1735–1803) declared that with no disrespect to Aristotle nor to music, he 'would strike it off the list of imitative arts'. The pleasure derived from music resulted not from its resemblance to nature, but from its power to affect the listener. Thus 'if we compare Imitation with Expression, the superiority of the latter will be evident'.

William Jones (1746–94) made the definitive distinction at the conclusion of his 'Essay on the Arts, Commonly Called Imitative' (1772) (*The Works of Sir William Jones*, viii, 1807): 'it will appear, that the finest parts of poetry, musick, and painting, are expressive of the *passions*, and operate on our minds by *sympathy*; that the inferior parts of them are *descriptive* of natural *objects*, and affect us chiefly by *substitution*'. Expression of the passions was now the most worthwhile aspect of art, while imitation was but a lower, technical skill. While Dubos believed that music could imitate the passions – that is, create in sound something resembling them – Jones credited music only with being expressive of the passions. There was intimated here a new function for the artist: no longer did he merely select from reality, seen or unseen; he now put into his work an element of interpretation. It was but a short step from such 'interpretation' to romantic subjectivity.

In France, the imitative view of art persisted, but its deficiencies came to be acknowledged. In his essay 'De l'expression en musique' (*Mercure de France*, 1771; written 1759), Abbé André Morellet (1727–1819) outlined an aesthetic philosophy directly descended from that of Batteux. Yet there was a recognition of the limitations of imitation, at least with regard to music. While acknowledging weaknesses in the mimetic theory, Morellet could not bring himself to abandon it. His observations, however, served as the catalyst to just such a renunciation.

Michel de Chabanon treated the problem of imitation most thoroughly in his *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre* (1785). He believed it was a fallacy that the arts, born of nature, devoted all their powers to 'retracing her immortal image'. He concluded that music 'does not imitate, and does not attempt to imitate'. When music did seek to imitate, it was unconvincing even in 'reproducing' the sounds of nature, such as birdsong. Unlike the natural model, the imitation was bound by both the laws of its art and the limitations of its medium. Imitations of outer reality were unsatisfactory because sounds, which were directed to the ear, had to detour by way of the mind and its concepts. In addition, the musical devices used for imitation were so unspecific that they could be used for a variety of interpretations, all equally valid. It was the unavoidable deviation from reality that was central to Chabanon's argument. Attempts at imitation of inner reality, the emotions, were according to Chabanon equally futile. In

denying that music was a language of the emotions, he rejected an entire philosophy based on the alliance of music and rhetoric. He believed that music was neither a derivative nor an imitation of speech, but a language in itself, independent of all others.

Despite its independence of signification, however, music could affect the emotions. This phenomenon Chabanon explained by a very subtle and original theory of analogy:

The melody which we shall call *tender* perhaps does not really place us in the same condition of body and of spirit in which we would be in actually feeling tenderly for a woman, a father, or a friend. But between these two conditions, the one actual, the other musical ... the analogy is such, that the mind agrees to take the one for the other.

In the philosophies of Dubos and Batteux, the artistic imitation of passion aroused in the listener diluted versions of the same emotion. Jones, who did not subscribe to the mimetic theory, believed that the arts affected us by means of sympathy. The listener's reaction was here a 'feeling with' and would seem to imply an element of volition; this was response rather than mere reaction, and the emotion need not be weaker than the artistic stimulus. Nevertheless, as in the earlier theories, the feeling of the listener was the same as that portrayed by the music; in a sense, the imitative process was merely relocated in the psyche of the listener.

Chabanon's explanation by analogy, however, broke with even this vestige of imitation. The sensations of sound created aesthetic feelings in the listener, and these he could compare to emotional feelings. But, first, they had no relationship in terms of cause and effect; second, they were different in nature, the one aesthetic, the other affective; and third, they were separate from each other. The relationship was that of an analogy and nothing more.

The aesthetic feeling was a sensation more vague and comprehensive than specific sentiments. This was, in a way, a theory of meta-feelings, for to each aesthetic sensation could be joined many different particular emotions. Illustrating this versatility of music, Chabanon cited the duo from Grétry's opera *Silvain* (1770), in which the same melody served texts of widely differing character. Thus the aesthetic sensation, conveying a general idea, was a kind of synthesis that could represent emotional contraries. The content of music was no longer an imitative interpretation of reality, but transcended it and was itself capable of many different interpretations. With this view, the relationship between art and the world was, in a way, inverted; the realm of art was now infinite in its possibilities compared with the limited world of appearances which it formerly had endeavoured to imitate. Chabanon's conception of music as independent of all signification and imitation was basic to much subsequent thought. Ideas such as his led to the idealistic view of music that developed in the 19th century.

The economist Adam Smith (1723–90) concerned himself not only with the wealth of nations but also with the problem of mimesis. In an essay entitled 'Of the Nature of that Imitation which Takes Place in What are Called the

Imitative Arts' (*Essays on Philosophical Subjects*, 1795), he expressed ideas often strikingly parallel to those of Chabanon, although the theory of analogy was missing. He believed that 'whatever we feel from instrumental Music is an original, and not a sympathetic feeling: it is our own gaiety, sedateness, or melancholy: not the reflected disposition of another person'.

See also [Philosophy of music, §§II, III](#).

[Expression, §I: History of the concept of expression](#)

2. After 1800.

A fundamental change in the status of music in relation to the other arts occurred in the years around 1800, the emergence of a new concept of musical expression coinciding with the rise of autonomous instrumental music as a serious art form. Whereas as late as 1790 instrumental music was considered by Kant (*Kritik der Urteilskraft*) as a mere divertissement of no serious importance, it now came to be regarded as the most elevated of the arts, capable of expressing feelings and ideas beyond the limits of rational knowledge. Music's new status thus constituted a complete inversion of its lowly ranking among the arts during the Enlightenment period. What had previously been seen as a disadvantage – that music without words could not convey definite meanings – now came to be perceived as its greatest advantage over all other forms of art.

W.H. Wackenroder, in his *Phantasien über die Kunst, für Freunde der Kunst* (1799), played a key role in the shaping of this new sensibility, asserting in these highly romantic and fragmented texts that musical material itself is endowed with mysterious expressive potential, and that 'between the individual, mathematical tonal relationships and the individual fibres of the human heart an inexplicable sympathy has revealed itself, through which the musical art has become a comprehensive and flexible mechanism for the portrayal of human emotions'. This enthusiasm for heightened emotional states, which used music as the vehicle for rapture, as an art expressive of infinite and insatiable longing and indefinable feelings leading to ecstatic mystical revelation, is seen in the writings of numerous artists, poets, composers and critics of the period, notably in Herder's *Kalligone* (1800), in E.T.A. Hoffmann's novels, stories and music criticism, in the music journalism of Weber, Berlioz and Schumann, and in the novels of Jean Paul. Music was elevated to an art-religion, and was seen as the ultimate language of the emotions.

Among the most notable German Idealist philosophers of the period who attempted to incorporate the concept of musical expression into a large systematic philosophy are f.w.j. Schelling, Georg Wilhelm Friedrich Hegel and Arthur Schopenhauer. Hegel, in *Vorlesungen über die Ästhetik* (1835, from his lecture courses given between 1820 and 1826), regarded music as an aspect of the self-realization of *Geist* ('spirit', 'mind'), and, because of its intimate relation to 'inwardness' (*Innerlichkeit*), as the expression of the whole range of emotions that surround the soul. But at the same time,

Hegel favoured vocal music and, like Kant, remained sceptical about instrumental music, seeing a certain futility in its retreat into 'sounding inwardness'. Schopenhauer, perhaps the most important and influential figure in the mid-19th century aesthetics of expression, took a very different position. In *Die Welt als Wille und Vorstellung* (1818) he argued that music is the most direct representation or expression of the Will, and is the art form most immediately capable of conveying this revelatory power and of freeing us from the force of the Will. His influence, particularly through the second edition (1844) of *Die Welt als Wille und Vorstellung*, was decisive for Richard Wagner, and is found both in Wagner's music dramas (most notably *Tristan und Isolde*) and in many of his theoretical writings on music, in particular the essay *Beethoven* (1870). Wagner's writings of the period 1849–51 (i.e. before his discovery of Schopenhauer in 1854) are themselves important landmarks in the aesthetics of expression – for example, in their anchoring of music's expressivity and articulation to the physical and gestural dimension of the drama itself in ways that are distinctly positivistic in character. In the later writings, however, the influence of Schopenhauer clearly predominates, notably in Wagner's statement that 'music does not present ideas taken from everyday phenomena, but is rather itself a comprehensive idea of the world, automatically including drama'. The position of [Friedrich Nietzsche](#) relates both to Schopenhauer and to Wagner. In *Die Geburt der Tragödie aus dem Geiste der Musik* (1872), Nietzsche argued that the ecstatic, 'Dionysian' aspect of music is held in balance by the ordering, structuring, reflective 'Apollonian' aspect, and that the expressive power of music, and thereby its value, emerges from the tension between these two extremes. The paradigm for this theory of expression was, of course, Wagner's music.

There is a sense in which the theories of expression of Schopenhauer and Wagner, and to an extent of Nietzsche, come full circle, so turning into a version of the theory of imitation. But what is being imitated or represented now is not the outer world of nature. Instead it is inner nature, the force of the Will itself which, through this transfiguring power of music, gives immediate access to the world of Ideas behind the world of appearance, in a distinctly Platonic sense, but also in the sense of a form of 'cognition without concepts'. This extreme version of the theory of expression as mimesis of the inner world of feelings also tips over into what is sometimes mistakenly regarded as its opposite, formalism. Eduard Hanslick offered a critique of the theory of expression in music that itself led to a position in some ways reminiscent of that of Batteux in the 18th century, in that the form of the work 'expresses' nothing but itself. In *Vom Musikalisch-Schönen* (1854), Hanslick set out to refute the expression theory of music, arguing that music traces the dynamic motion of a feeling, and that this is not the same as expressing an indefinite emotion, for to represent an indefinite emotion is a contradiction in terms. The first problem of music, therefore, is to give form to such dynamic motion. Thus he concluded that music expresses neither definite nor indefinite emotions; if it expresses anything it is the shaping of the musical idea, in purely musical terms. Because this is a dynamic process, it appears also to evoke the dynamic character of the emotions.

The influence, direct and indirect, of Schopenhauer's and Hanslick's theories in the later 19th and early 20th centuries was profound. It is seen

in cross-fertilizations across the arts at the end of the 19th century. Symbolism can be understood as an extreme refinement either of the expression aesthetic or of the formalist, autonomy aesthetic, but is probably closest to Hanslick's notion of music as the dynamic shaping of processes that are analogous to the shifting experience and elusive character of the emotions. Yet at the same time Symbolism in the literary and visual arts and its equivalent in music, Impressionism, owe much to Schopenhauer's influence, particularly as filtered through Wagner. Early 20th-century **Expressionism** can be seen as the expression aesthetic taken to its ultimate extreme. But here too there is a paradoxical interaction of apparent opposites. On the one hand, Expressionism is the end point of Schopenhauer's notion of music as the direct expression of the Will, by way of the powerful influence of the Freudian concept of the unconscious (itself influenced by Freud's reading of Schopenhauer). 'Expression' in Expressionism is no longer the stylized representation of the emotions, or even the idea of the expression of the individual composer's emotions; instead, it is regarded as the direct expression of the overwhelming power of the unconscious. On the other hand, Expressionism itself was the extreme expression of *Innerlichkeit*, the withdrawal into the self (albeit a self in the process of disintegration). This withdrawal also indicated a move towards extreme abstraction and non-representation, and to this extent the influence of Hanslick can still be sensed.

Following the explosive culmination of the expression aesthetic in the Expressionist movement, the 20th century was largely dominated by an anti-expression aesthetic, epitomized in Stravinsky's aggressive rejection of Wagner (*Poétique musicale*, 1942) and in the Darmstadt School composers' rejection of the Expressionist residues in the music of Schoenberg and the Second Viennese School. The notion that music is about the expression of emotions nevertheless retains a powerful hold on the music-loving public, and the concept continues to provide a focal point for musical and philosophical aesthetics. The writings of Meyer, Cooke and Adorno represent three very different ways in which the theory of expression continued to be addressed in the second half of the 20th century. Each of these theories is also a theory of musical meaning and of music's similarity to language.

In Emotion and Meaning in Music (1956) Meyer set out a psychological theory of expression based on the idea of degrees of tonal tension and release, proposing that expression is the result of 'disturbances in the goal-oriented tendencies of a musical impulse' within a world of stylistic and syntactical probability. Meyer's theory also addressed the relation of uncertainty, instability and incompleteness to notions of teleology, syntactical probability and the expectation or anticipation of completion, of gaps being filled. Thus, as well as offering a theory of expression, Meyer in effect also put forward a theory of form. Cooke, in *The Language of Music* (1959), made an appealing if somewhat naive argument that it is possible to construct a lexicon of the expressive gestures of music's vocabulary. He itemized the range of 'elements of musical expression' as a system of tonal tensions, emphasizing that these can be understood both melodically and harmonically. For example, the ascending pattern 5-1-(2)-3 with a major 3rd stresses 'joy pure and simple by aiming at the major third', whereas the same pattern with a minor 3rd 'expresses pure tragedy by aiming at the

minor third'. He argued that such musical gestures are valid for all time, outside any historical or social context, and claimed a natural correspondence between musical 'figures' and feeling. In a sense, therefore, Cooke's theory of musical expression is also a mimetic theory. Adorno, in contrast, firmly contextualized the concept of expression, and proposed that the inscrutable character of autonomous musical works is the result of the contradiction between the logicity and rationality of musical structures and the apparent irrationality of expression. Adorno's position clearly owes something to Hanslick as well as to Hegel. He argued in *Ästhetische Theorie* (1970) that the previously mimetic, gestural and magical aspects of art are retained residually in the material of the work of art, but are now integrated into the work's 'law of form' through the powerful historical tendency towards rationalization. These opposing aspects interact, and 'expression' is seen as the result of tension between them, as what Adorno called an 'interference phenomenon'. In this way, Adorno brought together mimetic and formalist theories to construct a Modernist theory of expression.

See also [Philosophy, §§III–V](#) and [Rhetoric and music, §II](#).

[Expression, §I: History of the concept of expression](#)

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[Expression](#)

II. The nature of musical expression

1. Understanding of the term 'expression'.
 2. The impossibility of rules.
 3. Idealism.
 4. Expression, understanding, emotion.
 5. Criticism, analysis.
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1. Understanding of the term 'expression'.

In every age it has been accepted that there is some relation between music and the passions – a relation, say, of instruction (Plato), of imitation (Aristotle), of arousal (Descartes, Mersenne), of 'fusion' (Santayana) or simply of some mysterious 'correspondence' about which nothing further can be said (St Augustine). It was from a sense of the emotional power of music that the Greek philosophers debated its political significance, that the Council of Trent considered how to subdue its influence in the liturgy, and that Calvin warned against its appeal in his preface to the Geneva Psalter. Yet the relation between music and emotion has remained obscure, and even when, partly under the influence of Rousseau and Diderot, the term 'expression' began to be preferred as the proper name for this relation, philosophers remained baffled as to its detailed character.

'Expression' must be distinguished from 'evocation'. To say that a piece of music expresses melancholy is not to say that it evokes (or arouses) melancholy. To describe a piece of music as expressive of melancholy is to give a reason for listening to it; to describe it as arousing or evoking melancholy is to give a reason for avoiding it. Some kinds of popular music, being musically blank, express nothing, but still arouse melancholy. Expression, where it exists, is integral to the aesthetic character of a piece of music, and must not be confused with any accidental relation to the listener. For similar reasons 'expression' must not be confused with 'association', despite the strong arguments for the confusion given by the 18th-century followers of John Locke (among them Alexander Malcolm, J.F. Lampe and Joseph Addison).

It may be said of a performance that a certain passage is played 'with expression'. When it is said of a piece of music (say, of Schubert's *Erlkönig*) that it has 'expression', it seems natural to ask: what does it express? There is thus a presumption that expression in music is transitive: to have expression is to express something (in this case a feeling of terror). The piano teacher (or the critic), however, seems to be talking of expression in some intransitive sense, that is, in a sense which forbids the performer's question: 'what am I expected to express?'. That there are these two senses of the term 'expression' is made clear by the example of a face: a face may bear an expression of anguish, grief etc., or simply the 'particular expression' visible in its features. Two faces with an expression of anger would, in the transitive sense, have the same expression, since they express the same thing; but in another sense they might have a quite different expression, and in this intransitive sense it is impossible to give rules of expression. It is impossible to say which physical features in a face are responsible for its expression. If any feature is responsible then all are.

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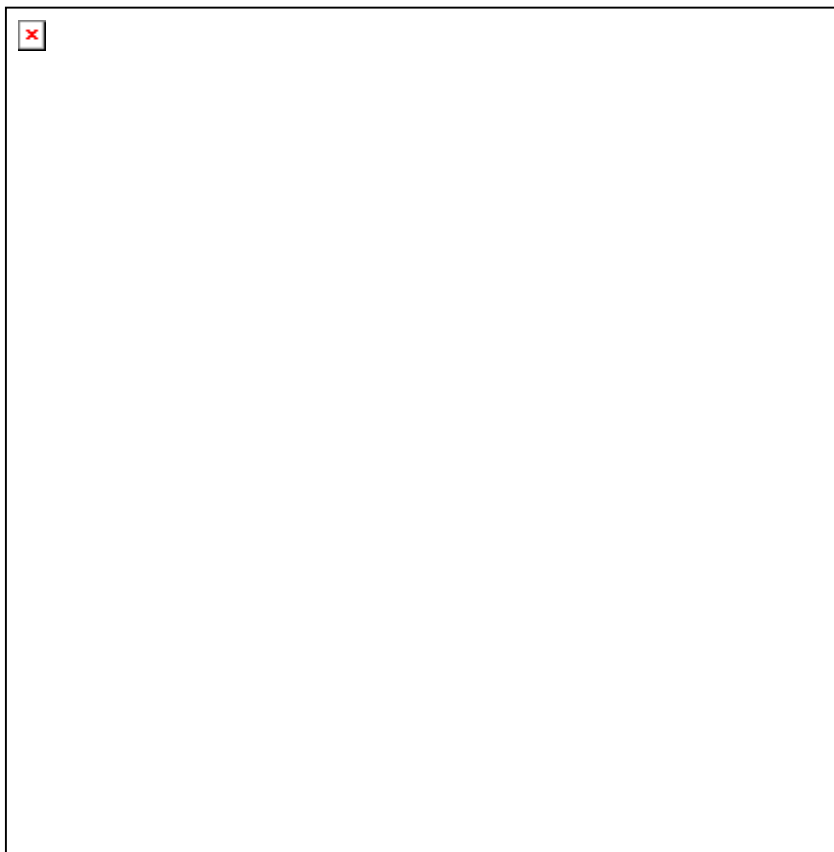
2. The impossibility of rules.

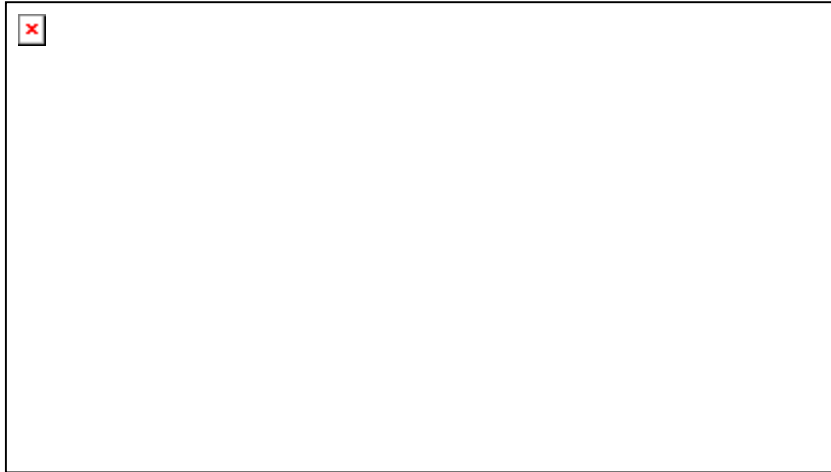
This feature of expression – that similarities in expression do not follow physical similarities in any easily specifiable way – can also be observed as a feature of 'expression' in music. Consider [ex.1](#), from the last movement of Beethoven's Ninth Symphony. Often one may hear the fourth and fifth quoted bars hummed or whistled as on the lower staff: a very small change, but one that destroys the expression of the melody – its character (for example, as an answer to the passionate voices that had preceded it) is lost in such a rendering. Conversely, there may be similarities in expression between passages radically different in their physical character as sound: compare, for example, the passage from the 'Eroica' Symphony ([ex.2a](#)) with that from Stravinsky's Symphony in Three Movements ([ex.2b](#)).



One fact might seem to become apparent from such examples: that there are no definite rules of expression in music, no rules of the form 'if the music has features A, B, C then it will be expressive'. For to be expressive is to have a certain character, and that character is not determined by any one physical feature of the music but rather by the totality of its features operating together. It is therefore difficult, perhaps impossible, to say, in advance of the particular case, which features can be altered with impunity and which are vital to the effect. Sometimes the opposite seems true. Consider, for example, the 'Todesklage' from Wagner's *Ring* ([ex.3a](#)). This theme contains a tense, tragic and yet questioning expression. One might wish to attribute that expression to the accumulated suspensions, together

with the final chord of the 7th which gives to the whole an air of incompleteness. And it might seem that in so diagnosing the effect one has made reference to rules: suspensions introduce tension, 7ths uncertainty, and so on. Remove the suspensions, as in [ex.3b](#), and the tension goes. Alter the final cadence and we have (changing the rhythm slightly) the serene introduction to Mendelssohn's 'Scottish' Symphony ([ex.3c](#)). Could one really have predicted that expressive transformation outside the context provided by Wagner's melody? And could one have known, in advance of the particular case, that, in removing Wagner's suspensions, one would arrive at an effect of serenity rather than insipidity, or that in adding suspensions to Mendelssohn's theme one would arrive at an effect of tragic tension rather than, say, cluttered portentousness? Clearly not. By all the 'rules' of composition a descending scale, for example, ought not to wear any particular expression; it ought to be an emotional blank, as in the banal theme from Beethoven's Trio in E♭ op.1 no.1 ([ex.4a](#)). But consider the slow descent of an E minor scale (changing to A minor) in the third movement of Bruckner's Eighth Symphony ([ex.4b](#)). Here, because of the context provided by the cello theme that precedes the passage, the effect is of sublime tranquillity. A detail that could never have acquired expression because of any rule gains it from its context.





Expression, §II: The nature of musical expression

3. Idealism.

Insistence on the distinction between transitive and intransitive notions of expression naturally risks the question: why use the term 'expression' if there is not something important in common between them? This raises one of the most plausible of the Romantic theories of art, that of the Idealist Hegel. For Hegel, art could only be expression, on account of its character as an embodiment of the human mind. Art derives aesthetic, and indeed moral, significance from its relation to the 'Idea', from the fact that it can be understood only as a characteristically human product, as something that gives embodiment to mental life and conceptions. In some such way, Hegel might have argued, the expression on a face is understood, and even if the face is not associated with any particular state of mind, one is still justified in describing it as having an expression. For it must be treated as a representation of mental possibilities: there is no other way of seeing it, and the idea of studying the geometry of a face and disregarding its character as a revelation of mental life is intrinsically absurd.

Such a view helps to explain how it is that, even when referring to an expression in the intransitive sense, one may still go on to describe that expression in mental terms without implying the existence of any particular state of mind. For example, a face might be said to have a sad or a puzzled expression without any implication that it expresses sadness or puzzlement. Similarly, even in the case of the critic's or the teacher's concept of expression – which is clearly intransitive in the sense we have been considering – one may go on to describe the expression, saying, for example, that a particular passage should be given a mysterious or a melancholy or a wistful air.

All that seems to suggest a close connection between the transitive and the intransitive notions of expression. And indeed it has been characteristic of the Idealist tradition in philosophy that it has attempted to run together the transitive and the intransitive concepts, claiming, for example, that even if art does express feeling, the feeling expressed can be defined only through the expression, so that feeling and expression are inseparable and, being inseparable, incapable of being joined by any contingent relation. If there were such a relation, then expression would be governed by rules, rules which state how to express feeling A, how to express feeling B and so on; and that, as we have seen, contradicts one of our deepest intuitions about

the nature of art. The argument belongs to the Italian Idealist Benedetto Croce. It was borrowed by the English philosopher R.G. Collingwood in formulating his celebrated distinction between art and craft, according to which craft is a means to an end and must therefore be conducted according to the rules laid down by that end, whereas art is not a means but an end in itself, governed by no external purpose. But since art is also, for Collingwood, essentially expression, expression cannot be construed as the giving of form to separately identifiable feelings or ideas. The feeling must reside in the form itself and be obtainable exclusively in that form. If it were otherwise, art would be simply another kind of craft, the craft of giving expression to pre-existing and independently identifiable states of mind.

It was Wittgenstein who first pointed to the distinction between the transitive and intransitive senses of the term 'expression'. Obscurely, however, an awareness of that distinction underlay much of the 19th-century dissatisfaction with Romantic aesthetics. For the Romantic theory – according to which music was an expression of something, of the Idea (Hegel), of the Will (Schopenhauer), of 'intuitions' (Croce) or of feelings (Collingwood) – seems to try to have it both ways, saying that there is indeed something expressed by music, something which would perhaps explain the value of music, and yet, at the same time, refusing to allow that this thing could be identified except in terms of the particular piece of music that embodies it. In other words, it seems to want artistic expression to be both transitive and intransitive at once. In doing so it comes close to self-contradiction. In reaction to the Romantic theory Edmund Gurney attempted to re-establish the view of musical expression as essentially intransitive, and indeed as equivalent to the critic's or the teacher's concept. He wrote (1880, p.313):

we often call music which stirs us more *expressive* than music which does not; and we call great music *significant*, or talk of its *import*, in contrast to poor music, which seems meaningless and insignificant; without being able, or dreaming we are able to connect these general terms with anything expressed or signified.

Gurney went on to emphasize the teacher's concept of expression, arguing that one does not look for passion in music in order to know how it is to be played; an understanding of expression is constituted by a desire to play in this way or that way, and it is that which must be taught. Such a thought comes close to a view that may (with some hesitation) be attributed to Wittgenstein: the view that a theory of musical expression is primarily a theory of the understanding and appreciation of expressive music.

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4. Expression, understanding, emotion.

It seems wrong to imagine that one could give an account of meaning in language while saying nothing about understanding language. Similarly, to follow Wittgenstein, it would be wrong to give a theory of expression in music which was not a theory of understanding musical expression; and that requires a total theory of understanding music. There is an essential connection between grasping the expression of a passage and understanding the passage, and, in a performer, 'understanding' means

'playing with understanding'. A consideration of what that involves entails, for example, considering what it would be to play the violin theme of Bach's aria 'Erbarme dich' (ex.5) with understanding. A player who understands puts the right emphasis on the slide at the beginning of bar 1, lingers just slightly on the D, perhaps leaves a breath at the end of the second bar. Such a player does not necessarily possess knowledge of some emotion, intention or idea that the music is purporting to communicate. The player's knowledge is essentially a practical knowledge, not a species of theoretical insight. A grasp of expression is no more than part of the complex activity of understanding music, an activity that has as its aim not the insight into particular states of mind but rather the performance and enjoyment of music.



Such a view of musical expression accommodates readily the sense, which many people have, that there is never only one way of describing musical expression, that every piece is open to new interpretation, and that no critic can fix for all time the meaning or expressive value of a particular musical work. For there will be, on this theory, as many 'expressions' to a piece of music as there are ways of understanding it, and just as a present-day way of understanding the Bach example need in no way correspond to the way in which it was understood by his contemporaries, so also may the 'expression' that the music wears today differ from that which was familiar to listeners in early 18th-century Germany.

However, despite all the scepticism that has been heaped on Romantic aesthetics, the popular view remains essentially that of Rousseau and Diderot: music evokes emotion because it expresses emotion. Music is the middle term in an act of emotional communication, and it is by virtue of that role that music acquires its value. Nor is this view – which involves a commitment to a transitive theory of expression – the exclusive property of Romanticism. It was foreshadowed, for example, in the *Musurgia* of Athanasius Kircher (1650), and to a certain extent even earlier in the works of Zarlino and Galilei. Moreover, while the influence of French 18th-century thought is certainly apparent in Romantic music, it could hardly be said that any true break in the actual practice of composition was brought about by these theories. Whatever might provoke descriptions of Beethoven's late quartets in terms of the expression of feeling must surely provoke similar descriptions of the music of Josquin, Victoria or Dowland. And there is ample evidence that in all ages composers themselves have wished to characterize their music in mental and emotional terms. This we can see, for example, in the titles given by Lully, Couperin and Rameau to their keyboard pieces, or in the letters of Mozart and Beethoven; even Bach is said to have admired Couperin for the 'voluptuous melancholy' of his themes. Of course, there have been exceptions. The most notable was that great devotee of the 'classical', Stravinsky, who regarded the treatment of music as expression as nothing short of a conspiracy to subvert true musical values by measuring music against a standard extrinsic to its aims and inspiration. But Stravinsky, eloquent as he was, did not succeed in establishing his view of the total autonomy of musical practice, and his

severe 'classicism' sorts ill with the deeply expressionist tendency of 18th-century aesthetics, the aesthetics of that period when music, according to Stravinsky, existed in its purest and least adulterated form.

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5. Criticism, analysis.

Can the popular view answer the challenge in §4? That is, can it be incorporated into an acceptable theory of musical understanding? If not, then it will lead to a concept of expression that plays no part in the appreciation or evaluation of music, a concept that is musically irrelevant.

In fact, musical criticism may provide an understanding of music and yet never mention expression. Consider, for example, the criticism of Tovey, the thematic analysis of R ti, or the structural analysis of Schenker and his school. Such criticism and analysis leads to understanding by drawing attention to musical relations, thematic similarities, or, in the case of Schenker, a 'deep structure' which allegedly generates the musical surface. It is true that structural criticism may also refer to the 'mood' of a piece; and it is also true that, since the work of Tovey and (more recently) Charles Rosen, critics will describe the structural axioms of Classical music in 'dramatic' terms. However, each of those ideas seems rooted in a firmly intransitive notion of musical significance. The 'mood' and the 'drama' are there, in the notes, and cannot be described in terms extraneous to the musical movement. Among the works of Romantic criticism, the most valuable passages are not those where the critic attempts to diagnose an emotional state but those where he reflects on musical structure. And surprisingly, not only in E.T.A. Hoffmann, but even in Wagner, emotional diagnosis is only a part, and often a very small part, of the critical description.

But the argument is inconclusive. There has been important musical criticism of a wholly expressionist nature: perhaps Kierkegaard's long essay on *Don Giovanni* provides the most striking example. Moreover, it could be that the relative silence of critics on the subject of emotion merely reflects the truth of another Romantic dogma – that emotions are in any case difficult to describe in words, and are more properly the subject of manifestation than analysis.

There are further difficulties for the popular view. The first, though not serious, deserves mention on account of its frequent occurrence in the literature. To speak of music as expressing states of mind might seem to imply that those states of mind must be attributed to the composer, in which case the judgment becomes open to refutation from the facts of the composer's life, facts that would normally be considered irrelevant to an understanding of the music. (Thus it would be wrong to describe the first movement of Mozart's Symphony no.41 as an expression of joy when we come to learn how unhappy the composer was at the time of writing it.) Such an objection would be misguided. Dramatic poetry, for example, is bound to be expressive of emotion in some transitive sense, and yet it would be absurd to say that it expresses the emotions of the poet. We cannot think that Shakespeare shared the sentiments of Iago or Racine those of Phaedra. In dramatic poetry the words express the imagined feelings of an imaginary character, and the poet attempts to create for his

audience both the feeling and the personality who suffers it. Why should the same not be true of music?

A more serious objection may be found among the many relevant points raised by Hanslick. This objection asks: what are the objects of the feelings expressed by music? Most forms of art said to express emotion are also representational: they describe, depict or refer to the world. It is indeed difficult to see how emotions can be expressed in the absence of representation. For every emotion requires an object: fear is fear of something, anger is anger about something, and so on. Any attempt to distinguish emotions one from another must be in terms of their characteristic objects and in terms of the thoughts that define those objects. It would seem to follow that an artistic medium which, like music, can neither represent objects nor convey specific thoughts about them is logically debarred from expressing emotion. Such was Hanslick's argument, and it is marked, like the rest of his short but influential treatise, by a philosophical seriousness and competence that have few rivals in the field of musical aesthetics. It is the inability of music to describe and represent the world – its narrative incompetence, as it were – that has most of all given rise to misgivings over the concept of expression in music, misgivings seldom felt in the discussion of poetry or representational art. For, when the objection is made, that the feelings conveyed by music can never be put into words, and so no serious agreement can ever be reached as to their quality or nature, the point is really that, since nothing can be said about the objects of musical feeling, nothing can be said about the feeling itself. To say, as Mendelssohn did (letter of 5 October 1842), that musical emotion is indescribable because it is too precise for words, is not an answer to Hanslick's objection. Precision of emotion is always and necessarily consequent upon precision of thought. In other words, a precise emotion requires a precise situation, and that in turn requires a precise representation. Moreover, the complementary view – espoused by Mahler when he asserted that the need to express himself in music, rather than in words, came only when indefinable emotions made themselves felt – risks once again a return to the intransitive notion of expression: how can one distinguish music's having an indefinable 'expression' from its being mysteriously related to an indefinable thing?

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6. Language, reference, information theory.

It is perhaps an awareness of this last difficulty that has led musical theorists to seek for ways of construing music as a vehicle of discursive thought. The most popular suggestion has been to interpret music as a language. Among those to have attempted such an interpretation is Deryck Cooke, who drew up a kind of 'lexicon' for classical music, citing examples of correspondences, persisting over a prolonged period of musical history, between particular shapes of phrase and particular kinds of expression. In terms of this musical lexicon he offered interpretations of entire movements, interpretations which attribute a narrative development to the music and offer a continuous 'meaning' to the movement as a whole. Such a theory is open to serious objections. For example, it is not clear how one is supposed to discover that the descending minor triad signifies, as Cooke says, 'a passive sorrow'. The examples given suggest that the connection

be discovered through the study of vocal music, by understanding a common reference in the accompanying words. In that case, one may object, the rules of 'meaning' are derived extraneously, and not from any linguistic capacity of the music. It may be that the descending minor triad is appropriate to the setting of certain feelings; but does that relation of appropriateness have to be described in linguistic terms? After all, black is the appropriate colour to wear at a funeral, burgundy the appropriate thing to drink with roast duck, anger the appropriate response to an insult. Does every human practice, then, amount to a language? To accept that would be to remove from the idea of language everything that is distinctive of it. In particular, meanings can be assigned to the words of spoken language only because what is said can be interpreted in terms of the true and the false. But the concepts of truth and falsehood, even on Cooke's view, are not properly attributed to music. Some such objection can be raised against philosophers (the most striking example among contemporaries being Nelson Goodman) who have attempted to describe the 'language' of art in terms of such concepts as reference or denotation. There are powerful arguments, derived from Frege, which tend to show that, if the connection between reference and truth is severed, then it is not reference in any genuine sense that is being discussed. William Crotch had some inkling of Frege's insight when, writing in 1831, he complained that music could not be a language since, if it were so, it would have to be a language without substantives – a language, therefore, in which nothing could ever be said.

Perhaps, however, music could be interpreted in some such way, as a language just in the sense that English is a language, a system of signs which both refers to objects and describes them. It would still not follow that music – as commonly understood – is an expressive idiom. In other words, the objection of §4 remains. For until the kind of understanding proper to actual musical experience can be shown to be already and intrinsically an understanding of music as a language, it will not be clear how the possibility of a linguistic interpretation enables one to appreciate, as a part of musical experience, the expressive character of works of music. The listener could find the music beautiful, and understand its character as art, and yet not dream that it is also a code that could be given independent meaning. Nobody has yet shown that ordinary musical understanding is linguistic in form, and it is doubtful that it could be shown.

Some philosophers have attempted to develop notions of reference which allow for the possibility of 'reference without description', in other words which break the connection between reference and truth. One such is Susanne Langer, who attempted to generalize the 'picture' theory of meaning given by Wittgenstein in the *Tractatus* to cover the special kind of meaning characteristic of musical works. Music, for Langer, consists of 'non-discursive' or 'presentational' symbols; it stands in direct logical relation to human feelings while at the same time saying nothing about them. This theory has been criticized, not only because the 'picture' theory of meaning has been thought (by Wittgenstein himself among others) to be fundamentally mistaken, but also because it seems that no theory of meaning could admit, as Langer wishes to admit, the possibility of a medium in which reference occurs continually but description never. Furthermore, in common with many philosophers who have discussed these matters, Langer assumes a view of the emotions as private,

introspectible states of mind, consisting essentially of 'dynamic' episodes of an internal nature, which seems inconsistent with the acceptance of the general belief that an emotion is a motive to act, based on a perception and understanding of the world. One's emotions no more consist in internal tremors and fluctuations than do one's beliefs, intentions or desires (on this point see, for example, Ryle).

The failure of the linguistic view of music might seem to spell the doom of the transitive theory of expression. But there is another transitive view which attempts to escape the consequences of the objection attributed above to Hanslick. This view asserts that music expresses thoughts and emotions, but that such thoughts and emotions are 'purely musical'. In other words, it asserts that the emotions or thoughts expressed by music cannot be characterized independently. In listening to music, the tensions, resolutions and developments that are characteristic of music are experienced, and while music has an effect on the emotions it is an effect that is peculiar to it and of which it is the sole proper object. Such a view will of course be merely empty until some means are found of describing the musical 'thought'. Those drawn to the view have therefore attempted to give general theories of musical tension, and of the significance of tension in music, so as to be able to describe the logic of musical development and its emotional significance. A notable example is Hindemith; but perhaps the most ambitious attempt in this area has been that of Leonard Meyer, who has sought to characterize the meaning of music in terms of 'information theory', that is, in terms of the general theory of the predictability of successive phenomena. A musical event has meaning, according to Meyer, because it points to and makes us expect another musical event. The more predictable a particular note, for example, then the higher its 'redundancy', and the lower the tension that it adds to the musical line. By the analysis of redundancy, Meyer hoped to describe the progress of musical emotion, relating emotion to the development of tension in the musical structure.

While such a theory has an ingenious aspect, it is hard to know what it proves. Meyer's account of 'emotion', like his theory of 'meaning', depends on premises that many philosophers would wish to reject. The least that can be said is that Meyer does not make it clear why such terms as 'expression' and 'emotion' should be used in describing the movement of the musical line. It may be an interesting fact that, looked at in one way, the 'redundancy' of classical music tends to maintain a certain constant figure; but that does not reveal anything important about ways of understanding classical music.

[Expression, §II: The nature of musical expression](#)

7. Conclusion.

A return to the intransitive concept of expression does not dispose of the philosophical difficulties. Consider again the example of a face. A face can be said to bear an expression, in the intransitive sense, only, surely, because it sometimes expresses (transitively) the states of mind of its owner. It is because the face is the sign of independent thoughts and feelings that it can be called an 'expression' at all. Can the same be said of music? The considerations discussed seem to imply that it cannot. But

what, then, entitles one to describe music as having expression even in an intransitive sense? If it has no expression in any sense, it is difficult to explain the role of music in song, dance and drama, or to explain such remarks as that of Saint-Evremond, who asserted that Lully's operas were successful because their composer 'knows the Passions and enters further into the Heart of man' than the writers of the librettos. What Saint-Evremond said is clearly true; and it is evident too that much can be learnt about the 'passions' and about the 'heart of man' from music, as from poetry, painting or prose. Until there is an adequate theory of musical understanding it will not be possible to show how that can be.

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Expressionism.

A term applied to prominent artistic trends before, during and after World War I, especially in the visual arts and literature in Austria and Germany. By analogy it may apply to music of that time, or more generally to any music, in which an extravagant and apparently chaotic surface conveys turbulence in the composer's psyche.

1. Definitions.
2. The term.
3. Meaning.
4. Application.
5. The end of Expressionism?

DAVID FANNING

Expressionism

1. Definitions.

In a narrow sense Expressionism in music embraces most of Schoenberg's post-tonal, pre-12-note output – that of his 'free atonal' period, roughly from 1908 to 1921. Certain works from this time by his pupils Berg and Webern also qualify. This 'pure' Expressionism communicates as a kind of psychogram (Einstein, 1926); its musical language takes Wagner's chromatic melos and harmony as its starting-point (notably Kundry's music in *Parsifal*) but largely avoids cadence, repetition, sequence, balanced phrases and reference to formal or procedural models.

The term is often used more broadly to include other music from the same period with shared characteristics. Indeed, it is almost impossible to frame a definition of musical Expressionism in terms of style or aesthetic which would include the 'central' free-atonal music of the Second Viennese School and exclude near contemporary works by Mahler, Skryabin, Hauer, Stravinsky, Szymanowski, Bartók, Hindemith, Ives, Krenek and others. Furthermore, a number of important stage works of the 1920s, especially some by Weill, Hindemith and Krenek, have proved problematic to commentators because they retain strongly expressionistic textual and visual aspects while their musical language has moved on to different aesthetic principles.

A still broader application of the term, especially in the adjectival forms 'expressionistic' and 'expressionist', is in common journalistic use, often implying disapproval, denoting music of almost any era in which intense self-expression appears to override demonstrable coherence and to flout convention.

Expressionism

2. The term.

The word 'Expressionism' appears sporadically in late 19th-century English commentaries on the visual arts, but in its current art-historical and aesthetic sense it was coined in 1909 by the English art critic Roger Eliot Fry, to form a contrast with the passivity of [Impressionism](#) (Werenskiold, 1981). By 1911 it was established in Germany and applied to the French

fauves, headed by Matisse. Almost immediately its application widened to include virtually all contemporary non-traditional painting. In the same year it appeared in discussions of contemporary German literature, especially poetry, again in explicit contrast to Impressionism. From 1914 it gained a more restricted application to contemporary Austro-German visual art, and it became retrospectively attached to the communities *Die Brücke* (Dresden, 1905–13) and *Der Blaue Reiter* (Munich, 1911–14).

Although isolated, less formal, early uses have been traced (Troschke, 1987), it was not until 1918 that the term was applied in discussions of music, in the first instance by Heinz Tiessen (published 1920), and a little later by Arnold Schering (1919). This came about through lectures given in German literary societies, though at this stage analogies with painting were just as important as those with literature. Initially the word was coined in a general sense to supplant its German near equivalent 'Ausdrucksmusik', and emerged in discussions about the aspiration of all the arts to the supposedly non-referential, purely expressive, condition of music, an aspiration reinforced by a concurrent upsurge of interest in the psychology of the unconscious. Some writers on music used the concept of Expressionism as a reminder that music too should, in effect, aspire to its own condition, by throwing off extraneous impulses, whether from the other arts or the humanities, which were threatening to debase it. Soon Expressionism became co-opted as a slogan for or against modern music in general, and a war of words was waged around it in 1920–21 in the periodicals *Allgemeine Musikzeitung* and *Melos* – the first of many debates about its 'healthiness'. Paradoxically, most of the now accepted classics of expressionistic music were hardly known until the late 1920s, nearly 20 years after their composition, by which time the intellectual drive that had given rise to them had already been supplanted by less individualistic impulses. Though many composers continued to write occasionally in something resembling an expressionist manner, the eruptive immediacy of pre-war Expressionism was never recaptured.

Attempts to define Expressionism in music have always thrown up more questions than answers. But this slipperiness may be salutary if it reminds us that the terms of musical aesthetics are necessarily fluid and ill-defined. At least Expressionism is a term never likely to be used over-confidently.

[Expressionism](#)

3. Meaning.

In 1933 the main section of the *Oxford English Dictionary* did not include 'Expressionism', though it gave the noun 'expressionist', defined as 'an artist whose work aims chiefly at "expression"'. The supplement defined Expressionism as 'the methods, style, or attitude of expressionists, esp. in artistic technique', citing a succinct and resonant definition: 'Expressionism ... is a violent storm of emotion beating up from the unconscious mind' (MacGowan and Jones, 1923). Practically every early discussion of Expressionism has stressed its provenance in the world of the unconscious, and the word seems to have met the need for a neat epithet for the new spiritual and artistic freedom so ardently acclaimed by artists and critics from the turn of the century on.

This 'inner reality', as Kandinsky was fond of calling it, was associated in the expressionists' minds with 'truth', a truth that demanded emancipation from the 'lie' of convention and tradition. Schoenberg's version of the same fundamental idea, with its roots in Greek philosophy and a prolific flowering in 19th-century German idealism, set 'truth' as a principle opposed to the cult of 'beauty' in post-Wagnerian music. It was in this sense that Schoenberg claimed his 1908–9 song cycle *Das Buch der hängenden Gärten* broke with previous aesthetic norms: the work is one of his earliest commonly regarded as expressionist.

An important corollary of this attitude to 'truth' was the emphasis on inner compulsion, which supposedly rendered redundant any criticism on grounds of professional skill, beauty or indeed traditionally accepted values of any kind. Schoenberg could thus justify his amateur paintings, many of them from his years of personal crisis in 1908–11, which communicate by virtue of strength of inner vision rather than refinement of painterly technique. In his music he could already take technical accomplishment more or less for granted, but, in parallel fashion, he now felt emboldened by his inner vision to cast off most means of support from traditional musical language. He summed up his attitude in 1910 with the maxim 'Art comes not from ability but from necessity', which was something of a commonplace at the time, and which was influentially promulgated by Paul Fechter in the first book-length study of Expressionism (1914).

Musical Expressionism was fostered by the intense intellectual atmosphere in turn-of-the-century Vienna, a city summed up by Karl Kraus as 'an isolation cell in which one was allowed to scream' (quoted in A. Comini: *Gustav Klimt*, New York, 1975, p.13). Indeed, the scream was a central expressionist topos, the outer manifestation of inner suffering: 'Man cries for his soul, the whole era becomes a single cry of pain. Art too cries, into the deep darkness, it cries for help, it cries for spirit: that is Expressionism' (Bahr, 1916). Essential to the artistic projection of such experience was the shunning of inherited conventions as false comforters. Precisely where the border lies between extensions of tradition and its destruction can never be defined, and Expressionism's distinctive features of distortion and exaltation can also be identified in much Austro-German late Romantic art. Nevertheless it is widely agreed that expressionists crossed this border, whereas *Jugendstil* artists such as Klimt and late Romantic composers such as Strauss, Schreker, Zemlinsky and Rudi Stephan turned back.

This crossing of borders is inevitably perceived, though it may not always have been so intended, as anti-establishment in tone, in particular anti-bourgeois. The expressionists 'proclaim the universality of suffering in transcendent negation of the professed values of their society' (Schorske, 1980). As such, musical Expressionism was either celebrated for its truthfulness to inner realities, by Hegelian, sociologically minded commentators such as Adorno, or stigmatized as 'unhealthy', generally by lesser-known critics. The anti-bourgeois element and the emphasis on inner transformation could lead expressionists to either political extreme in the ideologically charged world of the 1920s. Most inclined to the left, but Paul Joseph Goebbels, later to become Hitler's propaganda minister, was also a self-proclaimed expressionist. At the same time, however, the overt

politicization of the arts was supplanting the individualism which had been at the heart of pre-war Expressionism.

In literature, Expressionism's disdain for concrete meaning and narrative meant that it flourished in poetry and theatre rather than in the novel (Sokel, 1959). This disdain came naturally to music. Indeed, many composers and writers recognized the broad aesthetic problem that music by most definitions was already expressionist in its essence, and that expressionist music was therefore something of a tautology. Not surprisingly, then, composers rarely used the word and almost never proclaimed themselves expressionists. In music, even more than in literature and the visual arts, Expressionism was 'not a school, ... [but] a state of mind which ... has affected everything, in the same way as an epidemic' (Richard, 1978). In 1919 Schoenberg had wondered whether he should devise an expressionistic programme (Troschke, 1987). But in 1928 he noted that while works of his like *Die glückliche Hand* were called expressionistic, he himself preferred to refer to the 'Art of representing inner occurrences'. In 1932 he essayed a more elaborate definition in his Frankfurt Radio talk on his Four Orchestral Songs op.22: '*Thus, and not otherwise*, did so-called Expressionism arise: that a piece of music does not come into being out of the logic of its *own* material but guided by the feeling for internal or external processes, bringing these *to expression*, supporting itself on their logic and building on this'.

Expressionism

4. Application.

Though surface elements of Expressionism are traceable in much of Schoenberg's early work, it was a long time before he was composing in such a way as to exemplify his own definition. A watershed in his output is the Second String Quartet of 1907–8, whose four movements become progressively more emancipated from traditional late Romantic language and form. The introduction to the finale, in free-floating chromaticism representative of the soprano's words 'I feel the air of another planet', is sometimes taken as the first true atonal music, though the coda eventually resolves, somewhat factitiously, to an F \flat -major tonic. The voice-writing in the preceding slow movement is expressionist at a gestural level, in its extended range, angular contours and chromatic freedom; yet this movement is strictly constructed using five thematic cells, themselves all focussed on notes of the E \flat -minor triad. Here is an early example of the symbiosis of anarchy and control, and of atonality and late Romantic harmony in expressionist music. The anguished tone of this quartet is generally assumed to reflect Schoenberg's state of mind following his wife's elopement with the painter Richard Gerstl and the latter's subsequent suicide when Mathilde returned to Schoenberg. In fact much expressionistic music can be shown to have arisen in response to overwhelming personal crises (Crawford and Crawford, 1993).

1909 was Schoenberg's expressionist *annus mirabilis*, the highpoint being *Erwartung*. The story of this one-act monodrama – that of a woman searching for her lover in a forest at night, finding his dead body, and in the course of her dementia virtually confessing to his murder – is again understandable on one level as a kind of personal catharsis. Schoenberg

composed the music in a torrent of inspiration in 17 days, barely enough time to write down the notes of the extremely dense and refined score. The musical language is quintessentially expressionist in its avoidance of repetition and denial of stability in all parameters, including tempo. Harmony is chromaticized to the point where it forms a more or less static backdrop, in a constant state of flux and only occasionally falling back on more tonally reminiscent formations when the woman is in a state of emotional regression. By contrast, more immediately active elements are to be found in the texture, which is polarized between paralysis and anxious hyperactivity (Adorno, 1949). Initially the texture closely shadows the text in its flux between relatively impressionist and expressionist styles; later it takes on more autonomous, form-shaping power.

Further central expressionist compositions from the same year are Schoenberg's violently eruptive Piano Piece op.11 no.3 and the first and last of his Five Orchestral Pieces op.16. These co-exist, however, with more euphonious late Romantic lyrical studies and more strictly composed or impressionist ones, confirming that even in this arch-expressionist phase Schoenberg was never far removed from late Romantic instincts.

The alienated figure of the artist becomes the subject of his next stage work, *Die glückliche Hand*. The tableaux that symbolize the central character's inner turmoil are influenced by the expressionist dramas of Kokoschka and Strindberg. However, the large-scale structural framework represents a significant move away from the stream-of-consciousness style of *Erwartung*.

Although Berg was fanatically devoted to *Erwartung* and heavily influenced by its musical language, expressionist impulses in his music had to compete with his instincts for a sensuously beautiful surface and a selfconsciously concealed constructivist core. His comparatively aphoristic and atypical Clarinet Pieces op.5 are cited by Adorno (1982) as his only true expressionist work, though the surrounding works (the *Altenberglieder* op.4 and the Three Orchestral Pieces op.6) also have strong claims. The success of his first opera, *Wozzeck*, from 1925 on helped popularize Expressionism; but that very success was a symptom of the opera's sensational and ultimately consoling aspects, which fall outside the stricter definition of Expressionism.

Webern's music, by contrast, having been close to the spirit of Schoenbergian expressionism around 1909–13, became increasingly constructivist on the surface and increasingly concealed its passionate expressive core. This represented one of several possible routes away from Expressionism.

[Expressionism](#)

5. The end of Expressionism?

Expressionism flourished at the end of an era that had systematically emancipated itself from patronage. 'The idea that the true purpose of art was to express personality could only gain ground when art has lost every other purpose' (Gombrich, 1950, p.398). By the same token the movement tottered as soon as artists began to realize that their autonomy had been bought at the cost of their own impotence and their audience's indifference.

Exhilaration in freedom gradually gave way to a bad conscience over relevance.

Kandinsky had noted the socio-political dimension in the rise of Expressionism: 'When outer supports threaten to fall, man turns his gaze from externals in onto himself'. When, however, the outer supports actually did fall, with the calamity of World War I, the overriding priority seemed to be to create new, more reliable supports. The inner psychic processes of alienated, suffering, hypersensitive artists hardly seemed to qualify.

There was a more banal reason for the demise of Expressionism. As Georges Braque put it, 'you cannot remain in a perpetual paroxysm' (Richard, 1978). Moreover, each of the arts found itself in a crisis of technique. In music the effective taboos on inherited form and on the bases of formal construction (not only tonality but repetition, sequence, homogenous timbres, patterning of any kind) left Schoenberg without musical means for creating large pieces. He was temporarily confined either to aphoristic outbursts (the incomplete chamber orchestra pieces of 1910 being the most extreme example) or to structures predicated on texts. The way out of this *impasse* was necessarily a way out of Expressionism. More subtly, as Adorno noted, the conscious negation of traditional means and of confinement to any style involved principles of selection which paradoxically led back to style and thus again to self-destruction; hence his characterization of musical Expressionism as an 'unstable chemical element'.

Schoenberg's quest was increasingly for a musical language that would re-establish elements of comprehensibility to replace the abandoned props of tonality. *Pierrot lunaire* had already combined examples of classically expressionist eruptive anarchy (no.14) with pieces whose expressionist gestures concealed tightly controlled motivic proliferation (nos.8, 17 and 18), and thereby pointed forward to 12-note technique. As Schoenberg moved in that direction he was moving too beyond the psychological truths of Expressionism to transcendent religious truths (notably in *Die Jakobsleiter*).

Some of the textural features and the violent discontinuity of Schoenberg's expressionist music survived in his initial 12-note works (for instance the very first, the Prelude of op.25) and returned from time to time in later works, such as the String Trio of 1946. The psyche and the intellect were never wholly incompatible to expressionists, because their central tenet was the exploration of inner processes at the expense of the senses and of any reference to the outside world: 'The World is out there ... it would be absurd to reproduce it' (Kasimir Edschmid, cited in Richard, 1978, p.187).

By 1922 a growing number of voices could be heard claiming that Expressionism was more part of the problem than the solution. Former supporters of musical Expressionism, such as the young but already influential critic Hans Heinz Stuckenschmidt, were lamenting its excesses, which seemed the more egregious for the new modesty of means favoured by the postwar *Zeitgeist*. Alongside Germany's revulsion against rampant individualism, other forces were gathering. Parisian intellectuals, spearheaded by Cocteau in his *Rappel à l'ordre*, had been advocating a return to Apollonian order and a wholesale rejection of Romanticism and its

satellite movements. The German variety of this trend crystallized into **Neue Sachlichkeit**, a form of neo-classicism that retained a squared-off version of expressionist mannerisms within a more sober aesthetic outlook.

One outward sign of the new ethos was the cultivation of parody. Here again *Pierrot lunaire* was an early example, but in the 1920s not even the once-sacrosanct suffering artist was immune. In Krenek's *Jonny spielt auf*, the first words sung by Max, an effete composer, are 'Du schöner Berg'. This one phrase neatly sends up all three members of the Second Viennese School, including the mountain-loving Webern.

After World War II it was the neo-classicism of the 1920s and 30s that in turn fell under a taboo, this time pronounced by the shrillest voices of the central European avant garde; on the other hand any art movement that had been stigmatized by the Nazis, such as Expressionism, was sympathetically reconsidered. Expressionist music was reincarnated, either in fairly pure post-Schoenbergian guise (Henze) or fused with post-Webernian serial controls (Boulez). Maxwell Davies showed the continuing potential of expressionist gestures to revitalize music theatre, as did Rihm and Zimmermann in German opera. Now even more than before, however, Expressionism was only one among many competing trends and could hardly claim to be a leading force.

In its least intellectualized form Expressionism from the mid-1950s on has supplied many composers east of the former Iron Curtain with a non-élitist, ready-to-serve musical dissidence, which has allowed audiences to read their own social agony into the music; but with few exceptions (such as the best works of Schnittke) it has been applied in these countries with a naivety of technique which makes it difficult for Western audiences to respond without embarrassment. At the other intellectual extreme Expressionism lives on in the work of, for example, Finnissy. Perhaps its most valuable legacy has been as a vital ingredient in an internationally communicative, progressive style, less militantly dehumanized than the 1950s avant garde yet still untainted by proximity to the entertainment industry. In this sense Expressionism has been embraced by countless composers. As an onomatopoeia of the emotions, as a subversive corrective force to complacency or academicism, musical Expressionism seems likely to live on and reappear in limitless, unforeseeable new guises.

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Expression marks.

See [Tempo and expression marks](#).

Expression piano [semi-reproducing piano].

An electrically driven [Player piano](#) which is capable of automatically producing limited degrees of expressive effects in imitation of a 'human' performance. Further refinements led to the development of the [Reproducing piano](#).

Exsequiae.

See [Nenia](#).

Exsultet.

See [Exultet](#).

Extemporization.

See [Improvisation](#).

Extension organ.

20th-century term for an organ in which the principle of 'extension' (making one row of pipes available at different octave or overtone pitches) is applied to a major degree. Praetorius (*Syntagma musicum*, ii, 1618, 2/1619/R) drew a table-positive in which the chest of a single row of pipes was so grooved and palletted that it could supply each key with three tones (2', 1 1/3' and 1'); a few larger examples are known to have been made over the next two centuries or so, but clearly the non-mechanical actions of the late 19th century gave greater opportunities for the system, since they made it easier for key-action and chest-construction to be designed for this purpose. Audsley (*The Art of Organ Building*, 1905) used the terms 'borrowing' for a rank extended beyond the keyboard compass in order to make it available at another octave (e.g. 116 pipes could provide stops at 32', 16', 8', 4', 2' and 1', each to a compass of 56 notes) and 'duplicating' for using a rank of pipes on two or more keyboards, manual or pedal, called 'communication' by English builders from about 1650 to 1800. Marcussen's organ at Siseby (Schleswig, 1819) used both systems; the electric 'unit organ' of 1930 took it a step further by giving each pipe its own action playable by any key desired. The principle is quite different from that of the [Coupler](#), which unites whole keyboards.

See [Organ](#), §VI, 4.

PETER WILLIAMS

Extrasino

(Sp.).

See [Ornaments](#), §2.

Extravaganza.

A hybrid word, derived from the English 'extravagance' but taking its ending from the Italian *stravaganza*, applied to works that depend for their interest on extravagant fancy of one kind or another.

It has been used for instrumental works that either deliberately violate the conventions of contemporary style or are designed in the spirit of burlesque

or caricature (see [Stravaganza](#)). Mozart's *Ein musikalischer Spass* K522 has been quoted as the classic instance of instrumental extravaganza. Stanford's *Ode to Discord* (1908) was an attempt to caricature the apparent liberties taken by composers of his day.

The term is also applied to a genre of light theatrical entertainment with music, a form of [Burlesque](#), popular in England during the 19th century. The term and the genre may be said to have been invented by James Robinson Planché, who described it as 'the whimsical treatment of a poetical subject' as distinct from 'the broad caricature of a tragedy or serious opera, which was correctly termed a "Burlesque"'. Planché's most characteristic and significant extravaganzas were his fairy plays, beginning with *Riquet with the Tuft* (1836).

Extravaganzas tend to be less strongly bound to a model than burlesques and were often based on classical stories. Distinctions between the two genres were often subtle, if not arbitrary; but the best extravaganzas were characterized by more consistent stories rendered more delicately than in burlesque, and in some instances the music tended to be more highly developed. A 'Chinese Extravaganza' by Hale and Talfourd called *The Mandarin's Daughter* (1851) was one of many exotic extravaganzas and may well have influenced Gilbert and Sullivan in works like *The Mikado*. Gilbert used the term more than once as a subtitle, e.g. *Trial by Jury: an Extravaganza*.

For bibliography see [Burlesque](#).

MICHAEL TILMOUTH/FREDRIC WOODBRIDGE WILSON

Exultet [Exsultet].

A lyrical prayer, chanted by a deacon once a year during the Easter Vigil, to bless the Paschal candle and to celebrate its symbolism. It is called *Exultet* (the first word of the text), *Laus cerei*, *Benedictio cerei* or *Praeconium paschale*.

The text of the *Exultet* has formed part of the Roman rite from the Middle Ages, but its remote ancestry goes back to the ancient Gallican liturgy. It appears first in the *Missale gothicum* of Autun (8th century), and the *Missale gallicanum vetus* (second half of the 8th century). From there it passed into the Frankish Gelasian sacramentaries, then into the Gregorian sacramentaries; lastly it entered the Roman liturgy, like many other Gallican chants and rites.

In central and, especially, southern Italy, where the *Exultet* text was different from the Gallican version, the *Benedictio cerei* was inscribed on long rolls which the deacon placed on the ambo from which the Gospel was normally read in the Mass (see illustration). On these rolls the miniatures appear upside down, relative to the text, illustrating the themes celebrated in the *Exultet*: the night, the world, the crossing of the Red Sea, Christ's resurrection and so on

The literary structure of the *Exultet* falls into two distinct parts: the introduction, *Exultet jam angelica turba*, in an exhortatory style comparable to that of the invitatory or Preface which preceded prayers in the Gallican liturgy; then the Preface consecrating the candle, formerly improvised or composed by the deacon. The text of this Preface subsequently crystallized in different forms in different regions.

The introduction, *Exultet jam angelica turba*, seems to have originated in the 4th or 5th century. It was already known in Pavia in the time of Ennodius and it became obligatory in all those liturgies that had adopted the principle of a Preface to consecrate the Paschal candle. In it there are several expressions characteristic of the Gallican liturgies, such as the apostrophe *fratres carissimi* or the couplets *Rex aeternus* and *divina mysteria* (a faulty reading for *ministeria*). The concluding doxology of this invitatory introduces the opening dialogue of the Preface.

The Preface consecrating the candle begins with a set phrase normally found in the Gallican liturgies: 'Dignum et justum est, vere quia dignum et justum est'. In the Roman sacramentaries this became shortened to: 'Vere dignum et justum est', as in the other Prefaces. The text then treats the essential themes in lyrical vein; their exact treatment was formerly left to the discretion of the individual deacon. It was even permitted to use verse. St Augustine quoted three lines from a *Benedictio cerei* he had composed in his youth, when he was still a deacon, and an Escorial manuscript contains a metrical benediction (see G. Mercati: *Un frammento delle Ipotiposi de Clemente Alessandrino: paralipomena ambrosiana, con alcuni appunti sulle benedizioni del cereo pasquale*, Rome, 1904, p.40) whose attribution to him rests, no doubt, on this quotation. The deacon had then to expand on the themes that naturally came to mind on Easter eve: the miracles wrought at the first Passover when the Jews were freed from their captivity in Egypt, and the redeeming work of Christ in atoning for the sin of Adam and freeing the faithful from the bondage of the Devil. In fact there are some differences between the ancient versions at this point: some stress Christ's redemption of the faithful, whereas others sing of the return of spring and the rebirth of nature; all, however, draw on the *Georgics* of Virgil, with his mention of the bees and their virginal manner of reproduction.

Borrowings from Virgil are, moreover, not limited to this theme, and are often introduced very skilfully, in a way that recalls the literary habits of St Ambrose. This fact, and certain idiosyncratic expressions, have led some literary critics, following Honorius of Autun, to attribute the composition of the Gallican *Exultet* to St Ambrose; but there is no solid evidence to support their theory. The similarities between the works of Ambrose and the *Praeconium paschale* may be explained by the simple fact that his writings form one of the general sources of the Gallican liturgy, which is made up of all kinds of borrowings. The similarities in style between the *Exultet* and Easter prayers in the Gallican rite, and the analysis of the biblical quotations (and so on) in the *Exultet* suggest merely that the composer of the *Exultet* was a member of the Gallican Church who was familiar with the writings of St Ambrose and Virgil, and who lived, no doubt, in the 6th century.

It is thus possible to reach fairly definite conclusions concerning the text of the *Exultet*. The question of the melody, however, is more complicated. If a single melody for the *Exultet* had been preserved in the traditions of different regions, musical criticism might be able, by analysis alone, to determine if it could be contemporaneous with the 6th-century text: this is, indeed, possible with the *Te Deum*, also Gallican in origin. But, in fact, several different versions survive for the introduction and sometimes even for the Preface of consecration.

According to a Roman-Frankish *ordo* of the 8th or 9th century, the deacon is required, after the dialogue following the introduction ('Dominus vobiscum. Et cum spiritu tuo. Sursum corda' and so on), to chant the consecration of the candle to the tone of the eucharistic Preface that opens the Canon of the Mass: *Inde vero [diaconus] accedit in consecrationem cerei decantando quasi canonem* (M. Andrieu: *Ordines romani*, Leuven, 1931–56, iii, 404, Ordo XXVIII). This pattern is followed in the vast majority of *Exultet* sources: the second, or consecratory part, is chanted as a solemn recitative. As in all recitatives of this type, this consists of an intonation, a recitation on one note and a final cadence. In longer phrases, an intermediary cadence followed by a second intonation interrupts the recitation on the single note. Naturally, this recitative is fitted to the text according to the rules of the *cursus* and of accentuation (see PalMus, iv, 171–96). The only departure from this basic musical scheme is found in the lyrical embellishment decorating the exclamation in admiration of the Easter night, as shown in [ex.1](#). Occasionally, manuscripts give an even more extended development at this point.



This extremely simple recitative, identical with that of the eucharistic Preface, is, however, not universal. Some sources contain far more ornate melodies, with melismas at the intonations and cadences. Examples of these are to be found in *Exultet* rolls from southern Italy (PalMus, xiv, 390ff) and in printed missals from Spain, where the melody is adapted from the ornate recitative of the *Oratio Jeremiae*, read at the Office of Tenebrae on Holy Saturday.

In Milan, the melody of the Ambrosian *Praeconium paschale* is mixed: its introduction is chanted as a syllabic recitative, but its Preface is sung to a melody with embellished cadences. This is a unique tradition, both melodically and textually: in Milan, the *Exultet* Preface differs from the accepted text of the Roman Missal.

Although most sources of the *Exultet* thus present the second part, or Preface, as a recitative, identical with that of the eucharistic Preface, the melody for the first part, or introduction, varies considerably according to region. This observation is all the more surprising since it is precisely this 4th- or 5th-century introduction (held in common by all the churches) which adopted the custom of blessing the Paschal candle, whereas the Preface, which follows, is the variable element, textually speaking. Thus it is difficult to determine which of the three main types of recitative listed below is the earliest:

(1) A two-note recitative covering a major 3rd (C to E, F to A or G to B \square), with the recitation on the central note (D, G or A respectively); the upper note of the recitation is used for accentual decoration, and the lower note for the cadences. This very austere and sober melody was used at Lyons, Chartres, St Bénigne, Dijon, and a few of the Norman monasteries reformed by Guillaume de Volpiano, abbot of St Bénigne (d 1031).

(2) A melody covering a minor 3rd (D to F) found in most manuscripts from the west of France and those of the Cistercians. It is also found in Paris, but with accentual decoration on the G.

(3) The melody given in the *Missale romanum* of Pius V, which consists of two types of intonation (G, A–C, C and D–A, A, C) and two types of cadence, an intermediary cadence on the A and more important cadences on the E. The antecedents of this melody are to be found in manuscripts from Germany and north-eastern France, and above all in Anglo-Norman manuscripts. The *Exultet* melody was, however, rather more developed in the Salisbury rite than it was in Normandy (GS, pl.105). This melody, which had been adopted by the Dominicans and Franciscans, was introduced to Rome, probably in the late 1250s, in the official Franciscan *Missale romanum*; and even in an earlier Franciscan missal from Salerno (*I-Nn*, vi.G.38), from about the mid-13th century, the Beneventan melody has been deleted and replaced by a Norman melody. The Franciscan missal of the 1250s was the direct ancestor of the Roman missal of Pius V (1570), which includes the official Roman melody, now edited more accurately in *Officium et missa ultimi tridui majoris hebdomadae* (Solesmes, 1923).

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MICHEL HUGLO/THOMAS FORREST KELLY

Eybler, Joseph [Josef] Leopold, Edler von

(*b* Schwechat, nr Vienna, 8 Feb 1765; *d*Vienna, 24 July 1846). Austrian composer. He received his first music lessons from his father, a choir director and schoolteacher in Schwechat. By the age of six he was able to perform a piano concerto for a visiting Viennese official, who recommended him for musical training to the choir school at the Stephansdom (where his distantly related cousins Joseph and Michael Haydn had studied). From 1776 to 1779 he also took lessons in composition from Albrechtsberger. In 1782 the choir school was temporarily dissolved and Eybler began legal studies at the university, but when a fire destroyed the home of his family later that year he was left without financial support, and had to earn his living as a musician. During several difficult years of apprenticeship Joseph Haydn helped him as a friend and teacher; in 1787 Haydn recommended three of Eybler's piano sonatas to the publisher Artaria. Eybler was also befriended by Mozart, who commissioned him to help coach the singers for the first performance of *Così fan tutte*. On this occasion Eybler experienced the intrigues of the opera house, which, he later confessed, determined him against a career as a theatre composer. Towards the end of his life Mozart came into even closer contact with Eybler, and seems to have greatly valued his honesty, modesty and devotion. Eybler later wrote: 'I had the good fortune to keep his friendship without reservation until he died, and carried him, put him to bed and helped to nurse him during his last painful illness' (*AMZ*, 1826). After Mozart's death his widow commissioned the completion of his Requiem to Eybler. However, after completing the instrumentation of large parts of the Sequence he was apparently hindered

by respect and awe from continuing the 'Lacrimosa', and having added only about ten notes to the soprano part he gave up the task, which then passed to Süssmayr. He later presented the Court Library with those parts of Mozart's autograph which were still in his possession.

In 1792 Eybler was appointed choir director at the Carmelite church in Vienna, and then in 1794 went in the same capacity to the more famous Schottenkloster, retaining the post for 30 years. In 1801 he was also appointed court music teacher, possibly on the recommendation of Joseph Haydn and his special patroness, the Empress Maria Theresa. At her request Eybler wrote in 1803 his Requiem in C minor. It was perhaps the success of this work which led to his appointment in 1804 as deputy Hofkapellmeister under Salieri. In 1810 he was commissioned by the emperor to compose the massive oratorio *Die vier letzten Dinge*, the text of which Joseph Sonnleithner had originally written for Haydn.

With Antonio Salieri's retirement in 1824 Eybler succeeded him as Hofkapellmeister. His later conservatism is reflected in his refusal in 1825 to allow the performance of the mass in A \flat by Schubert (he afterwards remarked that he had found the work interesting but too difficult and not to the emperor's taste). In 1833 he suffered a stroke (ironically while conducting Mozart's Requiem) which left him unable to continue his duties at court. In his final years, which he spent with his family, he received numerous honours from foreign academic bodies, and in 1835 was raised to the nobility by the emperor.

Eybler's early works show throughout his attachment to traditional styles and his respect for Haydn and Mozart. His Requiem resembles in many respects the late works of Michael Haydn, though with fewer commonplace motifs and less routine repetition. The vocal parts are simple and easily performed, while the parts of the large orchestral setting are surprisingly independent and often technically demanding. *Die vier letzten Dinge*, though remarkably successful when first presented, is now largely forgotten, and probably rightly so, since its innate musical value only doubtfully justifies the great efforts necessary to perform it. Eybler's chamber music has attracted a rising interest, and several of these works have been reprinted. The string quintets deserve special mention for their particularly beautiful viola parts. His only opera, *Das Zauberschwert*, a *romantische Komödie* in three acts, was given at the Theater in der Leopoldstadt in 1802.

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unless otherwise stated, all works are in MS, and all prints were published in Vienna; for thematic catalogue, with fragmentary and lost works and with list of sources, see Herrmann (1976); suppl. in RISM A/II (1996)

vocal

Das Zauberschwert (op. 3, K.F. Hensler), Vienna, Leopoldstadt, 16 Feb 1802, A-Wn, ov. and selections in vs (1802)

Orats: Die vier letzten Dinge (J. Sonnleithner), 1810, Wn; Die Hirten bei der Krippe, 1794, Wn, also arr. as cant.

Cants.: Dich Schöpfer sanfter Harmonie; Il sacrificio; Die Macht der Tonkunst

Masses: Requiem mit Libera (1825); Messe zur Krönungs-Feyer ... der Kaiserin Carolina als Königin von Ungarn (Missa Sanctorum Apostolorum) (1826); 2. Messe de S Mauritio (1827); 3. Messe de S Leopoldo (1827); 4. Messe de S Ludovico (1829); 5. Messe de S Rudolpho (Missa S Josephi) (1829); 6. Messe de S Rainero (1831); Messe zur Krönungs-Feyer ... Erzherzogs Ferdinand ... zum Könige von Ungarn (1832); c26 others, mass parts, *Ws*

Grads: Tua est potentia (1826); Sperate in Deo (1827); Omnes de Saba venient (1827); Dies sanctificatus illuxit nobis (Viderunt omnes) (1829); Benedicam Dominum in omni tempore (1829); Non in multitudine est virtus tua Domine (1831); Domine Deus omnium creator (1832); c33 others, *Ws*

Offs: Domine si observaveris iniquitates (1826); Si consistant adversum me castra (1827); Reges Tharsis et insulae munera offerunt (1827); Tui sunt coeli et tua est terra (1829); Jubilate Deo omnis terra (1829); Timebunt gentes nomen tuum Domine (1831); Magna et mirabilia sunt opera tua Domine (1832); Fremit mare cum furore (1814); c25 others, *Ws*

Other sacred: 4 Marian ants, 7 TeD, 15 hymns, others

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Other vocal: 4 canons, c8 unacc. choruses, music for 1v, chorus, orch

instrumental

Orch: Ouvertüre, op.8 (1804); Die Familie des T.G. Gracchus (pantomime, J.W. Ridler), *Wn*; 5 scenes from Coriolan, Dario, etc.; 2 syms., 1 ed. in *The Symphony 1720–1840*, ser. B, v (New York, 1984); cl conc., 1798, *Wst*; Divertimento für den Faschingsdienstag, 1805; c162 dances

Chbr: str qnts: 2 vn, 2 va, vc, op.5 no.1 (1798), vn, 2 va, vc, db, op.6 no.1 (1801), vn, 2 va, vc, db, op.6 no.2 (1803), 2 vn, va, vc, db [no.4], fl/vn, vn, 2 va, vc [no.5]; 2 qnts, va d'amore, vn, va, vc, db, 1 also arr. as str sextet; 9 str qts: op.1 (1794), op.10 (1809), 3 without op. no., *CZ-CHRM*; 12 variationes Augustin; Str Trio, op.2 (1798); Pf Trio, op.4 (1798); Sonata, pf, vn (1798); 3 Sonatas, pf, vn, op.9 (1808), as 3 sonates faciles, pf, vn (?1825); 2 Sonatas, 2 vc, op.7 (1803)

Pf: 12 variations ... sur le theme a Schüsserl und a Reinderl (1797); 3 marcie (1798); 10 Variationen [on Pria ch'io l'impegno] (1798); 12 Menuetten und 10 Trios (n.d.); 12 deutsche Tänze und 8 Trios (n.d.); 12 deutsche Tänze und 12 Trios (1810); Allgemein beliebte Polonaises, Eccossoises und Contre-Taenze (1812); 12 variations (1820); 12 deutsche Tänze und 12 Trios nebst Coda (1823); Favorit-Deutsche samt Trios und Coda (n.d.); Alexanders Favorit-Tänze (Berlin, n.d.)

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(work-list)

Eyck, Jacob van

(*b* ?Heusden, nr 's-Hertogenbosch, 1589/90; *d* Utrecht, 26 March 1657). Dutch carillonneur, bell expert, recorder player and composer. He inherited the noble title of 'joncker', and was blind. He spent his early years in Heusden, and in 1623 visited Utrecht, where he was appointed carillonneur of the Domkerk in 1625. Three years later he became director of the Utrecht bellworks, having technical supervision of all the parish-church bells. Later he also became carillonneur of the Janskerk, the Jacobikerk and the city hall. It was he who discovered the connection between a bell's shape and its overtone structure, which enabled bells to be tuned properly. In this he had the cooperation of the famous bellfounders François and Pieter Hemony. His work gained the attention of such prominent intellectuals as Isaac Beeckman (1588–1637), René Descartes and Constantijn Huygens (a distant relative, and dedicatee of van Eyck's *Der Fluyten Lust-hof*). He was charged with carillon improvements all over the northern Netherlands and had several pupils.

In 1649 his salary at the Janskerk was increased, 'provided that he would now and then in the evening entertain the people strolling in the churchyard with the sound of his little flute', a practice that was first mentioned in a poem of 1640. His two-volume *Der Fluyten Lust-hof*, which was reprinted several times, contains almost 150 pieces for solo soprano recorder in C. The original prints contain many errors, mainly due to van Eyck's blindness. A few of the pieces are free compositions (preludes and fantasias), but the majority consist of variations on melodies popular at the time. Although most of these melodies have Dutch titles, many originate from the French *air de cour* repertory, and some are Italian (from Giulio Caccini, Gastoldi), English (Dowland), German and Dutch; 16 were borrowed from the Genevan Psalter. The process of composing variations was called 'breecken' (breaking): the notes of a theme were broken into notes of smaller values, each reprise becoming increasingly elaborate. Although van Eyck's ornamental style shows many features of Italian improvised *passaggi*, his pieces are to be considered as true compositions.

Der Fluyten Lust-hof, i (1649) includes five duets that make use of some of the monophonic variations; these arrangements are not by van Eyck and can be attributed to his publisher Paulus Matthysz.

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Euterpe oft Speel-goddinne, rec (Amsterdam, 1644; enlarged 2/1649/R as *Der Fluyten Lust-hof*, i); W i–ii

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THIEMO WIND

Eye music

(Ger. *Augenmusik*).

Musical notation with a symbolic meaning that is apparent to the eye but not to the ear (e.g. black notes for words such as ‘darkness’ and ‘death’). Since its effects are derived from notation it is the concern of composers and performers rather than listeners. In eye music the performer derives

two simultaneous interpretations from the signs on the page, one purely musical and the other symbolic. In the light of this it is worth listing at the outset certain features that are not really examples of eye music: the use of musical signs for decorative or cryptographic purposes, since their musical significance is thereby completely destroyed; the complicated cross-rhythms of, for example, the English virginalists, designed for the eye rather than for the ear – this use of notation has little or no symbolic meaning; puzzle canons, where the musical meaning becomes apparent only after the symbolism has been unravelled; and the private asides to the player of music by, for example, Satie, for these do not use the signs of musical notation.

It is difficult to establish a precise dividing-line between [Word-painting](#) and eye music, but the former is usually audible as well as visible (as in musical depictions of words such as 'rise', 'fall', 'step', 'pace', 'crooked', 'slope', 'scatter', 'wave', 'hover' and so on). The most common type of eye music proper is confined almost entirely to the 16th and early 17th centuries, a period characterized on the one hand by a great deal of thought and discussion about the matching of words with suitable music and on the other by an unusually rich variety of notational signs (though the intended effects are often lost in transcription into modern notation). Most note shapes existed in two forms, black and white, the duration of a white symbol usually differing from that of a black. Thus the blackness or whiteness of a note had primarily a musical significance, but it could also have a symbolic one if words such as 'black', 'shade', 'death', 'blind', 'colour', 'night' and 'darkness' were associated with black notes, and words such as 'white', 'day', 'light', 'pale' and 'open' with white notes. A mourning song – for instance, one on the death of the Emperor Maximilian (1519) – may be written in black notation throughout, even though the other songs in the same manuscript are in white. Josquin used black notation in his lament on the death of Ockeghem, *Nymphes des bois*, where it appears as a visual image to support the aural one provided by the introit of the *Requiem aeternam* plainchant used as cantus firmus.

Other kinds of eye music may involve a variety of notational devices. The 'Gulliver Suite' for two violins in Telemann's *Der getreue Music-Meister* includes a Lilliputian chaconne and a Brobdingnagian gigue, the one in absurdly small note values (3/32), the other in ridiculously large ones (24/1), charmingly apt to their titles and clear instances of eye music, since only the performers see the point of the joke (fig.1). The same is true of Benedetto Marcello's cantata *Stravaganze d'amore* (extract in C. Parrish: *A Treasury of Early Music*, 1958, no.49), in which one of the 'extravagances' is the absurd extent to which the continuo part is notated in terms of enharmonic equivalents to the notes of the voice part. Another type of eye music involves writing out the music of a love-song on a staff bent into a heart shape (fig.2), or that of a perpetual canon on one bent into a circle. There is more than one instance of the symbolism of the Crucifixion illustrated by means of a set of notes in the form of a cross.

Eye music received the support of a theorist such as Cerone in his *El melopeo y maestro* (1613/R) and was endorsed by Zarlino inasmuch as he employed black notation in his motet *Nigra sum sed formosa*, but it was certainly not universally accepted and was opposed by, for example,

Vincenzo Galilei in his *Dialogo della musica antica et della moderna* (1581). Eye music was a mannerism, confined above all to two kinds of composer: mystics and madrigalists, mainly Italian ones active from about 1550 to 1625, but also, to a much smaller extent, italianate English ones. In the hands of the best of them, used with restraint, it retains a spontaneous charm.

See also [Cryptography, musical](#).

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(S-Sk Tabl.1). See [Sources of keyboard music to 1660](#), §2(iii).

Eyser, Eberhard (Friedrich)

(b Marienwerder, Germany, 1 Aug 1932). Swedish composer. He studied composition (1952–7) with Fritz von Bloh, himself a pupil of Hindemith, at the Hanover Akademie für Musik und Theater. He also attended the Salzburg Mozarteum summer academy and the Accademia Musicale Chigiana in Siena in 1965. He has also been strongly influenced by the composition teachings of Alois Hába, Hauer, Jelinek and Rufer, and by seminars with Xenakis, Maderna, Scherchen and Kertész. He played the viola at the Hanover Opera (1956–7), and in the Stuttgart RSO (1957–61) and then at the Stockholm Opera.

He has composed about 250 works including around 25 stage works, although some are of only a few minutes' duration. *Der letzte Tag am Erden* is written for six silent roles. *Abu Said* was awarded the first Weber Prize at Dresden in 1978. With three commissioned and performed operas (*Drömmen om mannen*, 1972; *Sista resan*, 1974, *Hjärter Kung*, 1973), and minor contributions to even more productions, he is the most performed new composer of the Vadstena Academy. Several of his operas have also been very successful in Stockholm, while *Charlie McDeath* has been performed as a television opera. Among his other works the chamber music dominates, with a striking element of music for saxophone, including seven saxophone quartets. His music often has an ironic touch and is distinguished by clarity and directness. However, only a fraction of his non-operatic output has been performed.

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ROLF HAGLUND

Eysler [Eisler], Edmund

(b Vienna, 12 March 1874; d Vienna, 4 Oct 1949). Austrian composer. At the Vienna Conservatory he studied with Anton Door (piano), Robert Fuchs (harmony and counterpoint) and J.N. Fuchs (composition). He gave piano lessons and conducted in the summer theatre in the Prater before he gained overnight fame in 1903 with the operetta *Bruder Straubinger*. For this work he used some themes from an opera *Der Hexenspiegel* which he had composed to a libretto originally intended for Johann Strauss as *Schelm von Bergen*. Several of his later operettas were performed abroad, but he was generally overshadowed by Lehár, Fall, Straus and Kálmán. Though later making use of more modern elements, he was most valued for a homely, more old-fashioned Viennese style which he was able to use to good effect in the most successful of his later works, *Die gold'ne Meisterin* (1927).

WORKS

(selective list)

Over 50 operettas (pubd in vocal score in Vienna at time of original production) incl.: *Bruder Straubinger* (3, M. West, I. Schnitzer), Theater an der Wien, 20 Feb 1903; *Pufferl* (3, Schnitzer, S. Schlesinger), Theater an der Wien, 10 Feb 1905; *Die Schützenliesl* (3, L. Stein, C. Lindau), Carltheater, 7 Oct 1905; *Künstlerblut* (2, Stein, Lindau), Carltheater, 20 Oct 1906; *Vera Violetta* (1, Stein), Apollo, 30 Nov 1907; *Der Frauenfresser* (3, Stein, Lindau), Bürgertheater, 23 Dec 1911; *Der lachende Ehemann* (3, J. Brammer, A. Grünwald), Bürgertheater, 19 March 1913; *Ein Tag im Paradies* (3, Stein, B. Jenbach), Bürgertheater, 23 Dec 1913; *Die gold'ne Meisterin* (3, Brammer, Grünwald), Theater an der Wien, 13 Sept 1927; *Ihr erster Ball* (3, Herling, Tintner), Bürgertheater, 21 Nov 1929

Other works: *Schlaraffenland*, ballet, 1899; *Der Hexenspiegel*, opera, 1900; *Hochzeitspräludium*, opera, 1946; songs, dances, pf pieces

BIBLIOGRAPHY

GänzlEMT [incl. complete list of operettas]

K. Ewald: *Edmund Eysler: ein Musiker aus Wien* (Vienna, 1934)

R.M. Prosl: *Edmund Eysler* (Vienna, 1947)

R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

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